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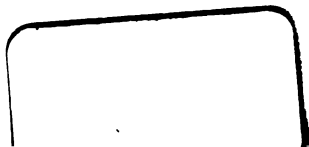
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**MUSICAL**

**MAGAZINE AND REVIEW.**

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## ON THE PRESENT STATE OF VOCAL ART IN ENGLAND.

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### TO THE EDITOR.

SIR,

**M**Y title embraces a wide field—perhaps a wider than it is in my purpose to explore—but nevertheless I adopt it, because it seems at least to comprehend all I mean to consider, namely, the present practice of singing according to the highest public examples, for they form, *i. e.* they exalt or corrupt the general taste. This they do in two ways—in some measure by instruction, for public singers are generally teachers—but more universally by the example they afford for imitation. Thus are the principles, or what ought to be the principles of art, established, regulated, and diffused by the practice of great singers. It is they who strike out novel effects, which the mere master or private student would never have imagined—it is they in short who are perpetually adding to the parts or altering the rules of the science.

Now, Sir, what constitutes good singing? Aye, there's the rub. What constitutes perfection in poetry, painting, or sculpture? Truth and nature, say those philosophers who endeavour to reduce every thing to the most concentrated forms. Painting and sculpture are certainly to be referred to nature, with a certain allowance for imaginary beauty, and for choice of subject and arrangement of the details, of which the artist is to avail himself. Good poetry submits less easily to the trammels of a definition, and it is almost as difficult to describe what good singing really is. For if the art has for its object only the simple notion—to *move the affections*—nevertheless the means are so various that our terms must shift with the manner. A sacred air, a bravura, and a ballad for instance, comprehend an infinite variety of powers and of their application. Again, as the art is now extended, it embraces the language of passion belonging to more than one country: and hence, Sir, it appears to me has arisen much of the confusion which

has been (as I esteem it) so fatal to perfection. But of that by and bye. If "the best adaptation of sound to sense" describes the properties of good composition to words, the same definition will go a long way towards conveying an idea of what is demanded of the singer; he is called upon and expected to give the best possible expression to words by means of fixed sounds, and by the manner in which he executes them. This includes all styles. There are, I am fully aware, vast difficulties thrown in the way by the greater or less maturity of judgment, or pregnancy of imagination in the hearer. Every man will interpret according to his feelings, and his feelings will depend not only upon his natural temperament, but still more perhaps upon his education and acquirements, upon the quantity of music he has heard, the variety of singers, and the attention he has given to the subject. All these modify the judgment incalculably. But still there are broad and general laws which all men will admit, and which they will interpret alike, and to these I must make appeal.

I am aware, Sir, that art and manners are constantly progressing, and they have a reciprocating influence upon each other. Of such a nature are the changes which form the several styles of the several ages.—The manner of the early masters in all arts is rough—of the next austere;—as time proceeds, new refinements are introduced—new parts added, till the ornamental entirely supersedes the severe style. Last come intermixture and confusion. But this very admission establishes the essential fact, that every age and every style has its peculiar characteristics, and this we shall find to be very important as we proceed.

If these premises be granted, and they will scarcely, I think, be denied, truth in expression is founded upon many circumstances. First of all, I place a certain uniformity of design and execution, which, in my mind, constitutes the perfection of the art. Upon this union is founded the very basis of scientific performance; and inasmuch as the composer, either from reflection or from habit, chooses combinations of sounds that have a more or less direct reference to the natural language of passion, or to that conventional musical language of passion which excites in all hearers emotions of the same kind, so the singer ought to modify his tones to the manner which associates best with the same natural or conventional vocal language. Style or manner, when used in relation to

singing, appears to be made up of sundry particulars. Thus the formation of the tone, its delivery, and modification, are all a part of style, inasmuch as they are the means by which the character (in one of the pages of the Quarterly Review, denominated style) is developed. The subject indeed is the principal to which the manner, and all that constitutes manner, are not only subordinate, but merely ministering. Again, Sir, it appears to me that singing, however conversant it has been lately made with the bad passions, is not in its nature calculated to express such strong emotions. This is a forced construction by which the language of music has been lowered and injured, just as much indeed, as common discourse is deteriorated by coarse and violent terms, when it is made the vehicle of anger, bitterness, and invective. I shall in like manner parallel the figurative passages which have been substituted for the more natural expression of plain musical phrases, with the poetical verbiage of tasteless talkers or writers, who are eager to embellish diction by a profusion of images and of long words, which augment the sound, add little or nothing to the sense, but rather detract from the force of style.

Here then begins the havoc, which is indefinitely increased by the magnitude of our theatres and concert rooms, by the multiplication of accompaniments, and by the passion for extravagance which reigns throughout all our musical preparations. Nor should even the solicitude to raise the general pitch, which instrumentalists indulge with a view to augment the brilliancy of their performance, be omitted amongst the minor causes of bad execution. All these circumstances combined, operate to stretch and strain the voice beyond its physical, nay beyond its possible power.

The highest property of singing, I consider to be, to raise emotions analogous to the sentiments or passion which the words express. But we ought to reflect also upon the nature of the means employed. Vocal art presupposes *agreeable* sounds; and even in the representation of those passions which most convulse the mind, there must always be a reference to this especial postulatam. The finest characteristic of the finest schools has been the preparation and production of the purest and best tone, which is preserved with such uniformity by really well-taught singers, that when loudest or softest, when most sustained or most agitated, there are always the same leading qualities to be perceived. This con-

stitutes in a great degree what the old masters understood by *portamento di voce*, by the deportment of the voice; by that identical bearing that was heard and felt throughout. I therefore maintain, Sir, that this equable beauty, this uniformity of design and execution, technically speaking, is the very first principle of good singing.

The female voice, it may be almost said, *cannot* violate this principle—the effects of bad teaching or bad taste are so covered and concealed by the natural assimilation of the tones of the soprano. The female voice has often indeed like the male, two registers—but a soprano cannot deviate into those very wide and anomalous irregularities which we hear men run into. Nice judgments will, however, appreciate the differences with no less exactitude in the one than the other, and although those less skilled in the distinctions of art cannot assign the reason why they are displeased, they cannot fail to be displeased with the discrepancies to which erroneous instruction and careless performance lead.

The next point I should submit is, the regulation or rather the modification of those transitions which are necessary to the expression of the livelier and stronger passions. If as in that short code of instruction to the actors, which has been universally received as perfect in its kind, “in the very torrent, tempest, and whirlwind of your passion you must beget a temperance that may give it smoothness”—if this law applies to speech, how much more strongly does it apply to singing, which is modulated declamation. I know of scarcely a single passage which is not, as I may say, sufficiently prepared to preclude all necessity of violent and disgusting bursts, which certainly have no place in vocal art. Here too the grand postulate, that vocal tones should never be harsh, rough, or extravagant—that *the passion be the passion of music*—should be borne in mind.

And now, Sir, what am I to say concerning florid or figurate passages, as constituting a part of the musical language of expression? What after the living, practical comments a Catalani, a Braham, and a Rossini have exhibited to an admiring world? Why, Sir, simply the truth, the whole truth, and nothing but the truth—which is, that the notion has been carried infinitely too far by the composer and the singer—that they have led each other on from extravagance

to extravagance, like boys and tumblers, daring each new competitor to new feats, the last more extraordinary than the former. I am not, Sir, a thorough-bred downright bigotted old-school man—I can admit that ornamental passages may be beautiful—I can admire facility of execution—nay, I can even go so far as to allow that certain figurate parts do actually exalt the expression of peculiar sentiments; but I dissent altogether from the notion and the practice of substituting a musical phraseology which is entirely and wholly florid, for the flow of simple melody. Such a manner of composing is just as bad as a style crammed with images; and if it stands in need of further demonstration, I have only to point out that, to break a mass into a number of little frivolous and trifling parts, is to destroy its grandeur. Now this is exactly what such a composer as Rossini does in the majority of instances.\* And to

\* To prove that I do not do Rossini injustice, I shall cite the anecdote given in his life, so recently published, which accounts for the more florid style of writing that attends his second manner as it is called. The change was brought about in the following way. "Rossini arrived at Milan in 1814, then twenty-two years of age, to compose the "*Aureliano in Palmira*." There he became acquainted with Velluti, who was to sing in his opera. Velluti, then in the flower of his youth and talents, and one of the handsomest men of his time, had no small share of vanity, and was fond of displaying and abusing the powers of voice with which nature had gifted him. Before Rossini had an opportunity of hearing this great singer, he had written a cavatina for the character he was to perform. At the first rehearsal, Velluti began to sing, and Rossini was struck with admiration: at the second rehearsal Velluti began to show his powers in gracing (*fiore*); Rossini found the effect produced, just and admirable, and highly applauded the performance: at the third, the simplicity of the cantilena was entirely lost amidst the luxuriancy of the ornaments. At last the great day of the first performance arrives; the cavatina and the whole character sustained by Velluti was received with furor; but scarcely did Rossini know what Velluti was singing—it was no longer the music he had composed: still, the song of Velluti was full of beauties, and succeeded with the public to admiration.

The pride of the young composer was not a little wounded; his opera fell, and it was the soprano alone who had any success. The ardent mind of Rossini at once perceived all the advantages that might be taken of such an event: not a single suggestion was lost upon him.

It was by a lucky chance, we may suppose him to have said to himself, that Velluti discovered he had a taste of his own; but who will say that in the next theatre for which I compose, I may not find some other singer who, with as great a flexibility of voice, and an equal rage for ornaments, may so spoil my music, as not only to render it contemptible to myself, but tiresome to the public? The danger to which my poor music is exposed, is still more imminent, when I reflect upon the great number of different schools for song that exist in Italy. The theatres are filled with performers who have learned music from some poor provincial professor. This mode of singing violin concertos



bring these illustrations home to my original purpose, it induces the singer to consider that he must rack his imagination, and strain his voice to make alterations and additions, without which he must pass for a creature devoid of fancy. Therefore he sets himself to work, and out-Rossini's Rossini at the expence of time, true tone, taste, and execution. Art is ruined by the very force of art.

These, Sir, I consider to be grand and leading outlines. We will now examine how they are filled up by our great exemplars of vocal excellence.

It is only at the Antient Concert that these principles are understood and acknowledged, a circumstance which, however it tends to preserve the good taste of the higher classes who can find admission there, has been esteemed to be rather unfavourable than favourable to the public at large. For the selections there are so limited by the rules of the concert, that they reject all modern productions, and consequently entail a charge of constraint and bigotry which engenders a sort of prejudice in the public at large, not only against these regulations as being narrow and confined, but as limiting the range of the performances. And perhaps a part of this prejudice is justly founded. Some of the performers, those who belong, as it were, to his concert, are limited in their studies, and they are led to carry their predilections for compositions, which indeed well deserve to be honoured, so far as nearly to exclude all others. Miss Travis, Mr. Vaughan, and Mr. Wm. Knyvett, are instances. It is to be questioned whether either of these beautiful and polished singers have sung more than a dozen

and variations without end, tends to destroy not only the talent of the singer, but also to vitiate the taste of the public. Every singer will make a point of imitating Velluti, without calculating upon the relative compass of his voice. We shall see no more simple cantilenas; they would appear cold and tasteless. Every thing is about to undergo a change, even to the nature of the voice. Once accustomed to embellish, to over-load the cantilena with high-wrought ornaments, and to stifle the works of the composer, they will soon discover that they have lost the habit of sustaining the voice and expanding the tones, and consequently the power of executing largo movements; I must, therefore, lose no time in changing the system I have followed heretofore.

I am not myself ignorant of singing; all the world allows me a talent this way; my embellishments shall be in good taste; for I shall at once be able to discover where my singers are strong, and where defective, and I will write nothing for them but what they can execute. My mind is made up: I will not leave them room for a single *spoggiatura*. These ornaments, this method of charming every ear, shall form an integral part of my song, and shall be all written down in my score." *Stendhall's Life of Rossini.*

songs apiece (except in orchestras for sacred music) during the whole period they have been before the town. And they would, I suspect, even hesitate to enlarge their range, lest they should injure that pure style of performance which recommends them so strongly to their patrons of the Ancient Concert, and to all really fine judges. But this voluntary limitation necessarily excludes them not only from keeping pace with the progress of art, but deprives them of their due share of public estimation. How little are Mr. Knyvett or Mr. Vaughan considered beyond the pale of a certain society? Yet they are unquestionably the purest and most finished singers in this country. It has been often stated in your Review, Sir, that the manner of singing the music now called ancient, Handel especially, is traditional. This observation is quite true, and these are the preservers of the tradition in this our age. Beyond this, it is not at all unfair to pronounce, that the practice does not extend if the knowledge exists, for even Miss Stephens's chaste manner always wants dignity and often the true judgment which is shewn in the minuter details of performance.

Here then, Sir, it must be allowed we have models of a pure unmix'd style, limited indeed in its extent, but perfect in its kind, so far as it does extend.

The Italian Opera is the next source of our pleasures, and perhaps I may add of our corruptions. Not that I mean to say the opera ought to be a means of lowering or injuring the taste of singers. The very reverse. The opera exhibits to those who are acquainted with the vernacular expression of Italians, and with their style of singing, (which has a much closer connection with manners than is generally imagined,) a beautiful and complete whole. They are certainly highly exalted in vocal art. But they keep their state; they neither mix German, nor French, nor English manner with their own style, but they fix it upon settled principles, and they keep those principles uncontaminated. When we hear such a singer as Garcia we acknowledge the force of this truth. He is as florid as any singer that can be produced. Perhaps he can outgo every other in this respect. Still we always perceive the equable voicing; we rarely, if ever, hear any *disagreeable sound*; even in the height of passion his transitions and his bursts are tempered with the recollection of this requisite, this *sine quâ non* of fine performance; and his figurative

passages certainly are impassionate, because he never sings a bar without strong accentuation, and without that earnestness, (all external circumstances conforming) that suits alike the mere listener whose ignorance leaves him unconscious of the import of the words, and the instructed musician or critical amateur. I have heard Garcia many times and often, but I never remember to have been disgusted with a single passage or a single note, loud and overwhelming as he sometimes is, and much as he occasionally forces his tone. One sees in the very method of opening his mouth the principle preserved—one hears it in the tempered manner with which he arrives at the climax of his energy. Yet has his voice lost the beauty of its early freshness.

I have cited this artist because I esteem him to be a first-rate model of energy and execution, and of the employment of great powers in both. I would illustrate principles by example, and these I think, as I have laid them down, are illustrated by Italian singers of the first class, almost universally. Allowances, I must again beg to have it remembered, are to be made for national peculiarities of expression, which seem strange to unaccustomed ears. But these have nothing to do with real legitimate style. To object against them would rather savour of ignorance in the critic than in the singer. Yet these are the points which generally cause the dislike Englishmen uninstructed in the Italian national manner are apt to entertain.

I come now, Sir, to our dramatic style, which, next to our sacred, ought to exhibit the strongest traits of art in their extremest perfection. I should, indeed, have taken our oratorio singing, which ought to be our strong hold of originality, the first, but unluckily our dramatic execution has mingled with its current, and so polluted the stream, that we must consider that which ought to be secondary in an inverted order.

I look upon it, Sir, as an established axiom, that the end I first proposed as the end of good singing, and which may be concentrated into the single word, effect, is the object of dramatic singing, even in a more energetic sense than when applied to any other style, if we can suppose that supreme success is more sought in one department than in another. But by effect, as I here apply it, and as I believe it is generally employed in relation to the aims of dramatic music, is to be understood, that active excitement of the

mind which we expect to enjoy from dramatic representation—an excitement more active than from any other species of amusement. There will then seem nothing unnatural in the fact, that this is to be wrought more by the mere agency of force and of surprize, than we are accustomed to in other exhibitions of musical ability. These, in truth, are the qualities most demanded. I am quite ready to admit this fact, in extenuation of what I shall hereafter advance.

Mr. Braham long has been and still is unquestionably the brightest example of the dramatic manner England possesses. I remember him, well remember him, when he first appeared in Storace's opera of *Mahmoud*; at Drury-lane. His voice was then beautiful, he sung without effort, and such was his facility that he could execute any thing and every thing. Let those who doubt, look to the aria *d'abilità*, "*Let Glory's clarion loud proclaim*," composed for him in that piece. Nor was his expression less delightful. He had indeed defects, slight defects, which were the rudiments of those monstrous faults which now deform his singing, and which have grown with his age, but we much question whether any singer ever blazed forth upon the musical world with such demonstrations of matured powers at such an age. What has been the consequence? After his return from Italy he became universally popular. He sung both at the Italian and English theatres, at sacred performances, and public and private concerts, and at clubs and public dinners. And here, Sir, we may trace the causes of that gradual deterioration, which has not only corrupted his own style, but that of an age and a nation; for it cannot be denied that Braham has been *the singer par excellence* of our generation. Economists have insisted upon the minutest division of labour as carrying perfection in all the arts to its highest pitch. Mr. Braham's course has been directly the reverse—he has usurped all the branches of the profession. What has been the result? What *must* be the inevitable result? Why what but a confusion of principles, that has left nothing pure and unspiced—nothing as it should be. Sir, there is nothing so difficult as to keep our own state in the midst of perpetual change and excitement. A man who thus runs from place to place, and undertakes for a reward to satisfy all sorts of appetites and tastes, must necessarily combine all sorts of styles, for he as frequently,

perhaps more frequently, lends himself to the ignorant as to the instructed. He must become profuse of his powers, and he will as inevitably do that which will attract the greatest share of applause, without at all considering the means. Thus he is led, insensibly to himself indeed, from one abuse to another, till his original brightness is lost. His case is like that of certain casuists, who, regardless of truth and falsehood, take that side of the argument indifferently on which they can display most ingenuity, until they actually lose all clear notions of truth and falsehood—of right and wrong. I have known more than one such man, and Mr. Braham has tried the same experiments in vocal art with nearly the same results. Hence we have those overbroke tones—those absolutely dissonant noises—those bursts—those breaks and sudden terminations of notes—those endless roulades and volatas in all places and upon all occasions. Hence those efforts, which in the distortions by which they are attended, afford the visible marks of force. Hence all those anomalies, which the decay of powers once so splendid now presents. Still it will be said there is no man who can even in his decay equal Braham in occasional dramatic effects. I grant it—I grant it willingly. But this affords no reason for the monstrous abuses of style to which he has been gradually seduced by the powers I have described. If he has still the remnant of a giant's strength, let him use it for the benefit not for the destruction of his countrymen and his art.

Let us examine the consequence in his immediate imitator or follower, or whatever other title he may take to vindicate his claims to originality—Mr. Sinclair. Gifted by nature with a beautiful and extensive voice, and so far instructed in the *ars technica* as to be able to laugh difficulties of execution to scorn, what judge has ever heard him without despising, ridiculing, or lamenting the extraordinary degree of tasteless exaggeration into which he has stimulated himself? Can any man be so blind to the entire want of intellectual design and direction which this singer displays in the mixture of styles, breaks of measure, alteration of passages, additions of divisions, in the bursts, breaks, and transitions from the natural voice to the falsetto, which in almost every song he is in the habit of indulging? All design, all meaning, is out of the question. There never was exhibited such a monstrous jumble of absurdities! Even if the single quality of facile execution alone

constituted fine singing, neither Braham nor Sinclair are fine singers, because they never content themselves for three bars in succession with the production of pure, sweet, or agreeable tones. The ear is perpetually disturbed by sounds, which can only be called *noises*—sometimes the voice is strained till the tone is like a mail-coach horn—sometimes it is nasal and affected—sometimes it borders on a squeak at the top of the voice, and all this to show how much can be done. Can any thing be so absurd? Can any thing be so monstrous? Can any thing be so totally contrary, not only to the natural perceptions of pleasure from singing, but to all the established canons of vocal science? There is, Sir, some excuse for the performers—they are paid for these tricks—but for the public there is none, except indeed it be that of taking the judgment of men who have studied the art so intensely upon trust, and divesting themselves of all thought and reflection, of surrendering their feelings and their taste at discretion.

If, Sir, as is really the case, Mr. Braham on some occasions feels it necessary to restrain himself, if when singing before the Philharmonic, and even in some provincial meetings, where the pristine understanding of the art has not been yet destroyed, he practically admits what I have laboured to establish, it only goes to prove that his taste is not so absolutely depraved as it seems at the theatres. But we have only to compare principles with practice. Have I or have I not set down the principles correctly? Have I or have I not described the practice with truth?

When, Sir, we extend the enquiry further, we shall but find the same system of imitation superseding the use of the principles of art, and nothing so clearly demonstrates the want of a school—an English school—as the confusion worse confounded that prevails. That the polish of the finest Italian singing is consistent with the purest English manner was proved by the late Mr. Harrison, and I should be inclined to say by Mara, who seems to have attracted more approbation as a singer of English than any foreigner that ever appeared amongst us.

The practice of singing airs with variations, originally introduced by Madame Catalani, has gone a long way towards depraving our native singers and the public taste. All public performers are very naturally anxious to exhibit their powers

under the strongest possible lights. Execution certainly does this, for it excites the greatest wonder in an audience. Thus the singer is ill content with any thing short of such an effect, and hence we have "*Rode's Air*," "*Cease your spinning*," "*My lodging is on the cold ground*," and "*La Biondina in gondolella*," frittered into passages of all sorts. The union of sense and sound, the end of vocal art, is quite forgotten—sense is atrociously murdered and put out of the way, to afford room for mere gurgling. Sir, I like execution—I am delighted with Mrs. Salmon's beautiful facility, but let me hear it in its place, as a subordinate part of the art, not as a principal, much less as *the* principal end of performance. Besides which it insinuates itself every where. I not long since heard this very lady sing "*Rejoice greatly*," in the *Messiah*, like "*Cease your spinning*," scarcely a bar of the time kept—the rhythm all destroyed—all manner of changes made—one vowel substituted for another, and the whole thing, to my ears, destroyed. Yet very lovely execution; O the execution! and O what tone!! Aye, very true; but what became of Handel's music, and where was the dignity of the inspired words? These were what I expected to hear and to be made to feel. Alas! I did neither the one nor the other. The conductor and his obsequious band administered to these vagaries, and scrambled in and out, as well as they could, to do them justice, with a tact that surprized me. But, then, is this singing—is this style? I think not. It might be very fine in its way, (which, by the bye, I am not quite so ready to admit as the million) but if it had been ten times finer, it is out of its place, and out of the character of the music. Even Catalani has practically acknowledged this truth; for when she sings the opening of *The Messiah*, she adopts, as nearly as possible, (to the everlasting honour of her judgment) the English traditional style of performance. What says Mr. Greatorex, perhaps the man who is the very best acquainted with Handel of any existing Englishman? Will he allow Miss Travis to break her time, alter her passages, and change one vowel for another, at random? I suspect not.

What then follows? Why, Sir, that we have admitted a mongrel hybrid manner, half Italian, half nothingarian, to pass upon the public for English singing and English taste, or if you please for Italian manner and for good taste. We have virtually

(or viciously I ought rather to say) admitted that howling, and moaning, and gurgling, are all parts, and the most important parts of vocal art, to the banishment of sense, truth, and legitimate science; and because the pit and the galleries will endure the vilest specimens twice or thrice, this we are to know is the *vox populi* and therefore irrefragably the *vox Dei*. O Midas! Midas! how mercilelsly wert thou punished.

Miss Stephens has certainly preserved the greatest general purity in her manner of any vocalist before the town. It is English singing. She was indeed originally taught solmization by Lanza in the Italian method, and it is but justice to her early master to admit, that there is no one who gives such constant proofs of excellent rudimental instruction in the formation of the voice. In common fairness she must be exempted from the almost universal charge of a mixture of styles. Pray observe, Sir, this is the point I am labouring. I am not discussing the attributes and qualities of singers—if I were, I should admit that all our distinguished performers are extraordinarily gifted. I speak of the state of vocal art—of the application of powers and acquirements, as demonstrating the principles of science. Miss Travis affords a similar example of unpolluted manner. Miss Paton is a person of singular talent. She appears to have an intellectual vigour that may lead to great results, if she be not worn out in the process. The formation of her voice has not been conducted in the best manner, but she exhibits more of mind than any other female singer. Her present manner is dramatic. Miss Tree has also the fine expressiveness that proceeds from strong perceptions, and a facile adaptation of technical means.

The style of base singing is not less injured than the soprano and tenor, though by different means. Mr. Bartleman, the sole object of imitation, was a singer of uncommonly fine polish and of unparalleled effect. But the principle upon which he aimed at an equalization of tone upon all combinations of vowels and consonants alike, cannot, it is clear, be sustained. In himself it was a defect—in his imitators, it is intolerable. The attempt to lighten the heaviness attending the volume and depth of a real base voice, also militates against its dignity. Haydn and Calcott assigned to this part graceful and elegant, but still only, flowing passages of melody. They improved the too mechanical manner



of Handel in writing for this voice. The modern Italian composers, Rossini especially, has made the base part even more florid than their predecessors did the tenor. These facts will account for the loss of the true base style—for the absence of majesty, gravity, and pathos, for a sort of barking which is substituted for articulation, and for a floridity of execution, which is least of all adapted to the character of the tone. Sir, I admit that "art is best taught by example;" but nothing is so dangerous, so fruitless, as direct imitation. Never was there an age that so perfectly exemplified this truth as our own. Our tenors are all second-hand Brahams, our bases shadows of poor Bartleman—the one shewing only the wear and tear and threadbare finery of the original texture—the other the dark, confused, and lifeless image of an individual who was all colour, all animation, and all motion.

Sir, there is no greater mistake than that we commit in singing or affecting to sing Italian music in such a way as to vie with the natives of Italy, and to such an extent as to supersede our own. The English can hardly be expected to succeed better in their imitation of the Italians than the Italians in their imitation of the English. Now what must we say concerning every attempt which we ever heard a foreigner make to sing our music? Why, that it had all sorts of faults—that it wanted the vernacular expression—that the conception was foreign—that the manner was foreign—that the pronunciation was foreign—and that in short, it was foreign singing to English music and English words. If this be universally the case, and I contend it is so, for such instances as Mara or Catalani's single piece, "*Comfort ye my people*," are exceptions not the rule, does it not follow that our singing Italian must be liable to the same objections, and is in fact rendered painful if not disgusting to the ears of natives by the same faults? There can be no doubt of it. Even our own travelled and instructed countrymen are thoroughly sensible to the differences. The Italians and the English neither feel alike, think alike, nor express their sentiments and passions in the same manner. To suppose that the one can become the other is to suppose a transformation all but impossible—for it amounts to a physical transmutation. Why then, in the name of sense and of excellence and of truth in art, why should we be perpetually

apeing what we cannot attain? Why mix matters essentially different in their nature and elements? Why imitate badly when we might preserve an intrinsic excellence, could we be content to cultivate our natural and original and proper attributes? We can (we do) pay for the best Italian examples. Surely then it would be more to the credit of our capacity and judgment, to endeavour to work upon our own materials, and to carry them to new and higher perfection, instead of exposing ourselves to the contempt and ridicule of those whom we imitate (they alone be it remembered are the only absolute judges of our efforts) and who we thus must always permit to excel us—for the simplest reason in the world, because an Englishman can never become an Italian in his ways of thinking or his habits of action. . . . But to put a home question at once—do we ever see Italians apeing us? Do they, the moment they land in England, set about singing our Purcell, our Handel, or our ballads or glees? Never—never. They never mix and confound their style with that of any other people. If they do sing English they are compelled to make the abortive attempt—it is not done spontaneously. I may be told it is their *amour propre*—their contempt for the musical attainments of other countries that produces this effect. Very likely—and I wish we, Mr. Editor, had a tincture of the same pride. We should then endeavour to excel rather than to imitate, to study principles, instead of merely copying after models. If then, Sir, I be right, I think I have proved—first, that the present state of vocal art in England neither consists with the principles of general science, nor with that particular idiomatic branch which we ought to call our own and to cultivate. I have proved that we want alike the knowledge and the practice. I have proved that the public singers of the highest repute (all of them too of the greatest natural endowments and *technical* acquirements) for want of a sound judgment and a pure taste, mislead the public, and corrupt the generations that come after them.

When I understood that a national academy was forming, I confess I was delighted at the prospect; but, Sir, what has been my disappointment to perceive the same manifest fundamental errors, which I have pointed out as destroying all our public sources of instruction, pervade the plans of this institution. Foreigners are the teachers (professors, I beg pardon) of vocal art in this academy,

with the exception indeed of one great name, Mr. Hawes; for I will take upon me to say that Sir G. Smart's is a mere *nominis umbra*; the worthy knight never having given one single lesson within the walls of the academy since its doors were opened for the reception of pupils, and for aught I know to the contrary Mr. Hawes himself (who, as Dr. Kitchiner says of Mr. Bellamy, sings counter-tenor, tenor, and base, and all equally well) may stand in the same predicament. I turn, Sir, to the book of the performance of the first concert of the pupils, I find the greater part of the selection Italian, and the only designated pupil to be one of Madame Regnaudin. Is this the way to found a school of national art? Sir I am not envious of foreign artists nor their reputation, but I am envious of distinction and of the honour of my country. If we have no sense of our own dignity—of the claims that art has upon originality, we may be imitators, and possibly tolerably successful imitators, but we never shall be artists in the truest and best sense of the word. By seeking to be distinct—we can alone find distinction. This is not a *pen*, but a truth, a philosophical truth, and one of which our operas, our concerts, and our *Leit* oratorics (grand performances as they are now called) give the amplest proofs, though the rule is drawn from the contrary—the canon is by inversion—*lucet a non lucendo*.

How then, Sir, are we to set about a reformation? It is perhaps too much to expect that the errors of our present race of singers, now made inveterate by habit, should be entirely corrected, though I doubt not but a little wholesome chastisement from the public would do something towards bringing back their wandering senses. But, Sir, there is a new generation continually rising up. It is upon these I hope to work as well as upon teachers, and most of all upon the public mind. We must first begin by convincing the general understanding—next, Sir, we must operate through our institutions. Indeed the moment we shake the former we influence the latter, for they act reflectively upon each other. Unfortunately the higher classes in the gross never read, or read so little as seldom to venture beyond the newspaper of the day—and the reason is obvious—with augmented affluence, connection, business, pleasures, augment in proportion. But, thank Heaven, literature and reflection find conduits and channels to ruling powers through conversation, and upon such

minds impressions (short and vivid though they be) are soon and easily made. By some such means I trust these opinions will make their way upwards, while to the mass of reflecting musicians, professors as well as amateurs, they are sure to find access through your pages. Here then, Sir, I quit the subject, for I have said enough to set all those who are really interested in our national music and national character, a thinking.

I am, Sir, your's,

AN ENGLISHMAN.

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### CATHEDRAL SERVICE.

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#### TO THE EDITOR.

SIR,

**MUSIC** and musicians are indebted to you for an honourable and dignified support. Your Review may be said to have elevated the character of the divine art to whose advancement it is devoted, and that of its professional cultivators. May it go on and prosper!

Our "Cathedral Service" is a subject that has not yet met with your notice, otherwise than incidentally. I have long been anxiously expecting to see it introduced, either by yourself or by some one of your correspondents, whose knowledge and opportunities may fit him for its discussion; but as no intimation of any article upon this topic has yet appeared, let me hope, Sir, that it will not be considered arrogant in an unprofessional individual to endeavour at supplying, in some degree, a deficiency which he would gladly see entirely removed by an abler hand.

There occur in your work, now and then, passages which shew your admiration for Cathedral Service. I most cordially agree with you; for it seems to me that without it (and yet "*God tempers the wind to the shorn lamb,*") the world would be hardly worth living in. He who possesses a love for this sublime branch of music should be thankful if his lot be cast in England, for although the art may be more sedulously cultivated in Italy and Germany, yet it is in England only that a feast at all comparable with that

afforded by our cathedrals can be freely enjoyed every day in the year. On the Continent the organ is little used, except on Sundays and festivals, but in many of *our* cities noble voices, accompanied by the best organs in Europe,\* sing daily some of the grandest of compositions. It is the remark of the Venerable Bede, that "*no science but music may enter the doors of the church,*" and happily a great proportion of our church composers appear to have been not unmindful of the loftiness of their privilege.

Perhaps the noblest portion of Cathedral music is that which is technically called "the Service," consisting, in the morning, of the *Te Deum* and *Jubilate*,† and in the evening, either of the *Magnificat* and *Nunc dimittis*, or the *Cantate Domino* and *Deus misereatur*. It has occurred to me that it would be desirable to ascertain, if possible, what number of compositions of this class may be in existence, and owing to the urbanity which would seem to mark the members of our cathedrals and collegiate churches, I have obtained from the greater part of these establishments an account of their treasures in this way. You will probably agree with me in thinking that the publication of my lists will be neither uninteresting nor useless. Utility has indeed already resulted from the collection; it has, even while in MS. enabled several choirs to ascertain where some imperfect services in their possession might be completed, and where other services which they were desirous to obtain might be found; but the opportunity of effecting mutual interchanges will become much more extensively known through the medium of the *Quarterly Musical Review*.

I will not detain the readers of your Journal with a regular proof of the antiquity of Cathedral Music; I refer them to the learned Mr. Bedford,\* who has shewn the great conformity

\* Dr. Burney avers that the organs on the Continent are inferior to ours in every thing but size.

† The old masters frequently set the *Benedictus* (instead of the *Jubilate*) with the *Te Deum*, but the words are somewhat prosaic, and have been rarely adapted by the moderns.

\* In his "*Temple Music.*" As this book is not very common, I will quote a portion of one paragraph, which points out some very striking resemblances. "They had their instrumental, as well as vocal music—so have we; their singers stood in the desks, with the boys directly under them, all clothed in white linen—so it is with us; they had their preceptor, to begin their tunes and psalms—so have we; they had singers who were Levites, or might be of another tribe—we have also some which are ordained, and others of a lay

between the ancient Jewish mode of performing divine service, and that followed in our cathedrals, which have thus happily *gathered up the fragments of antiquity, that nothing might be lost.* There is not a single passage in the New Testament from which we can infer any alteration of the mode described in the Old; it was not typical of any thing now fulfilled, but rather of the employment of the saints in heaven, who are said by St. John\* to “sing the song of Moses,” which song, we may here infer, shall be continued until the consummation of all things. It has often struck me that St. Jerome furnishes a strong testimony of the great antiquity of chanting the responses, when he likens the *Amen* of the Christians of his time to a thunder clap; had it been *spoken*, the sibillance which always attends the colloquial utterance of a mixed assembly would have rendered this the last image that could have occurred to him. Compare, Sir, the animating and sublime effect of the responses when chanted with the languid and perfunctory manner in which they are commonly read, and then say which reminds you most of the fervency of the primitive Christians?

Dr. Burney states, in his *Tour in Italy*, that our old chants and versicles were not new compositions at the time of the Reformation, but only adjusted to English words, their melody being very nearly the same as that which is heard in all the continental churches. It has been often noted that the concurrent observance of Sunday by Christians scattered in countries remote from each other, furnishes matter for pleasing reflection; will our pleasure be diminished by remembering an approximation (surely a harmless one) in manner also? Chanting, moreover, allows such of the congregation as cannot sing, time to make their responses devoutly, and with reverence; but the vastness and peculiar construction of our cathedrals would be sufficient alone to justify this mode, for a voice of moderate strength, when elevated as chanting requires, will reach a point quite inaccessible to a much more powerful one, if reading be adopted. One may remark, without renouncing a particle of respect for our clergy, that good reading is very rare among them. It was one of Bishop Berkeley's queries,† a century ago, “*Whether half the learning and study of*

capacity; as they answered each other in singing, or sang by turns, so do we; if they had various ways of singing, so have we.” &c. &c. C. W. p. 90.

\* Rev. c. xv. n. 3.

† No. 203.

*these kingdoms is not useless, for want of a proper delivery and pronunciation being taught in our schools and colleges?* This question might be repeated now; little has been done since the Bishop proposed it to remedy the evil,\* and thus the present state of things furnishes another reason for adhering to the ancient mode of chanting, susceptible as it is of the graces of accent, emphasis, and pause, and yet happily under restrictions that prevent all attempts at *fine* reading and rhetorical show. But it seems to me, that were our clergy admirable readers without exception, yet there would be singular propriety in reserving for the public service a peculiar, and, as it were, *sacred* style of addressing the Almighty. Whenever I have heard the prayers *read*, after the performance of a sublime *Te Deum* and *Jubilate*, the familiarity of the mode has had a disastrous effect on my devotion; but when they are chanted there is a glorious consonance throughout; it is clear that we are addressing a being not like ourselves; we seem to be partakers in that "universal shout," which our great poet points out as characteristic of the worship of the heavenly host.†

I am far enough from wishing to make this the *general* mode of performing the service. In parochial churches, where the congregation is of a mixed character, it would be absurd to conduct it in a way that would perhaps be displeasing to the majority, from a want of the requisite feeling; but a cathedral congregation‡ is fairly presumed to be of a musical character, and to have a peculiar adaptation to and power of benefiting by a musical service—one too which has been sanctioned by time, and by the reverence of some of the greatest and most pious men that have adorned our country.§

It is to our cathedrals that we chiefly owe the preservation of our musical taste from a total debauchment by the meretricious style which has been nearly every where else so prevalent; they preserve to us almost the only relics of ancient music, with which modern fastidiousness will allow us to be acquainted. It is our

\* I know of nothing, except the judicious establishment of prizes at some Colleges in the University of Cambridge, for the best reader in chapel.

† Par. Lost, book x.

‡ A cathedral is the parish church of a diocese; its first and second bell do not summon indiscriminately all the inhabitants of this great parish, but such of them only as possess a relish for its peculiar service.

§ Hooker, Milton, George Herbert, and Johnson, may be mentioned.

cathedrals that have served (and in the statutes\* of most of them this is pointed out as one important, and of their institution,) to preserve *among the clergy*† some attention to the cultivation of music, “one of the fairest and most glorious gifts of God, and nearly allied to divinity.”‡ It may be asked, then, whether, upon the principle of general utility, it be advisable to withdraw one of the strongest of those incitements to the pursuit of this science that yet exist among the clerical body? The parish church to which a minor canon eventually succeeds, *must* derive advantage from having an incumbent capable of regulating and improving its psalmody, which he will commonly find to stand in sufficient need of his assistance.

Think me not querulous, Sir, if I adopt for a moment a vituperative strain—I do it “more in sorrow than in anger”—but let me hope, that pointing out in your Journal a few not commendable innovations that have been made in the service, which is the subject of this letter, may be useful. In one or two cathedrals the practice of *reading* has been suffered to creep in; nothing can be more chilling; there is a beautiful *oneness* in the ancient mode, preserving a conformity of character from the first sentence to the last; the transitions are delicate, and made *secundem artem*—but the innovation to which I am adverting puts an end to all this, and gives a motley aspect to that which would else delight us, by the perfect coherence of all its parts.§ This practice is attended with

\* In perfect agreement with these statutes is a passage in the Declaration of Queen Elizabeth—“In collegiate churches there hath been provision appointed for the maintenance of men and children to use singing in the church, by means whereof the laudable service of music may be had in estimation and preserved in knowledge.

† Permit me to quote a passage from the Sermon which was reviewed in your 4th vol. p. 449.—“It is to be regretted that the custom of requiring the clergy to be acquainted with music is so nearly obsolete; were it not that the *ancient and solemn mode of chanting the service* is still preserved at our cathedrals and collegiate churches, not the slightest knowledge of this art would be exacted from one individual of the order.”

‡ Martin Luther.

§ Since this passage was written, I have met with a confirmation of its truth by high authority. Dr. Clarke, (Whitfield) Professor of Music in the University of Cambridge, in the very interesting preface to his 2d volume of Services, attributes the decay of Cathedral music “to the discontinuance of chanting the whole service;” “this,” he says, “has made an opening for every species of innovation, and tends to reduce that which was formerly one uniform and dignified concord of sweet sounds, to a level with the rude performance of singing in our country churches.”



another unhappy consequence—the introducing clergymen to minor canonic, who have neither skill in music nor love for it; to these gentlemen the service will appear tedious and irksome, and the tendency of the practice to impair and ruin it altogether is too striking to need the slightest comment. I will just remark by the way, that the statutes of cathedrals require a knowledge of music\* in all those members, whether lay or clerical, who perform the daily duty; and although we do not expect this service to be placed on its ancient footing, when one of our Kings composed for it, and Kings and Chancellors disdained not to invest themselves with the surplice, and take a part in its performance, it is surely not too much to expect adherence to a requisition which is just as proper and necessary now as it was when the statutes were established.†

I am told also that at one or two cathedrals “the service” is not *sung*, but *chanted*, as the psalms are! Now this is monstrous, and were not my authority unquestionable, I could not believe it. Chanting the psalms is a beautiful portion of cathedral music, but when these are over let us have done with it: it is degrading to stick up a dozen men and boys who must have had a musical education, to do that only which the untaught singers of any parish church in England are quite equal to. The mastery which some cathedral choirs have attained has been derived not merely from singing good music, but from singing it *constantly*. The wretched custom to which I have adverted places collegiate choirs, which have a noble endowment, upon a footing with parochial ones that have none at all, by exacting from them only a *weekly* rehearsal: this evil may be got rid of by the plan which is followed at the College Chapels, in the University of Oxford, of having an hebdomadary bill, in which the services and anthems for the week are previously arranged.

Doctor Clarke, whom I have already quoted, recommends a

\* I will copy from Dugdale's History of St. Paul's, one of the requisites for holding a minor canony in that cathedral. “Habeat MINOR CANONICUS, ante omnia, bonam vitam et mores, bonam vocem, sanam et placentem, bonam artem canendi, quæ vocem dirigat suam in honorem Dei.” A qualification is demanded by the statutes of all other cathedrals.

† A question having been raised about the validity of some of these statutes since the Reformation, their authority was fully confirmed by a special Act of Parliament in the sixth year of the reign of Queen Anne.

custom which exists at Armagh, of permitting the boys, upon their voices breaking, to attend the choir on Sundays, &c. by which means they retain the knowledge formerly acquired, and if their voices turn out well they are elected stipendiaries; thus there is a supply within the choir itself of individuals amply qualified for its duties. A similar practice obtains at Exeter, where these young men are called secondaries, and it will go far to account for the constant excellence of that choir.

The neglect which our subject has met with from local historians and tourists is passing strange. I have read much that has been written about our cathedrals, and of this only a line and a half referred to the *manner* of performing the service. It should in justice be added, that this line and a half conveyed a compliment to *Lichfield*.

At those cathedrals where the service is not well performed, it will often be found that the remuneration of the choral vicars is inadequate. This is a matter which has met with frequent notice,\* accompanied, sometimes, with a severity which I am disinclined to adopt, but there really seems perfect fairness in the remark, that the income of the several members of a cathedral ought still to be determined by the rule which was followed at its original endowment.

Cathedral service, for the reformed Church of England, was first set to music, in one single part, by John Marbeck, and published in 1550; it may be seen in the third volume of Sir John Hawkins's History of Music, and is the foundation of that which was set in four parts by several composers, and printed by John Day in the year 1560, and again in 1565. The glorious arrangement by Tallis followed, which still delights us; this also is founded on Marbeck, and prefixed to Dr. Boyce's collection. In 1641, Barnard, one of the minor canons of St. Paul's, published a collection of services and anthems. Such was the success with which, during the great rebellion, cathedral music had been destroyed, that Dr. Boyce could find but one copy of it in the kingdom, namely at Hereford. Another collection appeared a few years after Barnard's, by Thomas Tomkins, and this may still

\* Particularly from Dr. Barney, Mr. Charles Avison, and the Rev. R. Eastcott.

be occasionally met with. In 1661 Edward Low published "Directions for the performance of Cathedral Music," founded on Marbeck and Tallis; this work includes a burial service by Robert Parsons, a *Veni Creator* by an unknown author, and a *Te Deum*, &c. by Dr. Child.\* In 1664, Clifford printed the words of services and anthems sung in cathedral and collegiate choirs; the music to these words was afterwards published by Dr. Wilson, professor of music to the university of Oxford. The next collection of words was published in 1712, with the approbation of the Sub-Dean of the Chapel Royal: others, under a similar sanction, in 1736, by Carleton; in 1749, by Pordage; in 1769, by Bayly; and in 1795, by Pearce. Proposals for a new one were issued about three years ago by Mr. Spofforth, the organist of Lichfield Cathedral, but this has not yet appeared. The words of the anthems sung at York, Durham, and Lincoln, were published at York, by Ellway, in 1736, with a view of the three churches prefixed; and many other cathedrals have furnished similar accounts of what is usually done by their respective choirs.

In 1760, Dr. Boyce began the publication of his magnificent collection of cathedral music, in three volumes; it contains thirteen morning and evening services, a burial service by Morley, and seventy-one anthems, all in score and by the old masters. A second edition of this work was printed from the same plates, but on a smaller paper, in the year 1798. In 1790 Dr. Arnold published a collection on the same plan as Boyce's, containing seventeen morning and thirteen evening services, and thirty-nine anthems. It is in four volumes; the fourth consists of an organ arrangement of the contents of the other three.

I believe I have mentioned all the general collections of services which have hitherto been published, and there would seem to be ample room for another. Vast stores of this noble class of music are in existence, of which no part has yet been printed. The MS. collection of Dr. Tudway, in six thick volumes, is preserved in the British Museum. Dean Aldrich bequeathed his to the library of his own college, where may be found also Mr. Bar-

\* I have been assured, by a very learned and well-known antiquary, that we are indebted to the zeal and research of Dr. Child, a native of Bristol, for the preservation of much of the ancient cathedral music which has come down to us.

tleman's, which was lately purchased by the present Dean of Christ Church. Perhaps some of your correspondents may be able to state where that of the late Mr. Gostling, of Canterbury, is deposited; he is said in the preface to the second edition of Boyce,\* to have left behind him the most curious and valuable collection in the kingdom. That of Dr. Pepusch, which had cost several thousand pounds, was I believe dispersed after his death.

But without reference to these collections, do not the lists which I now send you prove that such a selection might be made from the services composed during the last hundred years, as would prove exceedingly acceptable to our cathedral and collegiate choirs? These lists exhibit a body of more than two hundred services, of which the far greater proportion have never been printed, and few indeed of such as have been published, singly, are universally or generally heard; for whatever may be its merit, a single service rarely obtains more than a limited circulation, while those that appear in the collections of Boyce and Arnold are incessantly performed all over the kingdom. I do think, Sir, that were one of our eminent publishers to engage the assistance of a sound musician in such an undertaking as that which I have suggested, he would find it not only an honourable, but a lucrative one also.

It will be unnecessary to enumerate the contents of Boyce and Arnold.

I am, Sir, your's, with respect,

X. A. P.

\* This preface is signed "I. H."—Was it written by Sir I. Hawkins?

## CANTERBURY.

- |                             |                                |
|-----------------------------|--------------------------------|
| M. and E. Amner, in G       | E. Priest, in F                |
| M. and E. Brailsford        | M. and E. Porter, in D         |
| M. and E. Bishop, in D      | M. and E. ———, in B            |
| M. Boyce, in A (Verse)      | M. and E. Rogers, in E minor   |
| M. Bacon, in A              | M. and E. ———, in F            |
| M. and E. Child, in A minor | E. ———, in A minor             |
| M. ——— in C                 | M. and E. Raylton, in G        |
| M. and E. ——— in F          | M. and E. ———, in A            |
| M. and E. ——— in G          | E. ———, in E                   |
| M. and E. Croyghton, in E   | M. and E. Richardson, in C     |
| M. Cook, in A               | M. and E. Surgerson, in Bb     |
| M. Croft, in A              | E. Smith, in C                 |
| M. Corfe, in Bb             | E. Stephens, in Eb             |
| M. and E. Ebdon, in C       | M. Skeats, in D (Full)         |
| M. and E. Humphryes, in G   | M. ———, in D (Verse)           |
| M. and E. Henstridge, in D  | M. and E. ———, in C            |
| E. Hayes, in Eb             | E. ———, in A (Sequel to Boyce) |
| E. Kelway, in B minor       | E. Taderay, in A               |
| M. and E. King, in D        | M. and E. Tucker, in           |
| M. and E. Kent in C         | M. and E. Wise, in D minor     |
| M. and E. Kempton, Bb       | Boyce's Collection             |
| M. and E. Nares, in C       | Arnold's Collection.           |
| E. Portman                  |                                |

## YORK.

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|--------------------------------|----------------------------------|
| M. and E. Attwood, in F        | M. and E. Elway, in D            |
| M. Boyce, in A (V.)            | E. Elway, in C (Magnificat, &c.) |
| M. ———, in C                   |                                  |
| Jubilate, Croft, in D          | M. Goodson, in C                 |
| M. and E. Child, in F          | Te Deum, Hayes, in C             |
| E. ———, in F (Magnificat, &c.) | M. Latrobe, in D                 |
| M. and E. Camidge, (M.) in F   | M. King, in B minor              |
| M. and E. Camidge, (Dr.) in A  | M. and E. Kent, in C             |
| M. and E. Corfe, in Bb         | M. Marsh, in D                   |
| M. and E. Clarke, in F         | M. Nares, in C                   |
| M. and E. ———, in F            | M. and E. ———, in C              |
| E. ———, in A                   | M. and E. Nalson, in G           |
| E. ———, in A minor.            | E. Purcell, in G minor           |
| E. ———, in E                   | M. ———, in D (Grand)             |
| E. ———, in Eb                  | M. and E. Porter, in D           |
| E. ———, in D                   | M. and E. ———, in Bb             |
| M. and E. Dupuis, in Eb        | M. and E. Rogers, in G           |
| M. and E. ———, in D            | E. Tudway, in A                  |
| M. and E. ———, in F            | E. Wise, in Eb                   |
| M. ———, in C                   | Boyce's Collection               |
|                                | Arnold's Collection.             |

## BANGOR.

- |                        |                              |
|------------------------|------------------------------|
| M. Boyce, in A (Verse) | E. Pratt, in E               |
| E. Cooke (Mr. R.) in C | M. and E. Pring, in F (Full) |
| E. Hayes, in Eb        | M. ———, in F (Verse)         |
| E. King, in A          | E. Rogers, in G              |
| M. and E. ———, in C    | E. Travers, in F             |
| M. and E. ———, in F    | Boyce's Collection           |

BRISTOL.

- |                              |                                   |
|------------------------------|-----------------------------------|
| M. and E. Aldrich, in A      | M. and E. Jackson, in Eb          |
| M. and E. Batten, in D minor | M. and E. ———, in F               |
| E. Bishop, in D              | M. and E. Kent, in C              |
| M. Boyce, in A               | M. and E. ———, in D               |
| M. ———, in A (Verse)         | M. and E. King, in F              |
| M. ———, in C                 | M. and E. ———, in C               |
| M. and E. Calah, in C        | M. and E. ———, in Bb              |
| M. Carter, in C              | M. and E. Kelway, in B minor      |
| M. and E. Child, in F        | E. Langdon, in A (Sequel to       |
| M. and E. Clarke, in F       | Boyce)                            |
| M. and E. Combes, in E       | M. and E. Langdon, in A (Chanting |
| M. Dean, in C                | Service)                          |
| M. and E. Dupuis, in Eb      | M. and E. Patrick, in G minor     |
| M. and E. Ebdon, in C        | M. and E. Priest, in F            |
| E. Fussell, in A             | E. Richardson, in C               |
| E. Gibson, in A              | E. Rogers, in A minor             |
| M. Goodson, in C             | M. Stevenson, in C                |
| M. Hall and Hine, in Eb      | F. ———, in Eb                     |
| E. Hayes, in Eb              | E. Smith, in Bb                   |
| M. Hudson, in Eb             | M. Walkley, in A                  |
| M. and E. Jackson, in C      | Boyce's Collection.               |
| M. and E. ———, in E          |                                   |

CHESTER.

- |                         |                      |
|-------------------------|----------------------|
| M. and E. Black, in Bb  | F. Hayes, in Eb      |
| M. Boyce, in A          | M. and E. King, in C |
| M. and E. Child, in G   | M. and E. ———, in F  |
| E. ———, in F            | M. and E. Kent, in C |
| M. and E. Camidge, in C | M. Nares, in C       |
| E. Clark (Jere.) in C   | M. Purcell, in C     |
| Clarke's (Dr.) Score    | M. Rogers, in C      |
| E. Ebdon, in C          | E. Tadway, in A      |
| M. and E. ———, in C     | Boyce's Collection   |
| M. Goodson, in C        |                      |

CHICHESTER.

- |                              |                      |
|------------------------------|----------------------|
| M. and E. Alcock, in E       | M. Hayes, in D       |
| E. Arnold, in B              | M. King, in D        |
| M. Boyce, in A (Verse)       | M. and E. Kent, in C |
| M. ———, in C                 | E. Kelway, in A      |
| E. Bishop, in D              | E. ———, in B minor   |
| M. and E. Batten, in D minor | M. Marsh, in D       |
| M. Child, in A               | E. Nares, in C       |
| M. ———, in F                 | E. Priest, in F      |
| M. and E. ———, in G          | E. Rogers, in A      |
| M. Croft, in A               | M. Shenton, in G     |
| M. and E. Croyghton, in E    | E. ———, in C         |
| M. and E. Corle, in B        | E. ———, in A         |
| M. and E. Ebdon, in C        | Boyce's Collection   |
| E. Fussell, in A             | Arnold's Collection  |
| E. Hayes, in Eb              |                      |

[To be completed in our next.]

## COUNTERPOINT OF THE ANCIENTS.

## TO THE EDITOR.

SIR,

**T**HE question—"Whether the Ancients, and especially the Greeks, had any knowledge of Counterpoint," has for many years remained unanswered, notwithstanding the researches of learned men, and the endeavours of scientific musicians to ascertain the fact. On a subject so obscure it may by some be presumed that no new light can now be thrown; yet, by your permission, I shall bring forward *one proof* that has been overlooked or rejected, (although within the power of every classical reader to have discovered,) by *every* writer on this particularly interesting point, not excepting the learned and elegant Dr. Burney; whose admirable "Dissertation," prefixed to his "History of Music," proves how well qualified he was to discuss the subject.

Before I enter upon the mention of this discovery, which is by no means an unimportant one, it may be interesting to those of your readers who are not acquainted with the merits of this question, to give the names of some of the most eminent writers who have explored this ocean of doubt and obscurity, which, as Dr. Burney justly remarks, "is so dark, and writers concerning it are so discordant in their opinions, that every intelligent reader who finds *how little there is to be known*, has reason to lament that *there still remains so much to be said*." Since Dr. Burney wrote, many researches have been made, and discoveries brought to light, regarding the general literature of the ancient Greeks and Romans; I allude more particularly to ancient papyri, found in the ruins of Pompeii and Herculaneum, among which is a Treatise on Music, by Philodemus,\* and which it is hoped, when unrolled, under the direction of Sir H. Davy, will contain some information relative to the subject. There is also, in one of the great libraries

\* See Lady Morgan's "Italy," vol. 3, pages 106-7.

on the continent, a Greek MS. of high antiquity, which will shortly be translated and published, by the indefatigable librarian, who discovered it, (amid a heap of supposed rubbish and papers) from which much is expected. Therefore, as it appears the question may be usefully revived, I shall proceed briefly to notice the number of learned men who have not thought it beneath their wisdom to discuss, and even to enter upon long and bitter controversies respecting it.

The writers on the side of ancient counterpoint are, (as mentioned by Dr. Burney) Gaffurio, \* Zarlino, † Giovan Baptista Doni, ‡ Isaac Vossius, § Zaccharia Tevo, ¶ the Abbe Fraguier, ¶ Mr. Stillingfleet, author of "The Principles and Power of Harmony," and some others, who have subsequently written, amongst whom Mr. Gardiner, a distinguished amateur, in his Notes to the "Life of Haydn," gives most excellent reasons for adopting this side of the question. (See pages 200-1-2.)

The authors who deny the ancients a knowledge of counterpoint (and they are a host, both in number and talent,) are, Glareanus, \*\* Salinas, †† Bottrigani, ‡‡ Artusi, §§ Cerone, ¶¶ Kepler, ¶¶ Mer-sennus, \*\*\* Kircher, Claude Perrault, Dr. Wallis, Bontempi, Burette, Bougeant, Circeau, Padre Martini, Marpurg and Rousseau; subsequently Drs. Brown and Jortin.

\* Gaffurius Franchinus flourished in the fifteenth century; his writings were the first that came from the press, after the invention of printing.

† Zarlino, an eminent musician, flourished about 1570.

‡ Doni, a Florentine nobleman, flourished in the sixteenth century.

§ I. Vossius, the learned grammarian.

¶ Z. Tevo, an ingenious writer on music, author of "Il Musico Testore," 1706.

¶ Member of the Academie Francais; he drew up his opinion, and presented it to the Academy of Inscriptions and Belles Lettres, in 1716.

\*\* A musical writer, author of the celebrated *Dodechachordon*.

†† A Spaniard, born blind, author of a Treatise, 1577.

‡‡ Cavalier Hercules Bottrigari, of Bologna, author of "Il Trimerone Fundamentale."

§§ A musical author, flourished in the 16th century. "Arte del Contrappunto," 1598.

¶¶ A Spaniard; wrote a treatise, "El Mellopeo y Maestro Tractado de Musica Theorica y Practica," 1613.

¶¶ The famous John Kepler, flourished 1600.

\*\*\* A learned French writer, flourished 1610.



Thus it will be seen that much time and ability has been exhausted on the subject, without any clear or satisfactory result. Would any of these scientific persons have credited the statement I am about to make—namely, that counterpoint *was* known to the Romans in the time of that musical monster, Nero? Yet that such is the fact I have discovered, (and so might any school-boy,) from one of their most celebrated historians, Suetonius, who in his “Lives of the Twelve Cæsars,” has the following passage, which of course I presume to be correctly translated, in the Life of Nero, page 400.

“Towards the later end of his reign he had publicly vowed, if he held the empire safe and secure, in commemoration of his victory to grace his plays with *hydraulics*, or water music, and *choraulics*, or *chorusses!* of several parts!! with *symphonics* and *thorough bases!!!* (See the Translation, printed by Thomas Nodgkin, for Awasham and Churchill, London, 1698.) If this be rightly translated, the controversy is at an end; for this extract must be considered to prove, even to demonstration, that at least the ancient Romans understood and performed counterpoint; and I believe I may take to myself the merit of first drawing the attention of the musical antiquarian to the statement of Suetonius, of whom Erasmus says, “I suppose it is on all hands agreed among the learned, that for what relates to the *truth* of history, the first place is due to Suetonius.”

In the hope that some of your classical correspondents will notice this paper, and decide for me upon the validity of the above translation,

I remain, dear Sir, your's truly,

F. W. H.

London, February 26th, 1824.

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## TO THE EDITOR.

SIR,

I Have been anxious some time that my friend Mr. Clementi should be invited to fix figures of the metronome to our glossary or index of Italian terms used in music, that pupils and composers may understand each other.

Adagio ..... 14,567

Andante ..... 12,398

Allegro ..... 198

Your insertion of this will oblige your's truly,

W. H. CUTLER

*London, February 26, 1824.*

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We are obliged to Mr. Cutler for calling our attention to this subject. At page 302 of our third volume will be found an article on Maelzel's Metronome; but it was principally descriptive. Since that article was written we have considered the matter a little more attentively, and we are led to doubt the utility (strange as it may seem) of all terms which are employed to convey the notion of time. And the reasons are obvious. Here is an instrument by which can be affixed an absolutely certain rate. The composer who assigns one of the numbers to his composition, is sure to have it performed in the precise time he proposes. All other symbols must be uncertain, for Adagio means one thing at Paris, another at Vienna, and another at London. There is also an evil of the greatest magnitude which has arisen out of the practice of employing words instead of numbers—the indefinite multiplication of terms to which no exact meaning can be assigned. We daily observe composers racking their imaginations for new phrases, not a whit more intelligible than the old, though intended to make the time more certain.

There is not a man in Europe probably to whom musicians would more readily assign the task of fixing the scale of the several degrees of movement, or more willingly defer, than to Mr. Clementi. But what possible benefit can it effect? A metronome must be

referred to in order to ascertain the movement of the adagio or the allegro, even when fixed. The easiest method then is to make a numerical adjustment at once. And if it be objected that the expence of such an instrument as a metronome forbids its universal adoption, a pendulum might be made the standard, and it is within every body's power to provide a graduated ribband with a weight at the end. One of the commonest yard-wins, indeed, that is sold in the shops, in the shape of a small barrel having a moveable pivot, upon which the ribband is rolled, would answer every purpose. But why should not the makers of piano fortes contrive to attach to their instruments a small box with a graduated pendulum? This it should seem would at once place a standard within every body's reach at the very moment and in the precise situation where it is wanted, and thus do away the necessity of loading the language of music with a multiplicity of terms as useless as endless.

To prove the insufficiency of the phraseology now in use, we shall subjoin a list of terms, with the numbers of Maelzel's metronomes, which some of the most celebrated composers of Europe have adopted. When such men differ to such an extent, it is plainly impossible to adopt any certain method except numbers are resorted to, and when it is considered how much a composition suffers by the slightest acceleration or retardation of the movement, nothing can seem more desirable than that a means should exist by which the ideas of the composer himself should be generally communicable. This precision the adoption of numbers alone can ensure. We therefore earnestly recommend to composers to assign a numerical and determinate term to their compositions, and we see no difficulty or objection to the addition of a pendulum to instruments as we have suggested, which at once not only obviates all the difficulty, but erects a standard in the most easy and the fittest possible manner.



## ON THE JUST OBJECTS OF MUSIC.

**T**HE musical like the moral world has been often, we may indeed say perpetually, exhorted to listen to the suggestions of reason instead of following its impulses, in the enjoyment of those pleasures which are presented to our senses. We ought, say our instructors, in both species of ethics, to be gratified only when the object is consistent with virtue, with the highest and best purposes to which art can address itself. A French author, M. Villoteau, in his *Recherches sur l'analogie de la Musique avec les arts qui ont pour objet l'imitation de langage*, has so strongly insisted upon this point, that we have been tempted to translate a portion of his argument. Not that we entertain any very sanguine hopes of staying the popular judgment in its descent, if its course be downwards. The objection has subsisted almost ever since music subsisted. In truth, like other ladies, Polyhymnia has been much addicted to follow new fashions. Palestrina saved her from expulsion from the church on account of this very failing. Metastasio and Arteaga, and indeed all *moral* musicians, have repeated the complaint. We therefore only fulfil our calling by endeavouring to prevent the backsliders of the present age from forgetting that music has higher purposes than merely tickling the ear. The question is, are our hearts as much touched as those of former generations? We shall not pretend to determine so doubtful a matter.

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If in the diversity of judgments which we form upon music our opinions waver, it is because trusting too implicitly to the mere guidance of our senses (which are constantly modified by certain habits or affections, varying according to climate, place, age, disposition, health, and a thousand other circumstances) we are necessarily subjected to contradictions, which keep us in a perpetual state of doubt and uncertainty as to what is really good and beautiful. Hence that versatility in our tastes and opinions, which causes us to reject as bad what we had before found agreeable, as well as what attaches us to particular things, whilst others reject them, preferring those which displease us. I shall

here hazard some reflections, which on being applied to music will perhaps render my remarks more clear.

I attribute a great part of our errors in music to two principal causes—first, to that love of novelty which is in some measure born with us; secondly, to the empire of habit to which we almost always yield without having even a suspicion of so doing. In effect, that love of novelty which generally produces inconsistency of taste, is perhaps more the effect of the natural weakness of our organization than of a capricious disposition. Our senses cannot for any length of time remain susceptible of the same sensation, or receive with the same pleasure a frequent repetition of the same impression. The excess of prolonged sensations wastes the strength of the sense which receives them: renewed too soon or too often they engender satiety, which, in its turn, produces disgust. Nevertheless, this inconsistency in our tastes, or rather this weakness of our organization is such, that although every one of us is easily persuaded that health and happiness depend necessarily on the harmony of all the parts of our being, and that all which disturbs this harmony must of consequence injure the health, yet it is very difficult to be content with that tranquil and uniform state which constitutes happiness and health, because in this state our sensations are always regularly and uniformly the same, and we are only alive to a certain well being which prohibits the enjoyment of any very lively pleasure, and we have seldom sufficient command over our inclinations to limit ourselves to the peaceable enjoyment of mere health and happiness; we more commonly seek *a better*, which we never find; we imagine necessities which we change at the instigation of caprice, and then only multiply our privations and increase our miseries. Habit, which is a disposition entirely opposed to love of novelty, is consequently created in a totally different manner. It is produced by the effect of agreeable but moderate sensations, which repeated at intervals of time not near enough to weaken the impressions, but sufficiently so to enable us to preserve a pleasureable recollection of them, keep alive in us a desire to renew such impressions. Now as all our wants, whether real or imaginary, proceed from our inclinations and pleasures, it follows that whenever the economy of our frame is modified either by age or illness, or any other natural or fortuitous circumstance, which change our inclinations, tastes, and

pleasures, we yield without knowing, and even without perceiving it, to the empire which habit possesses over our senses; we thus confound that which belongs to our tastes with that which partakes of the essence and nature of things themselves; and in short, to make use of an expression of Horace, "Decipimur specie recti," "We are deceived by the semblance of truth." The involuntary propensity which naturally disposes us to think that which pleases us good and beautiful, and that which displeases us the contrary, prompts us to form such different opinions upon the same thing; and although we may be assured that these opinions would be all true with respect to the mode of seeing and feeling each, they are nevertheless generally false, above all in the imitative arts; for the true end of this species of science is, less to flatter the senses of those who enjoy them, than to give them an exact idea of the object of imitation. But it belongs no more to our senses to judge exclusively of what is beautiful in the arts, than of what is good or bad, decent or honest, just or unjust, in morals: for frequently that which flatters them most may become offensive, or is so already in many respects; and hence all opinions formed on the perfection of music by the testimony of the senses alone, ought at least to be regarded as doubtful, if not as absolutely false and entirely contrary to reason.

"As to pleasure," says Socrates, "I am aware that it assumes more than one form; and we must begin by examining it, and considering what is its nature. On hearing it merely mentioned we should take it for a simple thing; nevertheless it appears under forms of every species, and in some respects different among themselves. We say that a debauchee enjoys pleasure in libertinism; that the moderate man tastes it in the exercise of temperance; that the fool, filled with absurd opinions and hopes, has his share of pleasure; and that the sage finds it in wisdom. Now if we were to say that these two kinds of pleasure were alike, should we not incur the just title of fools?"

"*Protarcus*—It is true Socrates, that they spring from contrary sources; but they are not for that reason opposed to one another; for how should pleasure not be that which is most like pleasure; that is to say, itself to itself.

"*Socrates*—By that means, my friend, colour, as colour, differs in nothing from colour; nevertheless we all know that black, be-

sides being different to white, is totally opposed to it. In like manner, by considering genus alone, one figure is the same as another; but if we compare the different species together, there are some perfectly opposite, and others infinitely diversified. We shall find many other things to which this applies. Do not attach belief to the reason you have just alleged, which confounds the most opposite objects. I think we may discover pleasures to vary in their species.

“*Protarcus*—Perhaps there are some, but they do not disprove the opinion which I defend?”

“*Socrates*—That is, we say that these pleasures being unlike, you will not call them by another name, for you say all things which are agreeable are good. No one indeed will dispute with you, that what is agreeable is not agreeable. But most pleasures being bad, and some only good, as we maintain, you will nevertheless call them all good; although, if obliged to confess, they are different. What common quality do you then perceive in good and bad pleasures, which induces you to give them both a good name.”

It would be easy, as may be seen, to refute by a similar argument the opinion of those who make the beauty and excellence of music and other imitative arts, to consist merely in the sensual pleasure which they cause; for if we are to judge of real beauty in the arts, solely by the pleasure which we receive from them, without any restrictions as to the injurious consequences which may be the result of this pleasure, it is clear that from the great variety of tastes, this beauty would be purely arbitrary, depending for its existence on opinion, and having nothing real about it; which argument is not warrantable either in an absolute or relative sense: First in an absolute sense—because beauty, consisting in the unalterable order and harmony of all the parts, in the exact proportion which these parts bear to each other as well as to the whole, and in the exact degrees in which these different parts concur in the general effect, it cannot be denied that all these conditions are fulfilled in the admirable and vast *whole* which the universe offers to our view: thus there exists a visible type of true and absolute beauty. Secondly, in a relative—because neither can it be denied that the same conditions are also often fulfilled in many or even in all the separate parts of the universe, whether they are



examined as to genus or species, or whether they are considered relatively to one general end, or to a particular and individual state, analagous to the end prescribed to them by nature. Thus true beauty consists also in a relative sense.

By comparing therefore, by this principle, all that falls under the cognizance of hearing and sight (for these are the only senses which are privileged to judge of beauty, those of smelling and feeling being limited to grosser sensations) it is evident that we may be able to discover models of real beauty, and that it is easy for us to determine its rules with respect to the arts.

If it be impossible to deny that beauty really does exist, it is certainly not less impossible to prove that what is really beautiful can never become really ugly, nor that what is really ugly can ever become really beautiful: for as a thing is not beautiful because it pleases, but because it ought to please, being really and essentially beautiful, and a thing is not ugly because it displeases, but because it ought to displease, being really and essentially ugly, fundamental principles of beauty must exist, and it is only the absence of these principles which produce deformity.

We can never judge infallibly of what is beautiful or ugly, good or bad, just or unjust, &c. by the medium of the senses, or the soul. If so, we should be obliged to admit that the same thing could be both beautiful and ugly—beautiful to those persons whom it might please, and ugly to others whom it might displease; from whence would result the obscure consequence, that beauty did not really exist in the object itself, but in the pleasurable sentiments which it excites. Now if beauty resided in the pleasurable sensation only, it would follow that all pleasure must be essentially beautiful, and consequently that a shameful and criminal pleasure would be essentially beautiful, which theory would destroy every moral principle.

I would now combat a prejudice injurious to the progress of music, and, if it were possible, destroy it. I should have more confidence, if, like M. Arteaga, I had the talent to follow up and attack this prejudice at its root, by strong and unanswerable reasons—such for example as the following, which supports what I have just advanced:—"To one of these propositions therefore you must agree, either that the public are not judges of music, which would be a paradox, or that your imaginary relation be-

tween the representation and the thing represented is not necessary to effect. This is the universal and puerile sophism, which, reduced to a maxim by ignorance, and supported by prejudice, would occasion the extermination of all the fine arts. I would reply to these skilful defenders of folly, when were the public constituted competent judges of taste in arts or letters? By what sovereign decision, by what tribunal has a decree been issued, so destructive of our most exquisite pleasures? The public are able to judge of their own pleasures, but they are not, nor ever can be, competent judges of the Beautiful; which term is not applied to that which engenders any kind of delight, but only to that which gives that species of delight which is the child of observation and reflection. The pleasure which those persons enjoy who do not understand music, is merely a series of material and mechanical sensations, simply produced by the natural melody inherent in all harmonic sounds, and which they would enjoy as much in the warbling of a nightingale as in the performance of a singer; and if they talk of this pleasure, if they are contented with it, and go only for this to the theatre, and yet incline to the decision of the vulgar, I cannot oppose it. But, Oh sovereign beauty of Music! Oh Imitation, daughter of Heaven! I do not present myself before your altars with such humble sentiments. When I go to the theatre to pay thee my tribute of adoration, I bear within me the pride of being a reasonable creature, and of wishing, while I indulge my sensibility, to preserve the privileges of my nature."

Too much importance cannot be attached to the propagation of the principles of M. Arteaga, and to render society sensible of the pernicious consequences which proceed from the opinions of those who assert that by beauty ought to be appreciated the pleasure which the arts, and particularly music, produce. The danger of these consequences is the more imminent in music, by reason of the power which the expression of the voice, its natural instrument, possesses over the heart; for, as the end of music is to express sentiments, and as the sentiments which give us the most pleasure are not always the best or the most useful, but often quite the contrary, it follows that if this species of pleasure constituted the beautiful in music, the most beautiful would be sometimes the most prejudicial to morals; but if, on the contrary, by the pleasure which music ought to cause, is understood a pleasure capable

of exciting the love of moral conduct and virtue, it is necessarily distinguished from other kinds of pleasure. This pleasure then must be pure and perfect, that is to say, free from every thing that may cause the least disorder in the heart or the mind; that it ought to derive its source from what is really beautiful, and good in every sense; that it cannot even exist independently of these two qualities, the good and the beautiful, uniting and concurring in the same effect; that it ought, in short, to shed delight through the senses, and to elevate and ennoble the soul by purifying and strengthening the mind. But as all men are not equally disposed to judge rightly of music, there are yet precautions to prevent their being deceived as to the pleasure they ought to seek, and the following rules are prescribed by Plato:—"I agree with the vulgar, that music should be judged by the pleasure it causes, not to the million, but that the finer music is that which most delights persons of taste who are otherwise sufficiently instructed, and still better is that which creates enjoyment in one person only, who is eminently distinguished for virtue and education; and the reason why I insist on the virtue of those who are to judge of these subjects is, that besides the prudence which is necessary to them, they must possess courage; in short, it is not right for him who assumes the office of judge, to borrow from the lights of others wherewith to illuminate his own decisions, nor to suffer himself to be disconcerted by the acclamations of the many or by his own ignorance."

Thus is it that we generally judge of the merit of theatrical performances and modern music. Instead of exciting authors to conform in their productions to the rules of the truly beautiful, by rendering them attentive to the advice of the learned, who would be able to enlighten them, we deliver them up to the tribunal of public opinion, and give them for their judges a multitude, mostly composed of persons either ignorant, or blinded by prejudice and animated by various passions; and we thus in some manner oblige them to abandon those principles which ought to direct them.—All our opinions in music are in general established on what we call good taste, and this good taste, being founded only on opinion, constantly varies; it has nothing certain or fixed; it is every where the effect of certain habits and associations appertaining to the manners, or to circumstances relative to climate or country, rather than to natural and demonstrable principles.

It would not be at all reasonable to believe, that this accidental disposition of the mind, which makes us consider the same things sometimes good, and sometimes bad, sometimes beautiful, sometimes ugly, according to time, place, and the circumstances in which we are placed, should be the infallible method of discovering what invariably constitutes the really beautiful. Because certain viands please the taste of some persons, and displease the taste of others, it does not necessarily follow that those viands should be better or worse ; for there is no doubt that the same persons would have attributed different qualities to them, if certain habits had not previously disposed their tastes to judge differently. It is with arts as with aliment ; those things which man has received immediately from nature to satisfy his wants or to procure him useful enjoyment, generally please all people, of every country, and in all seasons. Tastes do not begin to vary until the qualities of those things have been arbitrarily modified and vitiated by the encroachments of art, at least not till the organs are altered by illness, age, bad organization, or certain habits, which remove us from our natural state. Activity and noise please youth, while on the contrary they weary age. The sedentary life of a studious man, and the quietude requisite to his meditations, could not be agreeable to a man of the world, accustomed to the tumultuous storm of society. We may say the same of our tastes in music. Lively and brilliant music does not displease infancy and youth, because it is conformable to the habits of these ages ; but it is generally troublesome to a man of middle age, whose senses are calmer. It would incommode and even fatigue an old man, whose senses, worn out by age, have no longer strength to support violent sensations. Music which is agreeable to a man habituated to seclusion and meditation, would be too quiet and dull for a soldier, accustomed to warlike exercises and the din of arms. Lastly music which inspires the calm of repose and pleasure, would be insupportable to a heart torn with remorse or burning with the desire of revenge.

The real cause of our errors, whenever we judge by our sensations, proceeds from our being pre-occupied with the impressions made on our senses ; we therefore do not sufficiently examine the causes which produce these impressions, nor the particular or accidental dispositions of our senses at the moment they are received.

We thence always attribute qualities to the external object occasioning these sensations, analogous to the effect produced. It becomes then necessary, and even indispensable, in order to be able to form a judgment on the nature and character of things which act on our senses, not to stop at the first impression, but attentively to examine the occasional circumstances which may have deranged the natural relations that really exist between ourselves and the acting cause. It is consequently very important for us to distinguish well between the opinions which we form from our own feelings, and the exact knowledge which we acquire by reflection and reason; for it is this which constitutes true science. To *feel* is not to *judge*, and to *believe* is not to *know*. Feeling is limited exclusively to all that springs from the senses, it belongs to all animals; but judgment results from reason, from comparing the different relations which moral and physical objects have between themselves and us; and it is only by this intelligence which rectifies the errors of our senses, illumines our reason, and elevates us above the other animals, that we are really instructed. It is by a course of reasoning that we are enabled to extend our knowledge, and it is by this means that we succeed in perfecting it.

There are numerous opportunities of perceiving that our feelings can give us but one idea of what is actually passing within us, and they are not sufficient to enlighten us on the nature and character of the cause of the impression on our senses. The idea thus received from them ought then only to be considered as a simple opinion or doubtful knowledge, and not as an exact cognizance of what is in itself the cause which affects our senses. If then the organ of hearing is not more exempt from error than those of feeling, taste, and sight, we cannot trust blindly to its testimony without incurring the risk of being deceived. This is the fact with regard to music, whenever we yield without reflection to the irregular and capricious impulses of our taste; and it would happen to us in many other circumstances, if reflection and reason did not sometimes rectify the testimony of hearing, when that organ receives the sensation of certain tones or sounds which do not really exist.

It is necessary then, in order to determine and fix our judgments, that there should exist in us a less material faculty than our senses, less affected by the alterations of the body; and this

faculty can only be the understanding, which causes reflection and reason, and without which we should possess nothing certain. In order also to fix our judgments in an invariable and certain manner, there must exist in our nature a means of comparison neither doubtful nor versatile, like the testimony of our senses. Now this means of comparison can only be that universal harmony which is perceptible throughout nature, and which in nothing disobeys the eternal laws of order. This harmony is the only type of the really beautiful, good, and just. It is to this master-piece of infinite wisdom that all the arts ought to be referred, when we wish to appreciate in them true merit and beauty.

This being determined, it is evident that to judge well of the beautiful and the good in music, we ought not to stop either at our own feelings or at those of the million, until we are well convinced that the sentiment excited is really the effect of the beautiful and the good, which result both morally and physically from the greatest possible conformity of this art to the eternal laws of order and harmony. Mere practice in the arts does not suffice to enlighten us as to what constitutes their beauty and perfection ; this practice, on the contrary, when not accompanied by reflection and sound judgment, only deceives us by habituating us to things which reason disapproves, as opposed to the laws of order.

The greatest danger is, however, that the practical errors which have first seduced us should be confirmed by habit, and that deceived by our feelings we should confound the real with the factitious beauties of art ; for it is then difficult to discover their errors, and equally dangerous openly to attack them, defended as they are by a multitude of blind partisans, always ready to unite in their defence, and who are not susceptible of the powers of reason.

## PUBLIC ESTABLISHMENTS for MUSIC in LONDON.

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**T**HE obvious impulse which music has recently received in this country, and the efforts towards its diffusion, which are so visibly making in various directions at the commencement of this season, have determined us to anticipate, in point of time and arrangement, the Sketch of the State of Music in London, with which we have annually presented our readers.

The City Amateur Concerts, the Vocal and the British, have all ceased; why the former were abandoned is not easily to be comprehended, except indeed the cause is to be traced to the satiety and weariness which are generally found, after a very short time, to invade and to conclude the energetic management of an amateur-direction, if successful. The Vocal Concerts appear to have been fairly worn out; not that they lacked either ability in the conduct, or variety in the selection, or talent in the executive department, for the proprietors were professors of the most established judgment; the bills exhibited a very just proportion of classical music, interspersed with the richest novelties of the time, and the performers had a solid foundation in the intrinsic excellence of the finest English talent, and that too exalted and refined in execution by long continued and associated practice—to these were added the most distinguished foreign artists, according to the succession in which they visited this country; but all would not suffice: it should seem as if nothing could resist the love of mere change which forms so impulsive a characteristic of human nature in general. These concerts, which were for some years as fashionably and as fully attended as any in the metropolis, with the exception only of the Concert of Ancient Music, gradually lost their supporters and expired. Something perhaps is attributable to the illness and death of Mr. Bartleman—something to the establishment and reputation of the Philharmonic, but more we sincerely believe to the mere mutability of the public mind,

Concerning the failure or abandonment of the British Concerts, for their dissolution is attributable to both these causes,

it is not easy to speak in measured terms. This attempt was said to be a stand made for the honor of national art and native artists. The professors with whom it originated, though few, were men of character and ability, and some of them at least, we know, had the objects for which they consented to associate themselves in this design, both warmly and sincerely at heart. The effort, however, although something is to be allowed for prudence in prosecuting an infant project, was by no means as strong as might have been anticipated, but exhibited a want of vigour and of unity which can be reconciled only by the supposition, which we believe to be the truth, that British musicians in the general are too much absorbed by their private interests to be able or willing to unite in the successful prosecution of any scheme, which has for its immediate object, the general advancement of art and of our national fame in art: for the reasons we may refer to the essay on the present state of the English musician, at page 429, of our preceding volume.—The case as therein stated, however much to be lamented, is but too true.

The only permanent establishments then now in London are the Ancient and Philharmonic Concerts, classical schools for the preservation of ancient and the production of modern compositions, seeking to keep in recollection the memory of the old, or to introduce the excellences of modern style, in vocal and instrumental music. The selections at the Ancient Concert, as well as the performers, have necessarily an uniformity that will not require of us a regular detail of the transactions of the concert. The only alterations this season exhibits, are, that no Italian singer has been hitherto engaged, and that a few glees, which come the nearest to the date of the compositions admissible by the rules of the concerts (20 years) are to be found in the bills. In almost every other respect the arrangements are the same as last year.

Of the Philharmonic we shall think it right to make a more detailed report.

It was however deemed by some of the profession, that a concert of general resort seemed wanting to the gratification of the public at large, for under the restrictions which are laid upon the admission to the subscription list of both the Ancient and the Philharmonic, neither of them can be said to be open to the public; indeed the one has a large number of supernumerary candi-



dates, and the other has this year, for the accommodation of the subscribers, contracted their plan. It might therefore naturally enough be thought, that performances more readily accessible, would be desirable to the inhabitants of a metropolis hourly increasing its affluent and luxurious population. Accordingly proposals for nine Subscription Concerts at the Argyll Rooms, under the joint auspices of Messrs. Bellamy, Braham, Hawes, Mori, and Welsh, were issued, but so ill were they received that the plan was abandoned. The Oratorios, therefore, (now called "grand performances") were the only places, until the Benefit Concerts should commence, that could be said to be open to the body of the public. The ground being thus narrowed, a new competitor has appeared in the establishment of a *Concert Spirituel*, to be held at the Opera-house on the Fridays during Lent. Of both these institutions we shall also speak at large. Having thus disposed of the leading facts, we shall proceed to the detail, and shall commence at that which must now be esteemed the grandest source of music in this country,

### THE KING'S THEATRE.

IN our last Number we inserted the Opera circular as it is termed, or the bulletin which is issued by the proprietors, to announce to the subscribers and the public the names of the principal performers engaged, and the general outline of the arrangements.

The history of this establishment is certainly most curious.\* Its management has oscillated from private persons to professors, and has been alike ruinous to every succeeding director, with the exception of Mr. Ebers, who hired the theatre after the secession of Mr. Waters, and he has thought it provident to retire, and yield his place and emoluments.† And in truth it had become necessary to reinforce the concern with capital and spirit, for though neither probably were wanting to Mr. Ebers, yet regarding, as he naturally did, the undertaking as an experiment,

\* See *Musical Magazine and Review*, vol. 1, page 239.

† The present lessees are Messrs. Chippendall and Yallop, solicitors of great respectability; but it is scarcely probable they are acting entirely on their own behalf. The rent is said to be £10,000 per annum.

and as it has turned out as a brief experiment, he was necessarily deterred from expending any such sums as the dilapidated state and resources of the concern seemed absolutely to require to be laid out upon the house, the decorations, and the scenery. His exertions were, we repeat, necessarily limited almost entirely to the engagement of such performers, and the introduction of such pieces as might be likely to prove attractive, and to the embellishments that were indispensable. The present lessees proceed apparently upon a different principle, for they have repainted the house, refitted the boxes, superadded some new scenery and improved the old. But still it should seem they measure their expenditure upon the house rather by what cannot be any longer deferred, than by such a liberal allowance as ought to be indulged in preparing one of the finest theatres in the world for one of the most affluent, generous, and polished audiences. Circumstanced however as the King's Theatre has ever been, involved with debts, executions, suits in law and equity, and embarrassments of every sort, it is no wonder that new managers should be more than ordinarily cautious. The public would indeed be most essentially served by such a disposition of the property as should at once reduce the house to its intrinsic value. As the matter now stands, there is but too much reason to believe that the frequenters of the opera purchase their pleasure at a rate far beyond its just price, because they are paying a per centage for the accumulated misdeeds and errors committed by managers, lessees, and lawyers, ever since the building of the new house.— If there be an individual who could render a statement of the fair rent of the theatre and the cost of the entertainments, he would deserve the thanks both of managers and the public. For if, as it may justly be presumed from published and uncontradicted documents, the sums paid are not only far greater than those enjoyed by any similar establishment in Europe, but far beyond, not the outlay as it now stands, but as it ought to stand,\*

\* The biographer of Rossini has a chapter which he entitles "*Utopie du theatre Italien.*" He calculates the receipts and expenditure, and he says he regulates his account by that of the King's theatre, the total annual expence of which he states (on the authority of Signor Petracchi) to be 1,200,000 francs, or about £50,000. The estimate this year, we have heard, is about £62,000. He makes the computations and list which follow, for his Utopia :

"The ordinary receipt at the doors of the theatre vary from 1800 to 900.

liberally estimated, managers would be freed from the difficulties and the reproach attending exorbitant charges for boxes and admissions,\* and the public would have their entertainment at its just price. A receipt nominally less might also have the effect of curbing the immoderate expectations of principal singers and dancers, who, when an English engagement is offered them, seem to set no bounds to their cupidity.† The house, as it is now

francs. I average them at 1200 francs every day of the performance, and three times a week making annually ..... 122,800 fr.

The rent of the boxes produces 2400 francs for each performance, making annually ..... 345,600

Average Receipts ..... 468,400

Calculation of the expences of the Comic Opera :

FRANCS.		FRANCS.	
Mme. Pasta .....	35,000	MM. Proffetti .....	6,000
Miles. Buonsignora .....	20,000	Auletta .....	4,000
Cinti .....	15,000	Barilla, regisseur ..	8,000
Mori .....	10,000		
De Meri .....	7,000	Vocal Appointments, total	253,000
Rossi .....	5,000		
Goria .....	4,000	Chorus and Orchestra ....	80,000
M M. Garcia .....	30,000	Dancers, &c. &c. ....	55,000
Zuehelli .....	24,000	Fire, Lighting, &c. &c. ...	60,000
Pellegrini .....	21,000		
Bordogni .....	20,000		
Bonoldi .....	18,000	Receipts .....	Fr. 468,000 or £. 19,666
Levasseur .....	12,000	Expences .....	448,000 or 18,666
Lodovico Bonoldi ..	6,000		
Graziani .....	8,000	Balance .....	20,000 or 856

\* During the management of Mr. Taylor, who built the present house, the boxes (below the range of the gallery) used to let on an average for £200 each. They had gradually, but not wholly without fluctuation, risen to £250. This season they are raised to £300. It is stated that last year's receipts did not meet the expenditure by £9000, which was made up to the then lessee by the committee, although the engagements were £13,000 less than the previous season. The engagement of Sig. and Mad. Rossini is stated at £2500. Of Madame Catalani hereafter.

† *Ex.gr.* When Rossini came to this country we are credibly informed that no less a sum than 1200*l.* was asked for the copy-right of the opera he was engaged to write. One publisher was ready, we have reason to believe, to pay 1000*l.* and another we understand made an offer of 10 per cent. beyond what any other should offer. The proposal was rejected. The frigid reception of *Zelmira* cooled the music-sellers, and all the offers were withdrawn. In a little month the tide was so turned that the only price actually before the parties interested in the sale, was 1000 francs, and that from Schleissinger, of Paris! Rossini also demanded 100 guineas for any composition. Nobody bites, and nothing of his composed here has yet been printed. He asked six guineas a lesson, it

adorned, is rather neat than splendid. The general colour is a light green, and the draperies of the curtains are rose, but of a coarse material. The boxes have raised gilt ornaments, and are divided by pilasters. The ceiling is in nine divisions, and a figure of one of the Muses occupies each. The lustre has been altered in such a manner as to render it even more magnificent than in its original brightness.

In our last number we published the list of the talent engaged. *Zelmira* was the opera chosen by Rossini for opening on the night of Saturday, January 24. So earnest was the public curiosity that the pit was filled in less than a quarter of an hour, and the boxes, although the town was necessarily thin at so early a period of the year, exhibited a respectable appearance, but they obviously wanted that blaze of attractive splendour which shines round the aristocracy of the country, when assembled in the King's Theatre.

It had been announced that Signor Rossini would himself preside at the piano-forte, and direct the music on the three first nights of performance. When he entered the orchestra he was received with loud plaudits, and so eager was the audience to catch a sight of his person, that every individual in the pit stood on the seats to obtain a view. He continued for a minute or two to bow respectfully to the house, and at length the piece began. The Maestro's person, whatever it might have been, is not now of such superiority as to convey any adequate extenuation for ladies leaving their palaces and their lords, to mount up the awkward staircases of the chambers of little inns, there to contend with each other for the possession of the said Signor, as his biographer would have the world to know has been the case. He is scarcely of the middle height, lusty, and upon the whole with rather a heavy air. He certainly looks more like a sturdy beef-eating Englishman than a sensitive fiery-spirited native of the soft climate of Italy. His countenance when at rest is intelligent yet serious, but

is averred, for teaching. One public singer, a Miss Melville, has announced herself as the pupil of Rossini since his residence in England, and is reported to have paid three guineas for the lesson and the use of his name in this way. Compare these things, reader, with the amount of the profits of this composer in Italy, as given by his biographer. What a monstrous degree of folly and infatuation must the English have credit for amongst foreign artists!

bears no marks of the animation which pervades and indeed forms the principal feature of his compositions

And while we are upon the subject of the worthy Maestro's personal charms, it may not be amiss to say a few words concerning his manners, which have been at least as much misrepresented by the public prints in England as the talents of the Signora, his wife, have been decried by foreign works. A narration of his behaviour at the King's musical party at Brighton, to which he had the honour to receive an invitation, so entirely false in all its particulars, has made its way into the public prints, that it becomes a duty to contradict it by a relation of the real facts. It is therein said that Rossini conducted himself with great arrogance, and upon being asked to sing at the close of the evening, told his Majesty they had "had enough of music for one evening." Not one tittle of this is true. Rossini had no sooner been introduced to the royal presence than his Majesty told him he should hear some music by a foreign composer, which the English very highly esteemed. The King then gave a preconcerted signal, and the band played the overture to *La Gazza Ladra*. To such a compliment Rossini could not be insensible. He was particularly attentive to the performance, and after it was over, he thanked Mr. Kramer (the master of the King's household band, and probably the first arranger for wind-instruments in Europe) for some very judicious alterations. Indeed he might well be satisfied at the execution of his music, for no one who has not heard the precision, the delicacy, and above all, the truth of expression with which his Majesty's household band performs, can conceive that such effects are to be produced by wind-instruments alone.

Soon after, Rossini sung one of his own compositions so highly to the gratification of his Majesty and the party assembled, that it was the general opinion he was one of the finest tenor singers in Europe. Rossini possesses an extraordinary faculty of singing in a falsetto of very extended compass. Being again requested to sing, he gave an imitation of one of the old Italian school of singers, which English humanity and English decorum have had the honour to banish from the stage. If this was a violation of propriety in so far he is amenable to the charge, but his Majesty was first consulted. The King desired to hear him in a third song, but Rossini excused himself by saying he feared his voice was so

exhausted by this effort, that he should be found incapable of giving further gratification to judges so capable as those before whom he had then the honour of performing—and this is the elegant turn which has been so mistranslated by the inadvertency, or more probably by the malice of some interested by-stander. In point of fact, it is only common justice to state, that the deportment of the foreign composer was as easy yet as deferential as was becoming, and bespoke that self-possession which good sense and good breeding and a thorough acquaintance with good society alone confer. We have wandered from our original theme into anecdote, but it really appeared due, not only to the character of the stranger, but to the honour of the English press, that a contradiction should go forth to calumnies so injurious to both.\* We may now return to the King's theatre.

To *Zelmira* there is no overture, and the curtain rose at once. It is not easily possible to imagine a story made up of more striking absurdities, than the fabric of this opera exhibits. It is a translation by A. L. Tottola, from the French of M. de Belloy. The scene lies in Lesbos, and the date is a period before the Trojan war. Polidoro (Placci), the King of this country, is conquered, and his throne usurped by Azor, the Sovereign of Mitylene, and in order to preserve his life, his daughter Zelmira (Signora Colbran Rossini) conceals him in the ancient tomb of the sovereigns of Lesbos. Antenor and Leucippo, two of the friends of Azor, conspire to murder him and usurp the throne of Lesbos. The piece opens with the discovery of the assassination of the latter, when the two conspirators fix their guilt upon Zelmira.—At this moment her husband arrives from foreign wars, and is

\* We have merely related the fact as it stands upon authority. It is thus that the biographer of Rossini speaks of his conversational talents and opportunities in society. Is it likely that such a man should forget himself in the presence of the King of England? "Nothing can be more agreeable than the conversation of Rossini, at least to an Italian taste. He has a mind all fire and vivacity, starting from subject to subject, and viewing every thing in a strong though frequently grotesque point of view. A manner so rapid and discursive would be more astonishing than agreeable, were it not enlivened with a fund of anecdote. The everlasting restlessness of his career during twelve years, composed, as he himself has expressed it, of eternal *goings and comings*; his constant intercourse with singers—the most gay and thoughtless of beings; as well as his continual introductions into high and elegant society, has afforded him abundant opportunities of seeing life in all its shades and varieties."

informed, by the true murderers, of the pretended guilt of his wife, and that she even attempted his own life, whilst it was in fact Leucippo who aimed the blow, when his arm was stayed by the faithful Zelmira. Antenor is raised to the throne, and the unfortunate heroine is consigned to chains. Her absence obliges Polidoro to leave his retreat, when he encounters Ilo and informs him of his wife's innocence. The latter instantly goes to assemble his troops, and in the mean time Zelmira having been liberated by the connivance of Leucippo, who witnessed the meeting of Polidoro and Ilo, is induced by means of a stratagem to disclose the place of her father's concealment. Antenor instantly causes the unfortunate Polidoro and his daughter to be secured, and the opera concludes by the arrival of Ilo and his soldiers, the rescue of his father, wife, and child, and the death of the conspirators.

Such a fable, however improbable and absurd, may yet be the vehicle of situations and of passions, and these are the circumstances the dramatic composers of the Italian lyric theatre chiefly covet. Rossini has obviously written this opera with more care than usual, and he has studied striking combinations of harmony and accompaniment more perhaps than melody. *Zelmira* ought to add to his fame, and amongst those who will patiently examine the score it may do so; but it is much to be questioned whether his celebrity will be augmented by its public performance. For there is a heaviness that prevails almost throughout, and which is not redeemed by the pathos that may sometimes serve to account for and to compensate the weight. There is probably generally too much of force and complication, too much of chorus, while the occasional appearance of a military band upon the stage increases the clamour without adding much to the effect. There are indeed few traits of melody, and even the principal female character makes no very prominent or impressive figure.

This brings us to Madame Rossini, whose name has been long the theme both of high praise and scarcely of less dispraise upon the Continent, and who appeared for the first time before an English audience in *Zelmira*. Isabella Angela Colbran is a Spaniard, having been born at Madrid, on the second of February, 1785. Her propensity to music was shewn at the earliest possible age. At six years old she began to receive instructions. She was subsequently taught by Marinelli, and at fourteen Crescentini

took a singular pleasure in the task of forming her voice. So strongly indeed was he impressed with the promise of her genius, that he one day said to his fair pupil, "*Je ne pense pas qu'il y ait en Europe un talent plus beau que le tien,*" and he accompanied this compliment with a present of all his compositions. According to the *Dictionnaire Historique des Musiciens*, whence these particulars are extracted, she excited the greatest admiration in Spain, in France, and in Italy, and in 1809 she shone with the greatest lustre as the prima donna, at the Theatre della Scala, at Milan, and in the next year at Venice. Madame Colbran, it appears, is also a composer, and has published *Canzoni*, different sets of which are dedicated to the Queen of Spain, to the Empress of Russia, to Crescentini, and to Prince Eugene Beauharnois, whilst Vice-Roy of Italy.

The biographer of Rossini takes up the history of this singer at Naples, and it is thus he speaks of her musical qualities amongst a quantity of scandalous anecdote which we omit.

"Signora Colbran, now Madame Rossini, was, from 1806 to 1815, one of the first singers of Europe. But voices, like other things, are not made to last for ever; and accordingly, in 1815, it began to lose its power; or if we may venture to apply to her a term that is applied to vulgar singers, she began to sing false. From 1816 to 1822, Signora Colbran usually sung a note too high, or a note too low;\* such singing would any where else have been called execrable; but it was not proper to say so at Naples. In spite of this little inconvenience, Signora Colbran did not the less continue to be the first singer of the theatre San Carlo, and was constantly applauded. Surely this may be reckoned as one of the most flattering triumphs of despotism. If there is one feeling more predominant than another among the Neapolitan people, it doubtless is that of music. Well, during five little years, from 1816 to 1822, this people, all fire, have been mortified, in a manner the most galling, and that in the dearest of their pleasures.

"Twenty times have I been at San Carlo; Signora Colbran began an air; she sung so miserably out of tune that it was impossible to endure it. I saw my neighbours desert the pit; their nerves were horrified, but they did not utter a word. I followed the example of my neighbours; we went and took a turn round Lago di Castello, and returned at the end of about twenty minutes. During the short-lived constitutional government of 1821, Signora Colbran never ventured to make her appearance, unless preceded by a thousand humble apologies. The public,

\* This is a mis-translation. The author only meant that she sung too sharp or too flat. He writes "M. C. a ordinairement chanté au-dessus ou audessous du ton."



by way of a bit of spite, and in order to annoy their former annoyer, cried up the reputation of a certain Mademoiselle Chau-mel, whose name was Italianized into Comelli, and who was known to be the rival of Colbran.

"But at the time Rossini first arrived at Naples, and gave his "*Elisabetta*," (in 1815), things had not come to this pass. The public were then very far from disliking Signora Colbran; at no period, perhaps, was this celebrated singer so handsome. Her beauty was of the most imposing kind; strong features, which, in the scene, produce a most powerful effect, a magnificent figure, an eye of fire *a la circassienne*, a profusion of raven locks; in fine, she is formed by nature for tragedy. This woman, who, off the stage, has all the dignity of a *marchande des modes*, the moment she enters the scene, with her brow encircled with the diadem, inspires an involuntary respect, even in those who have just quitted her in the tiring-room.

"The first duet, between *Leicester* and his young spouse, is very striking and original. The great reputation acquired by Rossini in the north of Italy, had predisposed the Neapolitan public to judge him with severity: it may be said that this first duet "*Incauta! che festi?*" decided the success both of the opera and the *maestro*.

"Nothing but an actual view of Signora Colbran could give an adequate idea of the enthusiasm with which she was received. An Englishman, one of the rivals of Barbaja, had sent to England for accurate designs of the costume of Elizabeth, which were scrupulously adhered to. This gorgeous apparel of the sixteenth century was admirably adapted to Colbran's fine figure and features. The spectators were acquainted with this anecdote, and the truth of the costume, as well as the beauty of the scenery, tended strongly to recal the image of a memorable epoch.

"There was nothing affected or theatrical in the acting of Signora Colbran. Her power and superiority were marked in the strong expression of her dark Spanish eye, and the dignified energy of her action. She had the look of a queen, whose fury was only restrained by a sense of pride: she had the air of a sovereign, who had long been accustomed to have her slightest wish obeyed, nay, almost anticipated.

"It must be allowed that the music of "*Elisabetta*" possesses much more of the magnificent than of the pathetic. It abounds with examples of Rossini's besetting sin; the song is overwhelmed by a deluge of ornaments, and many of the melodies seem rather to have been composed for a wind-instrument than for the human voice.

"But let us be just to Rossini. This was his first attempt at Naples; he was anxious to succeed, and there was no other way of doing this than by pleasing the prima donna. But Signora Colbran has no talent for the pathetic; like her person, it is magnificent; she is a queen, she is Elizabeth, but it is Elizabeth issuing her commands from the throne, and not Elizabeth touched

with compassion and pardoning with generosity. Even if Rossini had possessed a talent for the pathetic, which I am far from being disposed to grant, he could not have employed it, for the reasons we have just stated. In the air, "*Bell' alma generosa*," Rossini has artfully concentrated all the beauties, of whatever kind, that Signora Colbran could execute. We are presented as it were, with an inventory of all the capabilities of her fine voice, and of whatever the powers of execution can effect.

"It is dangerous to talk of politics at Naples. The very theatre, Rossini, and Signora Colbran, had become party affairs, upon which either a total silence must be maintained, or furious discussions were sure to follow; and these are carried to an excess in this land of sensibility, of which we in more northern latitudes can form but a very faint idea—"What a charming opera is that *Mosè!*" said the second son of the Marquis N. who was a partisan of the king. "Yes," replied the elder, "and charmingly sung too! yesterday evening the Colbran sung only half a note false!" A dead silence followed. To speak ill of the Colbran is to speak ill of the king, and the two brothers had made up their minds not to get into a quarrel.

"The only means the public have of taking their revenge is this: if, after listening to the first bars of her air, they found she was determined to sing false, they were also determined not to listen. There was no law against this. They drew back into their boxes, and fell into conversation, or filled up the time with coffee and ices.

"In 1820, the way to make the Neapolitans happy was, not to give them a Spanish constitution, but to rid them of the Signora Colbran.

"Rossini had no wish to enter into all the intrigues of Barbaja. It was soon perceived, that nothing was more foreign to his character than intrigue, and, above all, the spirit and consequences which it demands; but, when he was called by M. Barbaja to Naples, and became the fond admirer of Signora Colbran, it was difficult for the Neapolitans not to make him feel the effects of their *ennui*. But the hiss that was ever upon their lips, was constantly repressed by the seductive force of his talent. Rossini, on his side, not being able to place any reliance upon the voice of Signora Colbran, took refuge in the harmony of the German school, and departed more and more from true dramatic expression. He was continually persecuted by Signora Colbran for airs containing such ornaments as were suited to the state and qualities of her voice.

"Colbran sung, in 1816, in the "*Elisabetta*" and "*Otello*," of Rossini; the "*Gabriella de Vergy*," of Caraffa; and in the "*Cora*" and "*Medea*," of Mayer; and all this with great sublimity of manner, and incredible powers of voice. But this splendid period was destined to be of short duration. After this year the voice of Signora Colbran began to lose its power, and it was considered a singular piece of good fortune to hear her sing an air in tune.

“ On the 15th of the March, 1822, Rossini was married to Signora Colbran. The ceremony took place at Castenaso, near Bologna, where the lady has a little country seat. Meanwhile Davide, Nozzari, and Ambrogio, arrived from Naples, and a few days after they all started together to Vienna, where Rossini had accepted an engagement, and where he was to make his debüt with “*Selmira*.” ”

It is thus that the biographer of the husband depicts the vocal attributes of the wife. In the description of her person, features, and deportment on the stage, he is quite correct. But we cannot authenticate his strictures upon her singing by the experiments we have witnessed in England. She exceeds in the delivery of her tone (*portamento di voce*) any and every female we recollect. It is a fine lesson to singers to observe how she opens her mouth. Her intonation appears to be not more faulty than Italian dramatic singers in general, whose voices are but too often forced by a mistaken notion that they may thus be better able to fill so vast a space as the King's Theatre. She certainly made some of her notes occasionally too flat, but she preserved the polish in her general execution so correctly as to enable us to contradict the strong assertions of her calumniator. Her style is magnificent. We should doubt if she ever possessed any volume of voice so far beyond that she now enjoys. We found our suppositions on this fact. It is commonly to be observed in singers of great power, even after their decline has long commenced, that however the decay is audible in the greater portion of their performance, they will still be able occasionally, in some burst of feeling or expression, to display the force of tone which was once the universal characteristic of their singing. Garcia is an example, and Braham a still more appropriate illustration. The singing of Madame Colbran Rossini, on the contrary, is exceedingly uniform and equable. When she rises to her fullest swell it is done in a thoroughly prepared and scientific manner. There are as few inequalities in her singing as in that of any prima donna we ever heard. Her voice has certainly not the brilliancy, the richness, and the freshness which we should suppose must have originally appertained to a female of such reputation as Colbran enjoyed; but as set against others of acknowledged superior power—with Banti or with Catalani, Colbran, we conceive, could never have borne the slightest comparison in point of volume. The truth appears to us to be, that Madame

Rossini feels the approach of that time when retirement becomes a duty to those who have reached so high an eminence, when it may soon indeed become a matter of self respect—but we perceive no cause whatever for such unrestrained censure—on the contrary, it can but afford good judges much pleasure to listen to Madame R.'s dignified style of singing and fine delivery of voice. And if in this country she makes but little noise, it is, as it strikes us, to be attributed to causes quite foreign to the real merits—to the effects of the severity of the critics on the Continent, and to the opera selected for her appearance—to the unrivalled powers of her immediate successor, Madame Catalani—and not a little to the attraction of a taste for the lighter music of her husband's comic operas.

*Zelmira* can be said to have had no very brilliant success in England, and that even of the few nights it has run must be mainly attributed to the merits and exertions of Signor Garcia. This eminent artist has been repeatedly engaged at the King's Theatre, but he has not excited that degree of attention here which the rest of Europe has accorded to his talents and acquirements. It is not easy to divine the reason, for a more commanding actor or a more gifted singer has rarely appeared.

Signor Garcia's voice is a tenor of great volume and compass. It is so powerful indeed as to leave most others at distance. It is formed according to the manner of the best schools, but perhaps is not so rich in quality nor so beautifully perfect as that of Crivelli, and it appears to lack the freshness of youth. It is however very brilliant and flexible, and so highly cultivated, that not only does no passage seem difficult to his facility, but he executes every conceivable combination of notes in a finished manner, tempering and preparing as it were his utmost vehemence according to the laws of science. He is an admirable musician, and his invention is more fertile than that of any other singer we ever heard. But what chiefly exalts his style is the sensibility with which he penetrates into the full meaning of his songs. He enters heart and soul into the music, and from the moment he sets his foot upon the stage, he devotes himself wholly to its expression, gives all his faculties and powers to the character he is to sustain, and to the composition he is to sing. He is alike forcible and tender, and he hurries his audience with him wheresoever he

designs to carry them. No part of his performance languishes for an instant, and even if he has a weak passage, he strengthens or covers it by his embellishments. It is here indeed that he encounters the objections of critical judges, who consider his manner as too florid. So far has this opinion been carried, that Signor Garcia has by some been accused of designedly introducing an unmeaning profusion of passages to conceal the failure and decline of his voice. When we first heard him we were inclined to believe there was some truth in the charge, but our matured observation assures us that his playfulness is the effect of exuberant power and facility, and the result of his long continued employment upon the characters of Rossini's operas, which not only task the execution of the singer, but which, by identifying ornament with expression, stimulate him to new experiments, by releasing his judgement from those limitations which a purer style of writing was wont to lay upon him. The singer who would now enjoy any credit for invention, must of necessity be doubly extravagant, for Rossini has filled his score with notes, upon the very principle of putting a stop to the alterations of those who perform his music.

To the exercise of Signor Garcia's talents however *Selmira* was, it is evident, deeply indebted, but with all the aid it enjoyed in Rossini's presidency at the piano forte, in Garcia's and in Madame Colbran's appearance, it languished, and was relieved by the occasional substitution of *Il Barbiere di Siviglia*.

Of the other *dramatis personæ* there is little to be said. Curioni became a lesser light, and paled his ineffectual fires before Garcia. Madame Vestris, Placci, and Porto are no novelties, and the less that is said of Francheschi, a third tenor, the better.

We must not however omit to notice that at the conclusion of the piece on the first night, Rossini was called for, and introduced between Signors Garcia and Benelli, to receive this token of the homage of the house. But as impartial spectators we are compelled to say, that this mode of demonstrating approbation did not shew like the blaze of enthusiastic, rapturous feeling which inflames the continental audiences. The name was first heard from few tongues, and with a foreign accent, and after the plaudits had gradually become more general, it seemed rather an acquiescence than a wish on the part of the many. The truth is, the English

do not feel music with the glow of the Italians, and when we imitate such a custom it is unnatural to us. The English from constitution, from education, and from habit, are averse to the sudden expression of their feelings. They seldom approve till reflection has sanctioned their first impressions.

In *Il Barbiere di Siviglia*, as in *Zelmira*, Garcia was the principal personage, Madame Vestris taking the part of Rosina during the indisposition of Madame Ronzi di Begnis. Signor Benetti, a barytone and a buffo, appeared as Figaro: he is a lively actor and a moderately good singer. Both these operas however had scarcely reigned a little month, when the appearance of Madame Catalani in *Il Nuovo Fanatico per la musica* was announced, and she did appear on Saturday, the 28th of February. That Madame C. should be engaged at all to supersede as it were the Rossinis, is a singular trait of management—that so very short a trial should be allowed them makes it still more so—and the terms of her engagement, if they be such as they are reported, renders the matter still more curious, and, as we esteem it, interesting to the public. These terms are said to be no less than one half of the entire receipts at the door on the nights of her performance, and a moiety of the sums paid for boxes which were not let at the time of her signing the articles. Such a contract may be considered purely as an affair between Madame Catalani and the Managers, but it ought not to be regarded in such a light, for ultimately both the art and the profession and the public are likely to be deeply injured, and we shall shew how the injury is brought about. We do not question in the slightest degree Madame Catalani's *right* to obtain, for the exercise of her extraordinary talent, the utmost possible remuneration. Perhaps as a matter of character and prudence; it might be judiciously recommended to her to observe a certain moderation in her demands. This however is very much a consideration of delicacy and feeling, which do not often, it must be confessed, enter into the spirit of bargaining. Our concern is with the interests of the art, the profession, and the public—against which we must contend such demands directly militate. The interests of the art we consider to consist best with the utmost possible diffusion of its practice and understanding of its principles. If then one single performer absorbs so vast a portion as a moiety of the

receipts, how is it possible to presume that managers can bestow upon the other parts that cost and that care which is quite as indispensable to the excellence of the whole? It is impossible. Thus then the art suffers in all its demonstrations. In a theatre, where so vast a sum is lavished upon an individual, the other singers and the band must be curtailed, for it is not within the bounds of a rational calculation to suppose that any sufficient profits can be left to the proprietors after such an abstraction from their receipts, if all the other parts are maintained in their due excellence. To concerts the same rule applies, and probably with even greater force, the numbers of the audience and the sums paid for admission being smaller, *unless*, as is often the case, *the admission be raised* to feed the cupidity of the one gifted creature. Nor is this the only way in which the art suffers. We shall be ready to maintain, and we trust successfully, that variety is as necessary to art as any of its other attributes. To hear different singers and different styles is indispensable to the formation of a fine and a just taste. Every singer is and must be a mannerist, so long as nature sets a limitation upon the human faculties. If therefore so large a sum is given to an individual as precludes the employment of other eminent talent, the manner of that performer, not only on the score of his or her pre-eminent reputation, but also merely for the want of other objects of comparison and judgment, will necessarily become the model for universal imitation. Splendid genius is always more or less accompanied by splendid faults. These, even more than the beauties of a singer's execution, are prominent and are more easily caught—and the less the knowledge and experience of the hearer, the greater the probability becomes. It is from such inevitable results—effects rationally and clearly deducible from their causes—that we say the art is liable to suffer, and indeed actually does suffer, by demands which can but be considered as exorbitantly disproportioned, not only to the individual case, but to the nature of the object—the amusement of the public through the exercise of such an art as music. With all our respect for science, we cannot place the proper recompense of a singer, even in a commercial and free country, where every thing is worth as much as it will bring in the market, upon a level with or indeed above that of the judges of the realm. It alike revolts our feelings and our reason.

We come next to the effects upon the professor, which are still more injurious. For in the first place, this absorption of profit by an individual, not only forbids the employment of all who are not absolutely necessary, and thereby deprives many persons of their bread and of their share of the public approbation, while, as we have before shewn, it lowers the character of the performance, but it gives a lesson of instruction in exorbitancy to those who are necessary. Signor Rossini, Madame Ronzi de Begnis and her husband, Mrs. Salmon, Miss Stephens, or any other performer—and we contend there is a necessity, not perhaps quite but very nearly as absolute, for their engagement in the Italian and English theatres and at the concerts and meetings of this country as for that of Madame Catalani—they might say, give me only half what Madame C. receives? They might, nay they have so computed their value. What must be the consequence? Why, the abandonment of the performance, for no such receipts can be obtained as would pay the conductors of such entertainments (in the provinces especially) for such an undertaking. Or suppose them to have the hardihood to face the danger. What becomes of the receipts? They are absorbed by a few principal performers, and where charity is concerned, (as has lately been the fact at the great meetings) the contributors will soon learn that they can better assist the funds they hope to benefit than by allowing so enormous a share to be carried off by a few, and a very few individuals, and this will be a fatal instruction, in as far as music and musicians are concerned. Or again—the terms of admission must be raised, which not only draws a much larger sum from the pockets of the musical world than they have any right to pay—but it lessens the power of the attraction by opposing stronger motives, and must eventually diminish the number of concerts by placing them beyond the reach of the many. Such indeed is already the result.

And here it is we arrive at the interest the public has in the salaries paid to performers. When the cost of music in this country is compared with the charges for admission, and indeed for all that is connected with the knowledge and practice of the art abroad, it must be a matter of the greatest surprize that such rates as are paid in England can be submitted to. And truly speaking, the extravagance rests with a few, and a very few of the



principal singers. This is not the time, but upon some other occasion we may probably shew the slight grounds upon which this exclusion rests, and its consequences. But in the mean while we must content ourselves with saying, that public music is infinitely more costly than it ought to be or than it needs to be, consistently with its own prosperity or with justice to the public, and we do not hesitate to pronounce that it is the duty of those who watch over the interests of both, to encourage a discussion which in the end must (if any thing can) bring about the reformation of an abuse so prejudicial to art and to artists, and to the musical world at large.

We should apologize for our seeming digression, but in truth such observations are not uncalled for, and the occasion demands them especially of us, for the press has generally been strangely negligent and silent upon this topic. We now return to Madame Catalani's appearance at the King's theatre.

The opera selected, we have said, was *Il Nuovo Fanatico per la Musica*—the epithet *nuovo* being introduced, we apprehend, to account for the introduction of those pieces with which the singer diversified and modernized the original music by Mayer, and at the same time displayed her more recent acquisitions or her more matured talents. The attraction seemed to be even greater than on the night when Signor and Madame Rossini appeared at the opening of the house. Every part of the pit was crowded long before seven o'clock—yet the free list was announced to be, and we believe it was, suspended with more than ordinary adherence to the resolution. The fable of this opera is well known—it is the personification of a man so devoted to the composition and the practice of music that he makes it the business of his life, the test of his friendships, and the occupation of his daughter and his domestics. *Aristea*, the daughter, equally endowed by nature, and perfected by study and instruction, was represented by Madame Catalani, and we believe the character originally served as the foundation of her reputation in England as a singer of various attainment, when the opera was first brought out, and the principal characters sustained by her and poor Naldi. Such a part is or may be made subservient to the purposes of displaying every qualification a singer possesses—and Madame Catalani made the most of the occasion it presents. She in-

roduced Pucitta's air, *Mio ben—La di Marte*; Ciunchettini's song, composed for her, *Se mai turbo*; and lastly, Rode's air with variations, which it should seem she deems to be the highest possible demonstration of her powers.

The terms which we have always used as describing the performance of Madame Catalani, have ranked us amongst the most ardent of her admirers. Nor have they, exaggerated as they have we know appeared to persons of cooler temperament, in the least transcended our sense of her ability. We have merely transcribed what we felt. We have judged her powers by their effects, and most assuredly no singer has ever affected us, and the multitudes who have followed her, either in the same manner or the same degree as Madame Catalani. This recurrence to opinions formerly and repeatedly delivered, is necessary to prove with what devotion we have always listened to her, with what intense observation we have watched her progress, and at the same time with what sincerity we have spoken. Entertaining the same predilections, but exercising the same judgment in the same spirit of truth, we shall now proceed to describe the alterations we perceive in her voice and in her manner, and the apparent impression she has now made upon the public.

Always amongst the loveliest women in Europe, Madame Catalani, by having become a little more *en bon point*, has arrived at the maturity of beauty and majesty of person. Such charms, aided by the uncommon mobility of her features, have always contributed to the inspiring effects of her singing in a degree which it is difficult to measure. Her reception was flattering, and she was apparently strongly affected by the long and loud plaudits that welcomed her once again to the stage, the only situation where all her talents can be called forth in their supremest brilliancy. When this had passed away, there was a little incertitude and embarrassment discoverable in her manner, which was attributable to her having discontinued for some time to tread the boards. This was overcome on the second night of her appearance, and indeed it is but fair to take the two into one record, for it was not till then that Madame Catalani could be said fairly to have recovered her entire self possession.

When we last heard her, it was under the impression that we heard her for the last time in public—that she had taken the reso-

lution to retire from the profession. Ease however is apt to recant not only vows made in pain, but those which are made under the saturations of pleasure and profit. They who have breathed an atmosphere so loaded with the incense of admiration as that which this syren has always inspired—they who have felt the agitations of a life so full of delight as that such idols revel in, can rarely sit down in the shade, and relish the sweet, pure taste even of such privacy as it is permitted such eminence to enjoy. Then there are the solicitations of princes and of nations, and last, the high rewards that wait upon the exercise of such talent. Is it any matter of wonder that Madame Catalani should again be drawn into public? The question rather ought to be—is that period arrived when, with a just regard to her posthumous fame, which will be much affected by the latest impressions she leaves upon the public, she ought to retire, lest she tarnish the splendour of the great honors she has won? It is this question we are about to afford grounds for answering.

We say then that Madame Catalani's voice retains all the magnificence of its volume—all that "resistless power" of which we spoke in these very terms when last we heard her in London. It seems (so far as we can judge from the pitch of the songs selected, and from the desire which Madame C. manifests upon some occasions to transpose her songs into a lower key) to have sunk a little, or rather she deems it prudent to avoid those notes which used to form the highest of her compass. This will detract little or nothing from her excellence. There is always in all subjects a change in the tone with the progress of years, and according to the scale of the exertions of the singer. This change is a gradual hardness, proceeding probably from the physical alterations in the organs of the throat. This change Madame Catalani's tone *begins* to indicate. The difference at present is extremely slight, but there is a difference. The richness, the fragrance (so to speak) of the tone, is in some degree evaporated. But the first symptoms of decline are rather perceptible in the increased force of the manner and of the effort which is visibly made for the purpose of producing more striking and extraordinary effects. There is—there must ever be a progression—nothing stands still—and in vocal art, the moment the natural power ceases, force appears. The mind of the artist habituated

to increasing effects, aims at augmentation beyond the limits which nature and art have conjointly placed upon the organs. The auditor not being trained by the same continual process as the singer, the chain that binds attention to performance wants certain necessary links, and the sympathy is no longer associated with the execution. These are the principles which account for the sudden bursts of voicing, those *tours de force*, which are produced not without the most agitated movements of the chest, throat, and chin, we ever saw, which come upon the ear like rushing blasts of wind, and which shock the sense of those unaccustomed to the degrees by which they have been attained; in a word, all the violence which grows out of what we must call a morbid energy (the strength of convulsions) is to be thus accounted for, without violating the supposition, which the singer unquestionably entertains, that these very extravagances are surpassing traits of power and of sensibility. Thus it is that the most practised artists the most mistake—as power is likely both from years and exertion to be upon the ebb, their efforts should be decreased and modified—but it almost universally happens that they take a contrary course, and even the illustrious example, whose performance we are now considering, is not exempt from this the common failing. Still however Madame Catalani is to be judged by *effects*, and could her execution and her aims be tempered, shall we say sobered by the counsel of some judicious friend, there could be no question that she is still at the head of the dramatic singers of Europe, even though more wonderful than pleasing. She still can be both—but we are not surprized that she offends the nicer and more delicate understanding of the art which professors, particularly English professors, cultivate. *Du sublime au ridicule, il n'y a qu'un pas*, was the dictum of Napoleon, which every day's experience confirms. And it is not only to parts that this reasoning applies. Facts shew that the entire execution is apt to grow coarser, by constant exertions of such extraordinary vehemence. No frame can bear such efforts for ever. He who would preserve his powers the longest, must content himself with effects less overwhelming than Madame Catalani has been accustomed to produce.

That the public impression agrees very nearly with our own, is, it should seem, undoubtedly proved by the abatement of the fervor

which attended the re-appearance of this great phenomenon. After the first few nights she was taken ill, upon which certain malicious constructions have been fastened. We are not amongst the detractors of this highly gifted singer; and the character of the medical gentleman who certified her indisposition (Mr. Charles Clarke) is so high and so honorable that he can never be suspected of lending his name to a pretext. Nor shall we be content to be set down amongst her flatterers. Mad. Catalani is what we have represented her to be—still possessed of all the wonders of her volume of voice—still instinct with feeling—still supreme—but certainly sensible to the touch of time both in her faculties and in her altered acquirements.

*Il Nuovo Fanatico* displayed the abilities of Signor de Begnis, both as an actor and a singer, to the greatest possible advantage. Even those who remember Naldi in his best days, are delighted with the present *Don Febco*. There has seldom been seen a more perfect representation of any character. The concentration of his mind in the part (which by the way is the very foundation of dramatic imitation) was so intense, as not only never to be relaxed for a moment, but fairly and fully to persuade the audience that he really lived only in the art. On the first night he gave a scena (afterwards omitted) in which he sung the two parts, the soprano and the base, in a manner equalled only by his directions to the orchestra and by his duets with his daughter and her lover. This character places Signor de B. at the very summit of the opera *Buffa*, for nothing could be more rich yet more true to nature than his acting—nothing more perfect than his singing.

As in *Zelmira* we had a Signor Francheschi, so in *Il Fanatico* there was a Signor Rosichi, the pis-aller of singers, or those who attempt to sing. Such a wretched animal ought not to be allowed to stand before an audience for three seconds or to murder three bars.

Signora Caradori (who a few months ago married Mr. Allen) sung the first song and a song in the Academia in the second act, very sweetly; but the last coming between Catalani's grand displays, she was annihilated by the superior power and the immediate contrast. Yet we repeat she sung very sweetly. Her execution is peculiarly delicate; but her voice wants the volume so large a theatre demands. On the second night, to make the

comparison less forcible, we presume, Signor Vimercati, a performer on the mandolin, was introduced. The tone of the instrument is wiry and tinkling, but his facility of getting through the most difficult passages is wonderful. He almost equals the most rapid and neat violinist.

Thus it appears the present proprietors leave nothing untried to gratify the public. In addition, Madame Pasta, the most expressive contralto in existence, is engaged after Easter. They almost may be said to exhaust the great resources of Europe in a single season, leaving the next to its fate. But the public can have nothing better than what is best, and with Rossini, Madame Colbran, Catalani, Ronzi, and Pasta—with Garcia and De Begnis, to take Curioni and Porto as seconds, there can hardly be selected more celebrated names or talents of so really high a description.

### THE PHILHARMONIC SOCIETY

Commenced their concerts on the 23d of January. We have already noticed that the directors thought it due to the accommodation of the sub-subscribers to contract the list of subscribers; but it should seem as if the remainder had gained in bulk what they had lost in numbers, for the room was so thronged on the first night that many were unable to procure seats. The following is the program of the concert.

#### ACT I.

Sinfonia Eroica .....	<i>Beethoven.</i>
“Misericordias Domini”—Madame Caradori, Miss Carew, Messrs. Terrail, Evans, Vaughan, Elliott, Nelson, and Welsh .....	<i>Mozart.</i>
Concertante for two Violoncellos obligati—Mr. Lindley and Mr. W. Lindley .....	<i>Lindley.</i>
Duetto—“Ti veggio, t’abbraccio”—Madame Caradori and Miss Carew, (Il Ratto di Proserpina) .....	<i>Winter.</i>
Overture, (Der Freyschütz) .....	<i>Weber.</i>

#### ACT II.

Sinfonia in C. ....	<i>Haydn.</i>
Recit. ed Aria—“Mi tradi”—Madame Caradori, (Il Don Giovanni) .....	<i>Mozart.</i>
Concerto Violino—Mr. Kiesewetter .....	<i>Mayseder.</i>
Trio—“The flocks shall leave the mountains”—Madame Caradori, Mr. Vaughan, and Mr. Welsh, (Acis and Galatea) .....	<i>Handel.</i>
Overture, (Zauberflöte) .....	<i>Mozart.</i>
Leader, Mr. F. Cramer—Conductor, Mr. Cramer.	

Mr. J. Cramer was the conductor of the night, and his brother, Mr. F. Cramer, the leader; and all who wished to see the whole strength of the profession combined in the worthy endeavour to associate the greatest possible quantity of talent in the demonstration of the success with which the artists of this country cultivate music, will heartily rejoice at his return to this orchestra. He led the band with that enthusiasm which has led him to the summit of the art of which he is so great an ornament. At his side Kiewewetter, Mori, and Spagnoletti played; perhaps no orchestra in Europe ever boasted such an assemblage of talent in this particular department. The rest of the band, it is well known, includes the most celebrated instrumentalists that can be assembled. The only novelty, however, was the introduction of Centroni, who occupied the place of Griesbach. This artist has recently come to England, and is certainly a performer of considerable merit, and possessing a great command over his instrument, the hautbois. His tone is not so rich and mellow as that of his predecessor, but it is probable that he will improve in this particular, for even the most strenuous supporters of foreign talent are seldom found to deny that instrumentalists arrive at a higher perfection of tone after hearing the London orchestras, where this peculiar excellence is most highly cultivated. At present, Signor Centroni's best quality may also be said to be in a degree his worst, for the facility of execution which he possesses is apt to seduce him into the practice of more ornament than sound taste would dictate in performing the compositions of the great masters. These exuberances, however, time and good example will hardly fail to correct. In Beethoven's splendid *Symphonia Eroica* there are parts of such exquisite beauty and effect as to make ample compensation for the many strange and unconnected thoughts in which he has but too frequently indulged. The length of the piece is greater than would be patiently tolerated in any composer who has not so completely pre-occupied the public judgment as Beethoven, full three quarters of an hour being employed in its performance. In truth, the audience seemed to wish it shorter.

The next thing in the selection, "*Misericordias Domini*," by Mozart, was also long, and scarcely well chosen. It appeared totally unfit for such a place, and went off very heavily.

The concertante by Mr. Lindley and his son was played with

all that perfection to which a father so capable and so persevering might be expected to educate a son, whose fine sensibility seems to be the only bar to his reaching even a greater eminence than his father, upon the principle indeed "that a giant sees far, but a dwarf upon that giant's back sees farther." Thus were both heard with delight, but the audience, great as was their pleasure, could hardly enjoy half the satisfaction that such a father must derive from such a son.

Winter's expressive duet was well sung by Miss Carew and Signora Caradori. There is an equality in the two voices, which greatly contributes to the effect.

The first act closed with the overture to *Der Freyschütz*, which is a fine and spirited composition, somewhat resembling in its general character the *Anacreon* of Cherubini; but there is a wildness about it which requires the auditor to understand the piece to which it is attached in order to be able to enter fully into its merits. From no orchestra in Europe could it be heard in so finished a manner as from this.

Haydn's symphony in C, one of his least complicated, never fails to please in the highest degree, notwithstanding the modern rage for extravagance. Signora Caradori's "*Mi tradi*" was a finished performance, and this lady gained great credit even with some professors of austere judgment, for her manner of singing "*The flocks shall leave the mountains,*" with Messrs. Vaughan and Welsh. If indeed her singing the part had not been eminently good, the directors would scarcely have been justified in giving it to her, while an English singer of such merit as Miss Carew made a part of the vocal band. Singing is truly a secondary object at this concert, else it would seem strange that so little should be done by such performers as this young lady and Mr. Vaughan. If Mr. Welsh's judgment was seconded by power he would be a distinguished man, but limited as he is by nature, his singing, however polished, can never be effective, for his voice is merely *una voce di camera*. In a base nothing can compensate for the want of volume, and particularly in such business as that of *Polypheme*. The most extraordinary performance of the night was Mr. Kiesewetter's concerto. He was greeted on his appearance with long and universal applause. He played a composition of May-seder, if possible, with more than his usual execution. He



mastered difficulties which seemed scarcely within the range of the instrument with such ease, such inimitable skill and effect, as quite enchanted the audience.

The second concert was on Monday, March 8th, and the following was the selection:—

ACT I.	
Sinfonia in G minor .....	<i>Mozart.</i>
Aria—Signor De Begnis—"Madamina" (Il Don Giovanni)	<i>Mozart.</i>
Concerto in C minor, Piano-forte (never performed in this country)—Mr. Potter .....	<i>Beethoven.</i>
Duetto—Mrs. Salmon and Signor Garcia—"Amor! presente nome!" (Armida) .....	<i>Rossini.</i>
Overture, ( <i>Les Deux Journées</i> ) .....	<i>Cherubini.</i>
ACT II.	
Sinfonia in B flat .....	<i>Beethoven.</i>
Recit. and Song—Mrs. Salmon—"From mighty Kings" (Judas Maccabæus) .....	<i>Handel.</i>
Quartetto, two Violins, Viola, and Violoncello—Messrs. Mori, Watts, Lyell, and Lindley .....	<i>Mayseder.</i>
Terzetto and Quartetto—Mrs. Salmon, Miss Goodall, Signor Garcia, and Signor De Begnis—"Quanto a quest'Alma!" (La Donna del Lago) .....	<i>Rossini.</i>
Overture, ( <i>Egmont</i> ) .....	<i>Beethoven.</i>
Leader, Mr. Spagnoletti—Conductor, Sir G. Smart.	

The prominent parts of this selection which invite observation, are the concerto of Beethoven, played by Mr. Potter, and the quartetto of Mayseder. The first, it is said, had never before been heard in this country. The accompaniments, notwithstanding the real ability of Mr. P. as a piano forte player, certainly produced a stronger effect than the part which should have been principal; a peculiarity which arises from the superior care which has been bestowed upon them; and they are exceedingly beautiful. The quartetto ought rather to be termed a solo accompanied, for it is written almost wholly to set off the first violin, which Mr. Mori played with that distinguishing vigour which marks his execution. He has attained a height which renders comparison, if not invidious, impossible, to any except those most accomplished in the practice of the instrument. The slow movements in Beethoven's symphony, at the commencement of the act, was encored—another proof that the perversion of the general taste is not so complete as is often asserted and always believed.

The vocal selection presented most perfect specimens of entirely opposite styles. The first comic air is not to be exceeded, and

Rossini's duet from *Armida* is not only one of the finest of the compositions of that author, but really animated by true feeling. "*From mighty Kings*" is Mrs. Salmon's *chef d'œuvre*. Neither Signor Garcia, nor the lady, were however in good voice, owing to indisposition.

*The third Philharmonic Concert was on the 22d of March.*

## ACT I.

Sinfonia, No. 4 .....	Haydn.
Duet—Madame Caradori and Miss Carew—"Ah guarda Sorella" ( <i>Così fan tutte</i> ) .....	Mozart.
Quintetto Flute, Oboe, Clarinet, Horn and Bassoon—Messrs. Nicholson, Centroni, Willman, Puzzi, and Mackintosh	Reicha.
Preghiera—"Dal tuo stellato soglio," from <i>Mosè in Egitto</i> —Madame Caradori, Miss Stephens, Miss Carew, Mr. Begrez, Mr. Horncastle, Mr. Phillips, and Signor De Begnis—(accompanied on the Harp by Mr. G. Holst ...	Rossini.
Overture, MS. (never performed) .....	Clementi.

## ACT II.

Sinfonia Pastorale .....	Beethoven.
Song—Miss Stephens—"Heart, the seat of soft delight" ( <i>Acis and Galatea</i> ) .....	Handel.
Quintetto, two Violins, two Violas, and Violoncello—Signor Escudero, Messrs. Watts, R. Ashley, Daniels, & Lindley	Beethoven.
Sestetto—"Sola Sola"—Miss Stephens, Madame Caradori, Miss Carew, Mr. Begrez, Mr. Phillips, and Signor De Begnis ( <i>Il Don Giovanni</i> ) .....	Mozart.
Overture, <i>Le Nozze di Figaro</i> .....	Mozart.
Leader, Mr. Mori—Conductor, Mr. Clementi.	

The slow movement of Haydn's symphony, No. 4, was encored. "*Oh guarda sorella*," Mozart—was sung by Miss Carew and Caradori in a very agreeable manner. The quintet was finely performed by Nicholson, Centroni, Willman, Puzzi, and Mackintosh, though the composition itself was dry and uninteresting. Centroni has already profited by his residence in England, and is a most important acquisition to this incomparable orchestra. The new composition by Clementi, is a fine and spirited overture, full of delightful as well as bold effects, and wrought with a master's hand. This is the third production of his indefatigable genius during the present season: it was received with universal applause.

Act 2 opened with Beethoven's sinfonia pastorale. Miss Stephens sung most sweetly Handel's "*Heart, the seat*," in *Acis and Galatea*. The quintet of Beethoven, which appeared of enormous length, was performed for the introduction of a young gentleman, named Escudero, who played the first violin. We

fear this performance will do very little towards the establishment of his fame.

We have thus recorded the first openings of these splendid concentrations of high ability this year. All general commendation must be superfluous, for if the professors engaged in these concerts do not support its dignity in the best possible manner, the most eminent musicians in the world fail in the purpose for which they have united.

#### The LENT ORATORIOS and the CONCERTS SPIRITUELS.

From what has been stated in the opening of our article relative to the dissolution of concerts of general resort, these "Grand performances of Ancient and Modern Music," as they are now called, have assumed an importance to the public which perhaps never belonged to them before. But we must endeavour to fix the attention of the reader who really wishes well to the diffusion of art, and comprehend the causes that impel or retard its progress, upon certain facts connected not only with these, but with concerts in general, which as we estimate them, are of the deepest import to music and musicians.

In our preceding volume,\* we casually mentioned the abandonment of the oratorios by Sir G. Smart and Mr. Bishop, and the adoption of the management by Mr. Bochsa. It seems necessary to recapitulate more of the particulars which led to this change. Competition had for many seasons been urging the proprietors further and further into excessive efforts to attract the public, when in the year 1821 it was carried to its *ne plus ultra* on the last night given by Mr. Bishop. The proprietors had already been reduced to the cession of an alternate night to each other—the one taking the Wednesday and the other the Friday. On the night alluded to, no less than nineteen principal singers, six instrumentalists who played solos, and a band of two hundred performers, occupied the orchestra at Covent Garden.† The performance lasted five hours and three quarters. It is probable that Mr. Bishop, at the time meditated retiring from the conduct of these performances, and determined to strike a powerful

\* Vol. 5, page 259.

† See vol. 3, page 394.

blow at the close of his career. This however was no more than the climax of a series of similar efforts to augment attraction. As a whole they have had a fatal influence, because such is now the rage for excess that (if report be true) it has been found next to impossible to make the income square with the heavy expenditure thus entailed upon the proprietor. Mr. Bochsa indeed thought it advisable to hire both Covent Garden and Drury-lane theatres to preclude competition. Still the disbursements are said to have left no adequate remuneration. In the season of 1822 two complete choirs of Foreign and English vocalists were engaged. Last year, yielding to the suggestions of a better taste and of sounder reason, the weight was thrown into the scale of English talent: and this year the same principle has been carried still further, and a very creditable degree of attention shewn to the division of the subjects—of the sacred and secular parts of the performance from each other. Mr. Bochsa has also sought for novelty on every side, and has produced already two oratorios, the works of German composers. Nothing therefore that could judiciously be done has been omitted for the public entertainment by him.

To Mr. Bochsa's enterprising spirit then it should seem the preservation of these concerts of cheap resort to the public, is mainly owing. Sir G. Smart, who is as able in general business as in his particular profession, and Mr. Bishop, had both thought right to abandon the scheme as hopeless. Mr. Bochsa took it up, and though he had every inducement to lessen the expence by diminishing the number of the band or to increase the income by an addition to the prices of admission—though tempted to one or both of these means of reimbursing himself by inadequate remuneration, and by the monopoly of the theatres, he refrained from both; and if he has not augmented the number, he has certainly increased the respectability and excellence of the orchestra, by the selection and application of its powers.

At this moment a new competitor appears in the commencement of a series of concerts at the King's theatre, by the performers there, with Madame Catalani at their head, on the Friday evenings. Almost the entire corps vocale consists of foreigners. Mr. Clementi has produced two symphonies\* of his own composition,

\* A grand national symphony, performed on the third night, adds fresh laurels to the brow of this extraordinary man. The introduction is a beautiful

and presided at their performance. Signor Rossini directs the whole.

Having thus generally stated the claims of these establishments, the consideration whether the permission granted to the lessees of the Opera-house to commence such an opponency is likely to be favourable to the art, and if not, whether it was fair to the individual who had already hazarded so much upon the oratorios, becomes a question of some public importance. Competition (up to a certain point) is always most favourable to the community—but when competition is carried to such an extent that concerns become profitless, the ruin of the individuals engaged is commonly the prelude, if not to a total cessation of the business, to a sufficient augmentation of the price of the commodity to recompence those who again embark in such undertakings. Now it appears too that competition had brought the utmost possible advantage to the public, and that to allow a new competitor to enter the lists, could only be injurious to the individual, and ultimately to the public. Such an addition as the Concerts Spirituels have made to the amusements of the metropolis is not called for, in proof of which we may adduce the advertisements from the dealers of property-boxes of the opera at half the price paid at the theatre, and a similar, though not so great a reduction of pit tickets. Till the third night the houses had been so thin that if the proprietors incurred any expence for performers beyond the salaries they cannot be gainers. That such an opposition may

cantabile, and the first movement unites a masterly elaboration of art with effects brilliant as they are noble. There is an imposing grandeur in the commencement of the andante, which possesses a singular combination of originality, with a sentiment to which the hearer seems already in some way familiarized. This sentiment is artfully developed by degrees, until at length the national melody of God Save the King rolls on the ear arrayed in all the magnificence of the richest and noblest harmony. The subject is treated with so much genius, both in the inverted and retrograde (cancrizans) manner, that it steals most delightfully on the perception, and exhibits one of the finest examples of science and effect ever witnessed. The minuet is original and full of spirit and fancy, and the trio is in the best taste. The brilliancy of the last movement is most ingeniously interwoven with touches of the andante, notwithstanding the difference of measure, and, like a great painter, the author has contrived so to diffuse his tints over the whole work, as to render it a picture of the most harmonious and imposing character. Such compositions do honour to the age we live in.

abstract from the profits of the proprietors of the oratorios, is but too probable; and thus all motive to continue these performances is likely to be taken away. If this be found to be the fact, either the scale must be reduced, or a larger admission levied upon the public, or the performances at the English theatres abandoned altogether, and as they are the best and the cheapest concerts given in London, or indeed the only concerts of general resort, except the benefits, which do not take place till late in the season, we think such a consequence is to be deprecated on public grounds. It is therefore, as it seems to us, to be regretted, that a new licence was granted for the Concerts Spirituels, and to shew that we do not misrepresent the merits of the case, we subjoin the bills of both theatres on the same night—at the opening too of the Opera-house, when of course it is to be expected that the push would be made.

*Concert at the King's Theatre, March 5, 1824.*

PART I.

- Overture, from "Calypso" ..... *Winter.*  
 The Seven Last Words of the Redeemer on the Cross—the  
 Vocal Parts by Mesdames Vestris, Caradori, Biagioli, Cas-  
 telli, Messrs. Garcia, Curioni, Porto, Placci, Benetti, and 50  
 Chorus Singers \* ..... *Haydn.*

\* Repeated for the third night.

(By particular desire) "Rule Britannia"—by Madame Catalani.

PART II.

- Grand Symphony, by Muzio Clementi, who will himself preside  
 at the Piano-forte ..... *Clementi*  
 Gratias Agimus, by Madame Catalani, with Clarinetto Obligato,  
 by Mr. Willman.  
 Duetto, Adelsia e Aloramo, by Messrs. Garcia and Curioni .. *Mayer.*  
 A Solo on the Hautboy, composed and executed by Signor Centroni.  
 Angels ever bright and fair, by Madame Catalani ..... *Handel.*  
 Terzetto, from "Elizabetha," by Mesdames Vestris, Castelli,  
 and Signor Garcia ..... *Rossini.*  
 Great God, by Madame Catalani ..... *Handel.*  
 Quintetto, from "Mose in Egitto," by Signora Caradori, and  
 Messrs. Garcia, Curioni, Porto, and Benetti ..... *Rossini.*  
 A Prayer, from "Mose in Egitto," by Madame Biagioli, and  
 Messrs. Curioni and Benetti, with the Chorus and a Military  
 Band ..... *Rossini.*  
 Symphony ..... *Haydn.*

PRINCIPAL VOCAL PERFORMERS:

Madame Catalani	* Miss Love	Signor Placci
Signora Ronzi de Begnis	Signora Biagioli	Signor Curioni
Madame Vestris	Signor Garcia	Signor Porto
Signora Caradori	Signor De Begnis	Signor Benetti.

*Concept at the Theatre Royal, Covent Garden, March 5, 1824.*

## PART I.

*A Selection from Handel's Admired Sereuata,*

ACIS AND GALATEA.

Overture.

Chorus—"O the pleasures of the plains."

Recit. and Air—Miss Stephens—"Hush, ye pretty warbling choir."

Flageolet Obligato—Mr. Harvey.

Recit. and Air—Mr. Sapio—"Love in her eyes sits playing."

Recit. and Air—Miss Goodall—"Shepherd, what art thou pursuing?"

Chorus—"Wretched lovers."

Recit. and Air—Mr. Bellamy—"O ruddier than the cherry."

Recit. and Air—Mr. Braham—"Love sounds the alarm."

Recit. and Trio—Mrs. Salmon, Mr. Braham, and Mr. Bellamy—"The flocks shall leave the mountains."

Recit.—Mr. Braham—"Help, Galatea."

Recit. and Air—Mrs. Salmon—"Heart, the seat of soft delight."

Chorus—"Galatea, dry thy tears."

*Between the First and Second Parts,*

Concerto, Flute—Mr. Nicholson.—*Nicholson.*

Duet—Mr. Braham and Mr. Sinclair—"Ah, Vieni."—*Rossini.*

## PART II.

## A SELECTION

*From the Sacred Oratorios, &c. of Handel, Haydn, Mozart, & Beethoven.*

Beethoven's First Hymn, from his celebrated Grand Mass; the Words translated and adapted from the Latin:

Chorus, Solos, and Quartettos—"Lord, have mercy upon us."

Air—Miss Paton—"Let the bright Seraphim" (Samson) . . . . *Handel.*

Trumpet Obligato—Mr. Norton.

Air—Mr. Sapio—"Lord, remember David" (Redemption) .. *Handel.*

Air—Miss M. Tree—"He was despised" (Messiah) . . . . . *Handel.*

Luther's Hymn—Mr. Braham—"Great God! what do I see and hear?"

accompanied on the Organ by Sir George Smart.

Quartetto—Mrs. Salmon, Miss M. Tree, Mr. Sapio, and Signor

Placci—"Benedictus" (Requiem) . . . . . *Mozart.*

Air—Miss Stephens—"Angels ever bright and fair" (Theodora) *Handel.*

Grand Chorus—"The heavens are telling the glory of God"

(Creation) . . . . . *Haydn.*

Recit. and Air—Mrs. Salmon—"Sweet bird" (Il Penseroso) *Handel.*

Violin Obligato—Mr. Mori.

Solo—Miss Stephens—"Sing ye to the Lord" } (Israel in) *Handel.*

Grand Double Chorus—"The horse and his rider" } Egypt) }

*Between the Second and Third Parts,*

Recit. and Aria—Miss Stephens—"Quel dirmi, oh Dio!" Hora obligato—Mr. Puzzi.—*Rossini.*

Concerto, Lombardo Mandolin—Signor Vimereati.

## PART III.

## A GRAND MISCELLANEOUS ACT.

The Admired Overture to Der Freychutz.

In this part, Mr. Braham, Mr. Sinclair, Mr. Sapio, and Signor Placci, Mrs. Salmon, Miss Stephens, Miss Paton, Miss M. Tree, &c. &c. will sing a variety of favourite pieces.

## PRINCIPAL VOCAL PERFORMERS :

Mr. Salmon	Miss M. Tree	Mr. Sapio
Miss Goodall	Mr. Braham	Mr. Sinclair
Miss Veses	Mr. T. Cooke	Mr. Bellamy
Miss Paton	Mr. Pynes	Mr. Phillips
Miss Stephens	Mr. Hawes	<del>Signor Piacci</del>
Miss Cubitt	Mr. Nelson	Mr. T. Welsh
Miss Melville	Master Longhurst	

The excellence of the two concerts, when quality, selection, and performers are taken in the aggregate, will bear little comparison—and when the prices of admission to the two theatres are considered, there can be no question as to which the great mass of the public will prefer. To this superiority then, it may be said, the issue may be safely trusted: and, under common circumstances, so should we say too, who have only in mind the interests of the public and of the art. But the facts we have detailed alter the relations of the case, and change the natural positions; and we presume it will be granted, that the injury done to an individual, and ultimately through him to the public, may be great, while the permission of such a competition is likely to benefit neither those who undertake it nor the community.

## THE ROYAL ACADEMY OF MUSIC.

On the morning of Wednesday, February 25, 1824, a public concert was performed by the pupils of this national seminary, for the first time. It was held “at the King’s Ancient Concert Rooms, in Hanover Square,” “by permission of the Right Hon. the Directors of the Ancient Music.” On this occasion the Committee of Management prefaced the scheme of the concert, with the following address.

“The Royal Academy of Music, under the gracious patronage of his Majesty, has now been open for the instruction of the pupils since the 18th of March, 1823. During this time there have been two vacations, of one month each. A very considerable proportion of the children, indeed, from a later reception into the academy, have not had the benefit of nine months’ tuition, which the earlier students have enjoyed.

“The Committee of Management are aware that these circumstances are known to the subscribers, and they feel confident that it is necessary only to state them to those who are not so, and who this day honour the institution with their presence at the concert, to ensure that indulgence which the short period of instruction



of the juvenile performers may render necessary. But in a more urgent manner the committee plead for indulgence towards the female vocal performers. In addition to the disadvantage of the timidity natural to their age and sex on a first public appearance, they labour under that of having had no instruction in singing for two months, owing to the vacation, and the indisposition of their able instructress.

“This is, indeed, a serious interruption, at so early a period of their studies; but, as they have been obliged to learn much of what they will this day sing, entirely by themselves, a better opportunity will be afforded of judging and duly appreciating the foundation which Madame Regnaudin has laid.

“Accustomed as the inhabitants of this capital are to the performance of all the great masters which Europe produces, the committee may be accused of rashness in the attempt they this day make to draw the public attention to the institution, which the confidence of the subscribers has entrusted to their management.\* But they feel it a duty to show, that the funds committed to their care had not been uselessly administered, and, at the same time, in as far as lies in their power, to prove, that, with proper cultivation, and a fair opportunity of instruction, our native talent may be brought to rival that of the countries most celebrated for the science and the practice of music.

“The Committee anxiously hope they will meet with this favourable reception on the part of the audience they have now the honour of addressing; and, if so fortunate, they venture to promise them a great gratification.\*

“Considerable as the progress of the pupils has been, the committee have every reason to hope it will be more rapid in future. In all sciences, and more especially in music, the first steps are the most difficult. These have been made; and what is of more consequence, the bad habits contracted before their admission into the academy have nearly disappeared, by the exertions of the able professors of the academy; and, to their credit be it said, by the assiduity of the pupils themselves. Cleared of these obstacles, the road of improvement is now open to them, which the approbation of those before whom they will have the honour this day to perform, will induce them cheerfully to pursue.

“The committee feel it a duty to state, for the satisfaction of the parents, that there are many of the children whose progress gave them a fair claim to take a conspicuous part in this day’s concert; but the fear of intruding too long on the patience of the audience, compelled them to compress the performance as much as was consistent with their object, of giving a fair specimen of the progress of the pupils, and the system of education pursued in the academy. To afford the subscribers further opportunities to watch the im-

\* It is to be regretted that the manifestoes of the Academy should be so ill-drawn. The structure of these sentences, as well as many others, is perfectly disgraceful.

provement of the children, the committee have decided on giving a concert, in the academy, on the first Saturday of every month, (from April next) which will commence at three o'clock.

“To render these concerts still more interesting to the subscribers, and at the same time useful to the pupils, it is proposed occasionally to engage the most eminent of our native and foreign artists, to perform: and it is further intended to permit young persons, about to enter on the duties of the profession, to appear, with the view of making themselves known, and accustoming themselves to a public exhibition. To these concerts subscribers only will be admitted; they will be open equally to subscribers of all classes.

“Before the committee conclude this address, they think it necessary to say a few words on the subject of the funds of the institution. It must, in truth, be acknowledged, that they are extremely low; and the patronage and assistance of a generous public is earnestly solicited.

“In other countries the musical institutions are supported by the governments; but in this, nothing has yet been done in that quarter: private liberality has been the sole support of the academy. And yet, England is, of all others, the country where assistance is the most required. There is, perhaps, no country where natural genius has been more liberally bestowed; and, certainly, there is none where its cultivation is more expensive, and consequently denied to the great mass of the inhabitants. Upon no occasion can this subject be pressed with more propriety upon a British assembly, than the present. Amongst the pupils who form the orchestra this day, there are, no doubt, some, whose parents could afford the best education which private instruction can procure; but these parents feel, that the advantage of emulation constantly entertained—of living, as it were, in the atmosphere of classical music—and the opportunity of playing, on all occasions, in concert, would be wanting. There are, however, others, gifted no less with talent to delight, but to whom the blessings of fortune are denied, who must have dragged on an unknown existence, if the beneficent hand of the subscribers had not been stretched for their support. For both classes the committee are authorised, by the acknowledged gratitude of the parents, to offer their warmest thanks, and to express the hope that, at no distant period, the pupils shall themselves be enabled to convey them, in a strain no less conducive to the pleasure and gratification of their benefactors, than expressive of the gratitude with which they shall ever be impressed.”

We have agreed in principles and motives with the movers of this establishment, but it has been our misfortune to differ from them almost as wholly and entirely in the mode of carrying these principles into effect, from the very beginning of this institution. We do not use this phrase in its common acceptation, for we regret exceedingly the visible effects of the course which has been

taken, since every day makes it more apparent, either that the academy will come to a premature termination, or that it will fail in a great measure of accomplishing its professed objects. Some of the errors and some of their consequences we have already pointed out in former essays.\* What we have now to say upon the subject we shall postpone till we have given the reader an account of the concert. The scheme was as follows :

## ACT I.

Symphonia .....	<i>Haydn.</i>
Psalmo .....	<i>Marcello.</i>
Duet, Two Piano Fortes, W. H. Phipps and C. S. Packer..	<i>Dusseck.</i>
Song, Miss Porter.....	<i>Singarelli.</i>
Fantasia, Harp, Miss Morgan, (with Orchestral Accompaniments) .....	<i>Bochsq.</i>
Solo, Violin, H. G. Blagrove .....	<i>Viotti.</i>
Ode on the King's Accession to the Throne.....	<i>Dr. Crotch.</i>
The Words by the Rev. J. Conybeare, late Professor of Poetry, Oxford.	

## ACT II.

Trio. Piano Forte, Miss Chancellor ; Harp, Miss Jay ; Violoncello, C. Lucas.....	<i>Bochsq.</i>
Solo, Oboe, H. A. M. Cooke, (composed expressly for this occasion, .....	<i>Bochsq.</i>
Song, Miss Watson.....	<i>Sarti.</i>
Duet, Piano Forte, Misses Chancellor and Goodwin, (never performed in this country) .....	<i>Hummell.</i>
Air and Chorus, C. Lucas, and Misses Watson, Bellchambers, Chancellor, and Porter .....	<i>Mayer.</i>
Polacca, Violoncello, C. Lucas.....	<i>Dupont.</i>
Introduction to the Grand National Anthem, " God save the King." .....	<i>Bochsq.</i>

## SYMPHONIA.

The symphony was performed with a spirit and correctness highly creditable to the masters and pupils ; all the crescendos, P. P.'s, &c. were managed with considerable skill. In the middle movement (an *andante*) there was not that light and shade observed which is necessary to Haydn's *andantes*, but that could not be imputed as a fault in such juvenile performers, it being necessary to have years of refinement before *such* effects can be produced.

## PSALMO.

This psalm of Marcello's was sung by the female pupils very respectably and correctly, but it was too confined as a composi-

\* See Musical Review, vol. 4, page 386, *et seq.* page 516, *et seq.* and vol. 5, page 272.

tion to give any scope to talent beyond that of chorus singers. Among the first trebles (they sung in three parts—treble primo, secondo, and alto,) were three very sweet voices.

Dr. Crutch accompanied this on the piano forte, as he likewise did most of the vocal pieces.

PIANO FORTE DUET, W. H. PHIPPS AND C. S. PACKER ;

Played in a clear and spirited manner by two promising boys ; they produced the *very best* quality of tone that the instruments, which were excellent, would afford.

SONG—MISS PORTER.

This young lady has a sweet, clear voice, and pronounced the language extremely well ; expression *of course* was wanting throughout, from the natural timidity and lack of experience ; she is evidently a promising girl.

FANTASIA—HARP.

Upon the air "*Sul Margine*," beautifully executed by Miss Morgan upon a wretched *twangdillo* of a harp. The variations were good, and calculated to display the young performer's finish, energy, and expression ; each of these qualities she possesses in a high degree.

SOLO—VIOLIN, H. P. BLAGROVE.

This boy has a true genius for his art, as well as for his instrument. We were never more pleased with any performance than with his ; his tone is delightfully firm and round, yet brilliant ; he entered into all the spirit of the author, and executed the double-stop passages admirably : he promises to be a second Mori.

THE ODE

Went very well in most parts. The instrumentalists were throughout *much* too powerful for the voices—a defect which, from the proficiency the young band has made, will take some length of time to remedy. Miss Bellchambers has a pleasing voice and easy manner. C. Lucas's voice is good, but his style of singing is as yet bald, coarse, and monotonous. In the chorus, "*Hark in her sovereign's name*," there was a smart fugue, which required their greatest attention to keep together, but the leader (Blagrove) was so cool and firm, that they accomplished it amazingly well.

TRIO—HARP, PIANO FORTE, AND VIOLONCELLO.

This was one of the best exhibitions in the concert, and gave

evidence of good, careful, (and more probably than a year's) instruction. Miss Chancellor touches the piano forte with great feeling and spirit, and is decidedly the best performer they have on that instrument. The harp was very well played, and young Lucas's violoncello did him infinitely more credit than his singing.

SOLO—OBOE.

Little Cooke is a clever boy; he draws a good tone from his instrument, and played throughout in a manner that demonstrated he is likely to become a very excellent performer.

SONG—MISS WATSON,

Very well sung, but the voice was not equal to such a song.

NOTTURNO. DUETT—MISSES CHANCELLOR AND GOODWIN.

An excellent specimen of Hummel's delightful style, and well executed by these young ladies. Miss Chancellor's playing *here* confirmed our first idea of her power on the instrument. With the exception of Mademoiselle Schauroth we never heard a girl play with such feeling and neatness.

ARIA E CORO—MISSES WATSON AND BELLCHAMBERS.

There was nothing in this to call forth any remark; it was correct enough. We cannot conceive a more injurious plan than that of forcing young girls to sing Italian, when their talent does not lie that way; it is quite out of the question to expect that they should appreciate the feeling which such music requires.

POLACCA—VIOLONCELLO.

C. Lucas's intonation was faulty in many passages, but he is a tolerable player, and executed a *Lindley cadence* very well. He shines most in accompaniment to a single instrument.

GOD SAVE THE KING,

Though deformed by crude modulations throughout, was well sung. Little Miss Smith has a sweet voice, but she was so much frightened as to be unable to let us hear it to advantage.

The only general remark we shall make as a drawback against our general praise, is upon the introduction of such a portion of Italian. Sufficient reasons against the probability of English singers becoming more than imitators of Italian manner have been given elsewhere—and if an original national style is to be cultivated or advanced, it surely will not be done by the practice of Italian songs taught by a foreigner, although the first principles may be best drawn from the Italian method of teaching the for-

mation of the voice; but here however the principal display was in Italian singing!

Thus then there is a full demonstration both of the talent of the pupils and of the abilities of the masters—indeed there could never be a moment's doubt that such instructors could produce good scholars. The question turns, not upon this point, but upon the superior efficacy and cheapness of the method. It is here we are at issue with the Noble Committee, and we shall now come to the proof.

It would be assumed, from the address of the Committee, that the pupils had received instruction only during the period which has elapsed since the institution of the academy—viz. not quite twelve months. This however is not so. At the examination for admission the pupils exhibited some proficiency in the art—there was even a difference—a superiority of attainment as well as of power, which secured admission for those who were elected. There appears therefore some fallacy in the assumption which the address encourages, that the progress of the pupils is the work of the academy. "The first steps which have been made," and which the address describes as most difficult, had been already made by the majority of the pupils, if not absolutely by all of them when they were admitted. This however is of small comparative moment.

"Before the Committee conclude this address, they think it necessary to say a few words on the subject of the funds of the institution. It must in truth be acknowledged that they are extremely low, and the patronage and assistance of a generous public is earnestly solicited."—Thus write the Committee.

We demonstrated some time ago that the first notion of the formation of the academy upon its extended plan was impracticable.\* The scale was reduced. We then showed† that even upon this reduced scale the scheme was perhaps even more impracticable. Now reader mark what follows.

We have cited the admission of the Committee that their funds "are extremely low." The sum subscribed has been *six thousand and forty-nine pounds*, besides contributions in music and instruments (which saves outlay to nearly the same amount) of £1277. 2s.

\* Vol. 4, page 392.

† Vol. 4, page 521, *et seq.*

The annual subscriptions amount to about eight hundred and twenty pounds. The Committee had the proceeds of a concert, held in the body of the King's Theatre, which was very fully attended. Yet these sums (we are warranted in assuming) have all been sunk in the preparations for the academy, and in less than one year, besides the annual payments of the pupils! The number of students on the foundation amounts to twenty-one, and of those not on the foundation to fourteen !!

We have said the probability is, that these funds have been exhausted. Our ground for this supposition is, that at the beginning of the year, *the professors were requested to attend gratuitously for one quarter*, and that the subscription of the pupils is immediately to be raised. We find upon turning to Chapter VI. of the original "Rules and Regulations of the Royal Academy of Music," which treats of the admission of the students and payments in respect thereof, the following sections:—

9th. Each student shall pay ten guineas to the funds of the establishment at his or her entry, and afterwards five guineas per annum during the time he or she shall remain in the academy. The pupil must always be properly attired.

11th. The children of professors in music, when properly certified to be so by the subscriber proposing them, shall be admitted at half the first subscription—namely, five guineas, and afterwards a yearly payment of two guineas.

12th. The extra students, not regularly belonging to the establishment, shall be recommended by subscribers of the three first classes, and shall pay fifteen guineas per annum to the funds of the society, except where the students recommended shall be certified to be children of professors in music, when their annual payment shall be ten guineas.

Now we beg to compare these rules with the following order, which has been inclosed in the preceding circular:

*Royal Academy of Music, 3d March, 1824.*

Sir—I herewith transmit, by direction of the Committee of the Royal Academy of Music, the substance of a report of the Committee to a General Meeting of the Governors and Directors of the Academy, and which was unanimously approved of by them.

I have therefore to request that you will inform the Committee, whether it is your intention to continue your daughter at the Academy at the increased rate of contribution, after the Midsummer holidays, when the proposed increase will commence; and if the Committee receive no notice from you to the contrary, previous to the 25th of March, they will conclude that you agree to pay the additional contribution. In the meantime the Committee have resolved to make a minute examination, in presence of the Professors of Music, of the progress of each pupil, and if it should appear that any of them should not have made such progress in their musical acquirements as to satisfy the Committee of their aptitude, notice will be given to their respective parents or friends that they may be withdrawn from the Academy after Midsummer.

One quarter of the annual contribution, at the old rate, will be required from you from Lady-day till Midsummer.

I am, your humble Servant,  
T. WEBSTER, Secretary.

*Substance of the Minutes of a General Meeting of the Governors and Directors of the Royal Academy of Music, held on the 10th February, 1824,*

THE MARQUESS OF LANSDOWNE IN THE CHAIR:

The Committee regret to be obliged to state to the Directors and Governors of the Royal Academy, that the inadequate state of their funds render it indispensably necessary for them to propose that a larger annual contribution should be demanded from the parents of the students on the foundation, and that the same amount should be paid by them as by the extra students, viz. £40, and that unless this addition to the funds of the institution was [be] obtained, they would [must] be under the painful necessity of proposing to close the Academy altogether. This additional contribution to commence after the next Midsummer holidays.

The above resolution, after a minute examination of the expences and funds of the Academy, was unanimously agreed to by the meeting, and they directed the Committee to give immediate notice of this resolution to the parents of the students, and to explain to them the painful necessity they were [are] under of making this additional demand upon them.

Above all things the Noble Committee would, we are sure, be anxious to avoid the appearance of a breach of good faith, either with the public or the pupils. But here there appears to be not only practically a breach of good faith, but such an one as *may* be attended with the greatest inconvenience to the parents of these children. It should seem (the passage is loosely worded), that forty pounds per annum are now required from pupils who were originally rated at five or ten guineas—that a change so material alters the conditions, and that by far the greater portion of the benefit falls away, insofar as the parents of the pupils are concerned. And what will the subscribers be very apt to say, who of course contemplated obtaining cheap instruction for indigent pupils? And what is to secure the parents against a further demand should the funds be found (as there is too much reason to suspect they will be) inadequate?

To avoid all imputation then as well as to set the expediency of the academy (in point of expence) in its true light, it is due to the subscribers and the public, that an accurate account of the receipts and disbursements should be published. And we urge this too more strenuously upon the committee, because they must now have received a total, *doubling* in its amount of capital, the sum required by the Philharmonic Society, according to the plan they were about to propose for adoption with some modifications,



when the Noble Committee took the establishment of such an institution out of the hands of that body of musicians. However the committee may be able to retain the good opinion of the subscribers, the "generous public," whose "patronage and assistance is earnestly solicited," is not likely to be conciliated except by the fairest and most candid exposure of all the documents that can enable them to judge of the utility of the institution. At present, performance keeps no pace with the promise held out at the institution of the academy. The reduction of the professors, and the great increase of the charge to the parents—the very obvious disproportion of the establishment to the numbers of the pupils, and the consequent expence—the dismissal of the board of professors and the assumption of its powers by the committee, who are all amateurs—form subjects of enquiry and demonstration that can but awaken the utmost vigilance on the part of the subscribers and the public.

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*A Selection of Gleees, Canons, and Catches, composed by the late John Wall Callcott, Mus. Doc. Oxon. including some Pieces never before published; the whole selected and arranged with an Accompaniment for the Piano Forte ad libitum, together with a Memoir of the Author, by Wm. Horsley, Mus. Bac. Oxon. Organist of the Asylum and Belgrave Chapels. Two Volumes. London. For the Author's Widow, by Birchall, Lonsdale, and Mills.*

The claims to originality set up by English composers who have lived within the last half century have mainly rested upon that species of writing we call gleees; and there is only one name, if it be even allowed to one, that stands before that of Dr. Callcott in the list of those writers who have at once enabled themselves and their country by their compositions in this style. The selection before us will bear out our assertion; but this is by no means the only or even the strongest reason for perpetuating the name and the knowledge of this good man and great musician. The vigour, the ardour, and the activity of his mind, his philosophical turn of thinking, his vast acquirements considering the nature of his opportunities, his love of his art and his care for its advancement, and the example all these attributes of his character hold forth to the musical profession, won for him while living the respect and regard of his contemporaries, and ought to preserve his memory after death. The task of collecting his principal concerted pieces, and publishing them in a manner worthy their author, has been spontaneously undertaken by Mr. Horsley, who is connected with Dr. Callcott not only by friendship but by a marriage with one of his daughters. Thus he is not only especially qualified by his erudite acquaintance with this particular department of musical writing, but by his intimate knowledge of the man. The way in which he has performed the duty shews that it has been "a labour of love."

The extracts we should have thought fit to make from the life of Dr. Callcott are much abridged by the sketch we have already given of the Doctor's biography, at page 404 of our third volume. But there are some points, which, as they develope more completely

his sensibility and the power and energy of his mind, we gladly add to a narrative, brief but faithful so far as it went.

It appears that "his father being engaged in the repairs of Kensington church, he was frequently in the habit of accompanying him thither. During those visits the organ excited his attention, so much so, that part of his amusement at home consisted in attempts to construct a similar instrument. It is probable that this employment first gave him an inclination towards music, for in the summer of 1778 he obtained an introduction to Henry Whitney, who was then organist of the church, and became a constant attendant in the organ-loft, on Sundays, where he obtained the first rudiments of the science. Music, however, was only considered by him as a recreation. He had determined to follow surgery as a profession, and for a year he engaged in the study of anatomy with great ardour. The following anecdote will shew the talent which he even then possessed for the acquisition of correct knowledge. Having a particular desire to examine the human skeleton, his father took him to a medical friend, who possessed a very fine specimen. Young Calcott considered it for a long time with great attention and delight. At last he said, pointing to a particular bone, 'This is defective.' His friend admitted the justness of the remark; observing, that 'so trifling a circumstance might easily have escaped the eye of a long-experienced anatomist.'

"His next wish was, to attend an operation, and an opportunity of gratifying it was soon afforded him; the shock he experienced on this occasion, however, gave him a complete distaste for surgery. The operation was extremely severe; he fainted in the course of it; and from that moment resolved to abandon all thoughts of a profession which would expose his feelings to such agonizing trials."

When scarcely more than fourteen years of age, Mr. H. only says, "the passion for various pursuits, for which he was afterwards so remarkable, shewed itself strongly. His musical studies appear to have been conducted with almost unremitting diligence; yet, at intervals, he continued to improve himself in classical learning, and began to cultivate an acquaintance with the French and Italian languages. Indeed, to attain a general knowledge of language, was, with him, a great object at all times; and he was even induced to attempt the Hebrew and the Syriac. Algebra and Mathematics also occupied his attention; and it is, perhaps, to the gratification which those studies afforded him, that we may attribute the taste for abstract musical science, which he afterwards displayed.

"Till 1783 his writings appear to have been of a varied kind; still with a leaning towards ecclesiastical and vocal composition. But the professional connexions he had then formed, and his introduction to the Academy of Ancient Music, conspired to give a strong bias to his mind, and determined him to the particular study of glee-writing.

“ In 1787 he was admitted among the Honorary Members of the Catch Club, and sent in nearly *one hundred* compositions, as candidates for the prizes. “ I was determined to prove,” he would often say, “ that, if deficient in genius, I was not deficient in industry.” On that occasion, his canon, “ Thou shalt shew me the path of life,” and his glee, “ Whanna Battayle smethynge,” were, each of them, honoured with a medal.

“ The members of the club, however, were astonished at such an influx of compositions ; the Honorary Members, whose business it was to practise and sing them, stood aghast at the toil to which they were doomed ; and in consequence it was resolved by the society, that the pieces presented for the prizes should in future be limited to three of each description. This regulation gave some offence to my excellent friend, and the next year he refused to write for the club : but he continued to employ his leisure in the study and practice of vocal harmony.

“ In 1789 he was again prevailed on to resume his pen, and, in compliance with the new law, presented *only* twelve pieces ; but he gained ALL the four medals—a circumstance unparalleled in the history of the Catch Club. The compositions which procured for him such signal success, were, ‘ Have you Sir John Hawkins’ History ? ’ (catch) ; ‘ O that thou would’st hide me,’ (canon) ; ‘ Go, idle Boy,’ (glee) ; ‘ O thou, where’er thy bones,’ (glee).

“ He might now be considered as the most popular glee-writer of the day ; but his skill in the employment of an orchestra did not equal the knowledge he had acquired in the management of voices. This might be owing to a want of practice, or, rather, to a want of proper opportunities of hearing his instrumental compositions well performed. I have heard him relate that having, about this time, written a song with full accompaniments, he presented it to Stephen Storace, with a request that he would examine it, and ‘ draw his pencil’ through such parts as did not please him. Stephen, who was one of the most unceremonious of beings, looked over the score, then drawing his pencil through the whole, he thrust it into our author’s hands, with the single exclamation—‘ There ! ’”

We have briefly mentioned in our former notice of Dr. Callcott, that he received some instruction from the great Haydn while he was in England.

“ It does not appear that he took many lessons from Haydn : the numerous avocations which occupied him in turn, must have made it impossible for him to devote much time to any one branch of musical science. His efforts for general improvement were prodigious, at this period of his life ; and they excited the surprise and even the alarm of his friends ; an alarm which eventually proved to be too well founded. His constitution, though not robust, was naturally good ; but it was not in human strength to withstand the demands he made on it. He not only denied himself those intervals of relaxation which every one finds neces-

sary, but even during his meals he was occupied in reading; and what was still more detrimental to his health, he sought, by various means, to abridge his hours of sleep. Indeed the time which he allowed himself for repose was so exceedingly short, that, according to the opinion of a well-informed medical friend, it was of itself sufficient to lay the foundation of that irritability of the nervous system, which subsequently produced such distressing consequences.

"It was while he received lessons from Haydn that he composed his well-known scene from Thomson's Hymn, 'These, as they change.' The accompaniments to the recitative in that scene are among his best instrumental productions, and prove the advantages he derived from studying under so profound a judge of orchestral effect. It was also, I think, from frequent conversations with that wonderful composer, and from a diligent consideration of some of his works, that my friend first became inclined to employ himself principally in compositions of a small number of parts.

"Whoever looks attentively over the scores of those symphonies which Haydn wrote before his visit to this country, must observe, that the great effects produced by them are not at all dependant on complicated harmony. On the contrary, they must be pronounced *thin*, in comparison with the symphonies of Mozart or Beethoven; their charm therefore consists in the beauty of the cantilena; in the admirable conduct of the subject and modulation; and in the exquisite employment of every instrument introduced. Struck with this, Calcott conceived that the finest *vocal* compositions would be found in three, or at the most, four parts. In this opinion he was much confirmed by the success of his glees, 'Peace to the Souls of the Heroes!' 'Who comes so dark from Ocean's roar?' 'The Fryar of Orders Gray,' &c. &c. and henceforward, with a very few exceptions, he confined himself to that number."

The following is the account which Mr. Horsley gives of the circumstances which led Dr. Calcott to consider the theory of music more deeply, and to which the musical world is indebted for the Musical Grammar, a work condensing more knowledge of the science into a small compass than any book we are acquainted with:—

"But the chief part of his time was now employed in teaching. I have before mentioned the great reputation which he had acquired as a composer. This, and his exemplary conduct, had procured for him an introduction to some of the most distinguished families; and the almost incessant labour of attending to his pupils, abated much of the ardour with which he had hitherto pursued composition. A mind, however, so astonishingly active as his, could not remain without objects of interest which might fully employ its energies.

“Accordingly he began to read the works of the theoretical writers who had preceded him; not confining himself to such as have appeared since the revival of the musical art, but also making himself acquainted with all that the most ancient authors had thought and said on the subject. These studies gave a different turn to his ambition, and he became desirous of ranking among the didactic writers of his country. This disposition was greatly increased by an intimacy which he formed with Overend, the organist of Isleworth—a man who carried his researches into abstract musical science to an extraordinary depth. He had been a pupil of Dr. Boyce, who, as Sir John Hawkins relates, retired from active business towards the latter part of his life, and devoted himself to the investigation of the principles of harmony with unwearied assiduity.

“When Dr. Boyce died, Overend became possessed of his manuscripts, of which he seems to have availed himself most diligently. Indeed he appears to have laboured till he occasionally bewildered himself, and many of his speculations may be regarded as little more than pedantic trifling. Among them, however, there are some which are curious and interesting; and the views which he took of musical science, though often removed from common apprehension, were of a nature to attract and absorb the attention of my friend. He now formed plans for various publications, but it was not till long afterwards that he finally decided on the compilation of a Dictionary of Music.

“After the death of Overend, Callcott purchased from his widow all his manuscripts, as well as those of Dr. Boyce, and began to study them with his accustomed energy. It was while he was thus engaged that I first became acquainted with him; therefore I will here take the liberty of relating the circumstance which procured for me that happiness.

“The churchwardens and overseers of St. Paul’s, Covent-garden, after the unfortunate destruction of their own church, were in the habit of occasionally applying to the neighbouring clergy, for the use of their churches or chapels, in which sermons were preached for the benefit of the poor children of St. Paul’s parish, who constantly attended to sing. Ely chapel, in Ely-place, Holborn, of which I had been for some time organist, was then rented by the excellent Elijah Faulkener, who granted it for the above-mentioned benevolent purpose. In consequence of the close intimacy which I had formed with Jacob Pring and his brothers, my mind was become deeply imbued with a love for vocal harmony; and it was with infinite satisfaction I heard, that there would be a sermon for the benefit of the schools of St. Paul’s, Covent-garden, and that, on a certain day, ‘Mr. Callcott the organist,’ would attend with the children to practise. His compositions had long been objects of my admiration, and there was nothing which I more ardently desired than to be acquainted with him. Pring had promised to procure for me an introduction; but my good fortune now presented me with an opportunity of introducing myself.

“When the day for practice had arrived, I went to the chapel before the hour appointed; the children were assembled, and my friend made his appearance soon after. I shall never forget the smile with which he received me; a smile peculiarly benevolent and encouraging, which will always be remembered by those who ever witnessed it. We had a long conversation together, during which he inquired, in the kindest manner, into the nature of my studies and professional views. He was much pleased to find that I had devoted myself to vocal composition, and gave me permission to send him some copies of a canzonet which I had then just published. We parted; and I, quite elated with such an acquisition to my acquaintance, hastened home to send him my song, which I accompanied with a laboured address. A simple and encouraging answer was soon returned, which concluded with an invitation to his house. This, it will easily be imagined, I was not slow to accept; and from that time a friendship was formed between us, which was afterwards drawn still closer by family ties, and remained undisturbed, even by a single accident, till it was terminated by the hand of death.”

It is particularly delightful to us to record such examples of mature and acknowledged talent encouraging young ability; and this is an instance where subsequent desert has rewarded, as it were, the generous sympathy that led to the strict intimacy which Mr. Horsley by his memoir shews to have been the association of kindred and virtuous minds engaged by the same motives in the same pursuits. It may be allowed to us to say, and the truth will be confirmed by every respectable member of the profession, that no man's character stands higher, both as relates to his public and his private claims, than that of the friend, the son in law, and the posthumous biographer of Dr. Callcott.

“Having resolved that a Musical Dictionary should be the result of his labours, he began in 1797 to form the plan of it, and to collect his materials. The energy with which he pursued this task was truly astonishing. Besides teaching for more than the usual average of hours each day, he would contrive to gain a considerable portion of time for reading at the British Museum, and his evenings were devoted to the making of extracts; many volumes of which remain to attest his unceasing industry.

“His reputation was now exceedingly high, and the voice of the profession, and of all his friends, called upon him to assume the rank of Doctor in Music. Accordingly in 1800 he was admitted to that honour by the University of Oxford, in company with Clement Smith, of Richmond; at the same time I took the degree of Bachelor. No one, I believe, ever rose to the first rank of his profession with greater approbation than Dr. Callcott; and every individual who knew him appeared to feel, that in the distinction which had been conferred on him, the art had been

exalted. His exercise on the occasion was a Latin anthem, the words of which were selected from "Isaiah," and begin, "Propter Sion non tacebo." It was hastily written, but it contains some fine parts; and the accompaniments throughout have a better effect than is produced in the generality of his other compositions. Indeed the idea of revisiting Oxford, as a candidate for the highest musical honour bestowed by the University, seemed for a short period to rouse much of my friend's old ardour. This anthem may be considered as the *last* of his more scientific compositions: he immediately returned to his favourite occupation of compiling for the Dictionary, and in reading the works of the most celebrated musical authors of Germany, having employed himself for some time previously in the study of their language.

"Soon after this, his ever-active mind took another turn. He had long observed, and, in the cases of his own children, had found a want of due order and method in most of our elementary books on education, and he set himself earnestly to work, in order to remedy some of their defects. In 1801, was published by Messrs. Cadell and Davies, 'The Way to Speak Well, made easy for youth; being the chief words of the English tongue, classed in sentences, according to the number of their syllables; with a short dictionary at the end of each book, containing four separate divisions of substantives, adjectives, verbs, and particles.' This excellent little work was printed anonymously, and I am not aware that it had any extraordinary success, although its great utility must be obvious on the slightest inspection. It consists principally of words of one syllable. Dr. Callcott's intention was to extend it through all the syllabic compounds used in our language; and it is greatly to be regretted, that he never fulfilled his original design. But even at this time the injuries produced by excessive labour began to shew themselves, and the restlessness with regard to his pursuits, which had so much characterized him through life, became still more apparent.

"When the general arming of this country took place, the establishment of the Kensington Volunteer Corps furnished him with a fresh occasion for extraordinary exertion. He then conceived the design of forming a military band from among the inhabitants who had volunteered their services, and, being assisted by a subscription for the purpose, he procured instruments, and not only composed, compiled, and arranged all the music for the performers, but even taught them himself. His services were noticed in the handsomest manner by the leading members of the corps, and the whole business was full of interest and delight for Dr. Callcott. It subjected him, however, to great additional fatigue, and his friends began to entertain some apprehension of danger. Still his uniform good health, his temperance, and the laborious habits of his life, served to lull them into security; or if at any time they felt alarmed, and ventured to expostulate and recommend relaxation to him, they were quickly silenced and re-assured, by that cheerful confidence which he always displayed in his own powers.



“About 1806 he succeeded Dr. Crotch as Lecturer on Music at the Royal Institution. That appointment gave peculiar satisfaction to Dr. Callcott, and he was delighted at the idea of following up what his predecessor had so well begun—but it was too late. The fatal injuries which his constitution had received from excessive exertion now shewed themselves, and he was all at once rendered incapable of fulfilling any of his engagements.

“During his long indisposition which followed, the public esteem and admiration for Dr. Callcott displayed themselves in a remarkable manner. On the occasion of the first concert performed for his benefit, a union took place of the most eminent professors in the metropolis, both vocal and instrumental, and their efforts were crowned with a success unparalleled in the history of such undertakings.

“After an absence of more than five years, we again had the happiness to see him among us; altered indeed in some respects, yet still possessing those excellent and endearing qualities by which he had always been distinguished. As he seemed no longer to entertain those laborious designs, which had before exhausted his bodily and mental energies, we flattered ourselves that we should long enjoy the delight of his society. This pleasing hope was encouraged by the steady manner in which he resumed his former occupation of teaching, and by the extraordinary care with which he avoided every thing that could tend to produce irritability.

“These precautions had a beneficial result for more than three years; at the expiration of that time he was once more compelled to leave his home, to which he never again returned. In the spring of 1821 he was declared to be in imminent danger, and some of his nearest relatives immediately hastened to attend him. Soon after their arrival, he expressed a wish to see me, and I instantly obeyed it. My appearance seemed to afford him much pleasure, and he even put forth his hand a second time to greet me. From this moment he had the consolation of being attended by some of those whom he most loved, and it was plain that their attentions were a source of the greatest comfort to him. His mind was collected, though he laboured under a difficulty of speech, which rendered conversation with him exceedingly painful.

“The piety which had always marked his character through life, showed itself strongly as that life approached to a close; and, like all other good men, he sought for the support which religion alone can give. One of his daughters frequently read prayers to him, and extracts from the holy scriptures, and he was occasionally heard to repeat the poetry of his compositions, which had any relation to his afflictions, or which served in any degree to express the trust and confidence which he felt in the Almighty Disposer of events.

“From the commencement of that serious attack which summoned his family around him, no expectations were entertained of his recovery, and he died on Tuesday, the 15th of May, 1831; in the fifty-fifth year of his age. His remains were brought to

Kensington, and were privately interred in the church-yard of that place, on the 23d of the same month."

Mr. Horsley has appended so many excellent remarks upon the most known and distinguished of Dr. Callcott's compositions, that while it would be an injustice to garble his observations by any selection or abstract, he yet leaves little to be said by any other commentator. We agree in the main points with all he has advanced, and we shall deviate only so far from our intention not to gratify the curiosity we conceive his remarks will excite, as to quote one passage, which relates a curious fact. It is singular how much of what is most valuable in human discoveries has been produced by accident. Webbe's glee of "*When winds breathe soft,*" owed its existence to his receiving the words as the cover of some trifling article from a shop; and it seems we are indebted to a happy chance for that of all Dr. Callcott's compositions, which his tasteful biographer thinks the best. He thus narrates the circumstance.

"It now remains for me to speak of the glee, 'O snatch me swift from these tempestuous scenes,' which I consider the masterpiece of my friend's genius and science. For this admirable production we appear to be indebted to an accidental circumstance. The Doctor had agreed to accompany some friends to the theatre, on an evening when a very popular actor was to make his appearance—it therefore became necessary to obtain places on the opening of the doors. To lose an hour, in waiting for the commencement of the performance, was what my friend could not think of—and, contrary to his usual custom, he was without a book in his pocket. Seeing, therefore, a second-hand volume of poems on a stall, he purchased it, and found therein the following beautiful lines, that give rise to a composition, which perhaps may be called the first of its class :

'O snatch me swift from these tempestuous scenes,  
'To where life knows not what distraction means;  
'To where religion, peace, and comfort dwell,  
'And cheer, with heartfelt rays, my lonely cell.  
'Yet, if it please Thee best, thou Power Supreme!  
'My bark to drive thro' life's more rapid stream,  
'If low'ring storms my destin'd course attend,  
'And ocean rages till my days shall end;—  
'Let ocean rage, let storms indignant roar,  
'I bow submissive, and resigned adore.'

"This composition is worthy of the greatest attention, whether the design or the execution be considered. The first movement is impressive, and prepares the mind for the address,

'Yet, if it please Thee best, Thou Power Supreme!'  
where, at the latter words, the harmony spreads out from the

unisons and octaves which precede it, in the grandest manner. There is a very bold modulation at the line, 'If low'ring storms my destin'd course attend,' which leads to the concluding double fugue; one of the best that the English school has produced.

"In a double fugue it is essentially necessary that the subjects should differ materially in general character; not only on account of that variety which is so indispensable, but also that the hearers may never be in danger of confounding the subjects with each other. A glance at the movement in question will serve to show, how much this principle is maintained throughout; and it will be observed, how finely each subject of the fugue expresses the sentiment of the poet, 'Let ocean rage, let storms indignant roar!' Here the motivo is broken and agitated; but at the words, 'I bow submissive, and resign'd adore'—a theme is introduced, expressive in the highest degree of the calmness which the truly religious feel in adversity. In the first instance the subjects are treated separately; afterwards they are brought together in a manner which shows the perfection of art, and is made productive of the finest effect."

There is however one remark concerning Dr. Callcott's style, in which perhaps we may not be borne out by general opinion; but still we offer it to the consideration of the reader. Notwithstanding the fertility of the Doctor's mind, we consider strength and dignity to be his capital qualifications more than variety. His compositions to the words of Ossian are those upon which Mr. Horsley justly rests his strongest pretensions. They are, as he says, beyond all question the finest that we have, and they shew of how much beauty the same general notion is susceptible, in its expansion under the hands of an ingenious man. "*Peace to the souls of the heroes*" and "*Who comes so dark*" are avowedly written upon the same plan, and if the former in some respects excel the latter, we must yet think there is more grandeur and solemn beauty in the last than in the first, which we think would charm the million, while the last would afford higher delight to minds of power. In many of his lesser compositions there is even a greater similarity of structure. All however that appertains to this remark is, that genius has its favorite forms, a law which we think may clearly be traced in the construction of Dr. Callcott's finest as well as in his lightest glees.

We can but express a wish that some of his most favorite songs had been appended to this collection; and we think "*Angel of life*" and "*These as they change*" have at least as strong a title to be remembered permanently among the Doctor's works as any

thing he has written. In truth they are become models for compositions in this species. We have scarcely any other such base songs now, and when these were written there were certainly none such. The author's scores are also greatly desired by all orchestral base singers. If the introduction of songs should be thought to destroy the uniformity of the plan of the work, any blame on this score would have been amply compensated by the sterling value of the appended matter, the omission of which in so much curtails the reputation of the author of its fair pretensions, for these volumes, we may fairly predict, will live when the copies of single songs will be extinct. If it should be said that such songs can never be forgotten, we may deny the fact. "*These as they change*" is even now comparatively very little known and very little heard, and when heard, the accompaniments of this and of his "*Angel of life*" are commonly so made out as to convey no true notion of the author's intention.

There are forty-eight compositions in the two volumes. With what an austere judgment then we may conjecture Mr. Horsley has fulfilled his task of selection, particularly when we know that in one year Dr. Callcott sent to the Catch Club one hundred for the prizes! But that the friend has executed his task with rigid fidelity there can be no doubt, since every word he has written proves how he loved the man. Indeed the whole style of the publication evinces the nicest care as well as the utmost liberality. No musical work was ever brought out in a more complete manner.

We have reserved for the last place the general moral description, which also closes Mr. Horsley's account. Were we to omit to cite the passage, we should be alike unjust to the memory of Dr. Callcott and to the pure taste and fine feeling of his biographer. Mr. Horsley is indeed, in more than the ordinary sense of the term, allied to his venerable friend. He has trod successfully in the same paths, and he indeed inherits more nearly than any other English musician the place Dr. Callcott occupied, while in the leading characteristics of genius and disposition, as he has here set them down, he bears also a strong resemblance to the Doctor in moral and intellectual worth. And although all the predilections of his life should sway him to exalt the subject of his memoir, the reader will find from internal evidence, that he has not been led

from the strictest line of justice, by his acknowledged partialities. It is thus then that he concludes his narrative and his remarks.

“If Dr. Calcott was entitled to our admiration as a musician, he had the strongest claim to our esteem and reverence as a man. By nature he was kind, gentle, and beneficent. He had no enemies—he could have none. Violent or malignant passions never found any place in his heart—but whenever troubled by the folly or indiscretion of mankind, his sentiments on the occasion were always those of one whose philosophy is exalted by Christianity.

“Although in possession himself of such extraordinary talents and acquirements, he delighted in the slightest exhibition of talent or acquirement in others, and was ready at all times to pour forth the copious streams of his knowledge for their assistance. Towards the younger members of his profession he was always most liberal; and there are several now living in great comfort and respectability, who are indebted, for all they enjoy, to the gratuitous assistance which they received from Dr. Calcott. But the brightest part of my friend’s character, that which gave beauty to all the rest, was his unfeigned piety; he was a Christian—and as a Christian he thought, and spoke, and acted. Religion constantly furnished the rule of his conduct—it restrained him in the days of his prosperity—it supported him when ‘calamity came,’ and it guided him to the ‘haven of his rest.’

‘Behold the upright; for the end of that man is peace.’

“Such was he whom I had the happiness to call my friend, and whose friendship I shall ever consider as being among the greatest blessings of my life. To me he was always ‘sweet counsel:’ in his superior knowledge I found an example and a guide, and there is scarcely one advantage which I now enjoy, which does not seem to have sprung from his affection.

“On all those great points which unite man to man, our thoughts and sentiments were so identified, that though he is removed, he is not dead to me; and if there are some moments when I am disposed to mourn his absence, there are others, during which I contemplate, with feelings not to be described, the time when I hope to be again united with him in the “house” that hath “many mansions.”

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*A Companion to the Musical Assistant ; containing all that is truly useful to the Theory and Practice of the Piano Forte, explaining by the most easy method the use of every musical character necessary for the information of young performers on that fashionable instrument ; also a complete Dictionary of Words, as adopted by the best modern masters ; designed particularly for the use of Schools ; by Joseph Coggins. London. Power.*

*A Musical Vade Mecum, being a compendious Introduction to the whole Art of Music—Part 2 containing the Elements of Musical Composition, including the Rules of Thorough Bass, for the practice of which are given one hundred different examples—to which are added some preliminary remarks on the Art of Performing on the Organ or Piano Forte—the Music of various accompanying Instruments from a Score ; by R. W. Keith. London. By the Author.*

We have already spoken in favourable terms\* of Mr. Coggins' *Musical Assistant* ; he has considerably enlarged upon the plan in his present work by re-publishing much of the original matter, with the addition of very useful rules and examples. These additions commence at the 11th section, and the appendix is altogether new.

At page 32, Mr. Coggins endeavours to give rules for the position of the hands ; we say *endeavours*, because description is but an uncertain means, practical demonstration being almost absolutely necessary. Mr. C. recommends the now perhaps old-fashioned mode of counters laid upon the back of the hands : but we shall quote his own words :

“ The teacher should be provided with several counters, half-pence, or other pieces of money, as may be convenient. In the first place the pupil's hands should be placed in a fixed position, which done, the teacher must place a counter or piece of money on the back of each hand, immediately behind the middle knuckles, great care being taken that the fingers do not incline to each other,

\* Vol. 4, p. 20.

and that they cover their corresponding keys before and after they are struck. If in performance the hands fall into a bad position, the counters will slip off; in that case the teachers should have others in readiness. When the pupil can perform the *fixed positions* with the counters, they should proceed with the scales and lessons as the teachers may direct. N. B. The teacher need not despair by the counters slipping off at first, as the author can assert he has witnessed many of the *Studios of Cramer* performed by the method recommended."

The best masters are divided about this important part of the art; some recommending a stiff wrist, others that the action should be *from* the wrist, and consequently the joint loose. We have frequently directed our observation to the hands of great players, during the execution of the most rapid modern passages, and with a view to determine this disputable point, but have never been able to perceive that the hand has continued in the same position for a second; still there must originally have been a fixed position, and which a slow movement might determine; but when we know that the two professors now in England, who are most distinguished for their powers of execution, and the superiority of whose merits is not yet decided, employ two distinct methods, the importance of the question would seem to diminish. The plan recommended by Mr. Coggins gives smoothness, rapidity, and delicacy, but we are inclined to think it prevents the acquirement of force, and the ability to employ sudden and powerful tone, both of which qualities are indispensable to a modern piano-forte player: it would seem therefore a choice between power and delicacy; brilliancy and rapidity may be acquired by either method.

The appendix consists of exercises, intended to impress the preceding rules on the memory of the pupil, who is obliged to write down an example or explanation of all he has learned, beginning at the staff, and rising through all the various gradations. This plan appears very complete, for unless the learner perfectly understands his subject he cannot write upon it, and his acquirements are thus proved at once; added to which, writing strengthens the memory more than repetition. Mr. C. justly remarks, "unless pupils retain a correct knowledge of the intervals, the study of thorough base and harmony will be premature." He has there-

fore given particular attention to this point, and has been very successful both in his precepts and examples.

The dictionary and corresponding table of abbreviations at the end of the book, is very complete in its conception and arrangement, and the whole work is extremely cheap. Mr. Coggins has treated much, nay of every branch of the subject necessary to the performer, with clearness and ability, and in a way which proves him to have a perfect understanding of the matter of which he speaks, as well as the power of communicating his knowledge to others.

The second part of the *Vade Mecum* has sustained the character of the first. With the exception of slight occasional ambiguity of expression, (which not unfrequently arises from errors in the letter press) the rules for the acquirement of thorough base are explained with clearness, and more copiously than is usually to be found in an instruction book. We may point out as examples the directions concerning consecutions, progressions, retardations, suspensions, &c. We do not recollect to have before seen in a work of this kind any rules for accompaniment. Mr. Keith has given very lucid and excellent remarks upon the best mode of accompanying voices and instruments, either in solos or in several parts. This necessary branch of the art is very little understood by amateurs, and we have frequently met with excellent piano forte players, quite unequal to the performance of a score (even of a glee) although they have possessed a competent knowledge of thorough base for the purpose. This part of Mr. C.'s book is not the least valuable of its merits. The exercises are numerous, their progression in difficulty gradual, and the melody of many of them is judiciously inserted, in order to accustom the pupil to the best means of arranging the parts of a composition. They would, however, have been more complete, had the learner been referred to them at the conclusion of each rule, as in Mr. Burrowes' *Thorough Bass Primer*.\*

\* A third edition, with judicious additions, of this excellent little work, is just out: its re-publication is a sufficient test of the favour it enjoys. Indeed we believe no work of the kind ever more completely justified, by a most extensive sale and introduction by the most reputed teachers, the favourable opinion we expressed concerning it.



*I. H. R. Mott's Advice and Instructions for playing the Piano Forte with Expression and brilliant Execution, containing numerous Examples and interesting Pieces, fingered for Practice and accompanied by careful Directions for performing them with delicacy and feeling, together with much useful Information on the Nature and Principles of Music. London. Mott.*

Mr. Isaac Henry Robert Mott is the inventor of the Patent Sostenente Piano Fortes, which seem, in his own unbiased judgment, far to exceed any that have been produced by our Broadwoods or our Stodarts. According to the same indubitable authority, he is a very great performer on those instruments; indeed we are given to understand that no one else can make much of them. He is likewise a composer of a superlative class; and, in the present instance, he comes before us as a didactic writer. So vast an accumulation of talent must needs appear very extraordinary, and it would hardly be credible, did not Mr. Isaac Henry Robert Mott prove the fact, that one individual could manufacture the piano forte, perform on the piano forte, compose for the piano forte, and teach others how to become great on the piano forte. To this we may add, that our author seems to be the child of delicate sensibility and fine taste. His musical knowledge is also mixed up with divinity, metaphysics, and poetry, and is conveyed to us in a style of English almost without a parallel.

We have already said enough to prepare our readers for a production of no ordinary kind, and we can assure them that they will not be disappointed. At the same time they will be delighted to observe that Mr. Mott, even in his loftiest flights, is a man of business; has his eye constantly fixed on the main chance; and can recommend his own admirable productions in a strain of modesty which we should think peculiar to himself, did we not remember the celebrated addresses of that highly respectable lady who presides over the Moravian establishment in London. Our only wonder is—how such excellence should have been so long concealed from public notice, either at No. 24, Dover-street, Piccadilly, or at 92, Pall Mall. We, however, have made the

Practice for the acquirement of a fine shake,  
as recommended by M<sup>r</sup> Mott.

N<sup>o</sup>. 1.



The plain, and turned Shake, as given by Geminiani. See his  
"Treatise of Good Taste in the Art of Musick" 1749.

N<sup>o</sup>. 2.

plain

turned



Clementi & Cramer give the same forms, for both shakes; it is,  
therefore, unnecessary to exhibit them here: but the Reader may  
consult the respective Essays of those great masters.

"God save the King" as harmonized by Isaac Henry Robert Mott.

N<sup>o</sup>. 3.



N<sup>o</sup>. 4. M<sup>r</sup> Mott's "Mordente Armonico Anglicano" English, Harmo-  
nious Grace or English Mordente.





happy discovery, and we shall now proceed to lay our readers un-  
 everlasting obligations by giving to them all the benefit of it.

The work, which we are about to consider, is divided into  
 twenty-four sections, accompanied by examples; and those are pre-  
 ceded by an advertisement and an introduction. The advertise-  
 ment commences with the following profound remark, which seems  
 well calculated to excite general attention—

“Expression may be considered as essential to give life and  
 energy to a musical composition, as the soul is requisite to ani-  
 mate, and render interesting, the material breathing frame called  
 Man.”

In the next sentence, by a felicitous adaptation of a passage  
 borrowed from St. Paul, we are made acquainted with a remark-  
 able fact in natural history. “We witness throughout the whole  
 animal race that they live and move and have their being.” The  
 author then asks—“but by what ties of association, beyond the  
 servile one of usefulness, are we bound to them?” We, who are  
 no metaphysicians, but merely musical critics, presume not to an-  
 swer this question; besides, we are so captivated by the grandeur  
 of the next sentence, that we can think of nothing else. That  
 part which we have ventured to print in italics, soars “far beyond  
 the reach of thought,” and is, according to our humble conception,  
 a perfect specimen of the sublime.

“They”—that is the “whole animal race,” “rise not into the  
 scale of intellect beyond that spark of instinct which the AL-  
 MIGHTY CREATOR of ALL struck, *from the diadem of his own eternal  
 knowledge*, into their benighted minds for self-preservation. Not  
 so man, highly favoured man!” Here we must pause to observe,  
 that, till the present moment, we had always considered man to be  
 an animal; but we must have been mistaken, since he is so de-  
 cidedly contradistinguished from the “whole animal race” by Mr.  
 Mott. What man really is, our author will perhaps have the  
 goodness to say, when he favours us with those “hints, which in-  
 volve a discussion of the deeper intricacies of the science.” We  
 are assured, however, that man “has a soul, and he is gifted with  
 the power to make others feel, by various modes of expression, all  
 the branches and ramifications of thought, all the lights and shades  
 with which his mind may be impressed, and, by the judicious use  
 of this talent, according to its degree of native soundness and

polished cultivation, to affect his auditors almost at will. In like manner the notes of a composition assailing the tympanum of our ears, in the dull monotony of 'tweedle-dum and tweedle-dee,' arouse no energy of our minds, except it be an impatience for a cessation of the fatiguing employment. But, let expression accompany sound, let our feelings be called into exercise, and a new imaginative region opens upon us immediately, in which the soul, as approaching nearer to her native element, seems to take wing and flee away, and there, on ether floating, revels in a world of exquisite delight."

This passage is so inimitably fine, that no remark of ours could add to the effect which it must produce on the reader; we will therefore proceed to the introduction.

Sensibility the most acute, and tenderness the most touching, seem to be the distinguishing qualities of Mr. Mott's mind. These, operating first on the circle, of which he is "the center and the sun," have now so expanded themselves, that the whole musical world may expect to experience a large portion of their vivifying influence. With the greatest propriety, therefore, does our author commence his introduction, with the following sweet and affecting sentence:

"Under a deep sense of sympathetic feeling for those of my friends who have expressed to me their earnest desire to possess the power of delighting the heart, through the medium of the ear, I now present to the public a system which, through many years of successful experience, I have found to be the best and readiest as an introduction to a knowledge of the essentials and requisites for an expressive and elegant style of performing on keyed instruments; and I fondly cherish the hope that some, at least, of the number of those in whose hands these pages may be placed, will ingenuously bear testimony that they have not attentively perused them in vain."

We are then informed, that his chief anxiety has ever been "to stimulate a zeal for playing with more expression;" "to smooth the way to, and render easy the acquirement of a more finished style of performance;" "to promote a cultivation of the delicacies and refinements of music," &c. &c.

This anxiety on the part of Mr. Mott, if there is nothing wonderful in it, is certainly very praiseworthy. After some strong recommendations of his book, which must be considered necessary

in times like the present, when "modest merit" is so frequently overlooked, the author says—

"I have often listened, with considerable pain, to the exclamations of regret, in which many of my much-esteemed friends have indulged, that they had not received the advantage of a musical education in early life. Let not them, nor any in like circumstances, be discouraged. I have often known persons, at an advanced period of life, acquire sufficient facility and musical knowledge to delight both themselves and their friends. Among these are many who could not endure the idea of taking lessons as a juvenile pupil: this is certainly to be regretted, when there are so many careful instructors to be obtained. But let not these despair; I encourage them to make the effort; in this book they will find that friendly advice they so anxiously desire, and, for their advantage, it begins at the very threshold of both study and practice."

After two or three more sentences, he again becomes scriptural; and our readers will see with what fine taste and judgment Isaiah is pressed into the service.

"I have not scrupulously avoided repetition. My design was permanently to fix the 'Advice' on the mind of the student; and to do this, our own experience, strengthened by divine testimony, teaches us that it must be 'line upon line and precept upon precept; here a little and there a little.'"

What precept is alone, we are taught by the following simile, the justness of which we do not doubt, though we do not profess entirely to understand it.

"Precept alone is like the index on the sun-dial—take the hand away and the shadow is gone."

At the conclusion of this portion of his work, Mr. Mott tries *his* hand at metaphor; and every one will allow that he has succeeded most happily.

"In presenting a safe, easy, and certain route, I have been careful to provide it with ample directions, so that no traveller may err therein, however skill-less he may be in the beginning of his journey, provided he reads his way before him. Here he shall find no hedges, covered with the dust of ten generations, bordering his journey: the myrtle and the orange tree shall flourish in his path, and the rose and the lily hang their garlands around him."

He then adds the following earnest aspiration:—

"May he enjoy as much pleasure, in the study of these pages, as I have felt zeal in presenting them, for his improvement, and then we shall derive mutual satisfaction from our labours."

In section the first, our author teaches the names of the white keys, by the usual method of reference to the black. He then shews in what manner the latter may be considered as sharps or flats.

Section the second, in which we find nothing that requires particular observation, treats of "elegance of position and mode of applying the fingers, &c." "*Cliffs, notes, &c.*" occupy the third section, and we must here beg leave to say, that we are not quite sure that the tables which it contains, or the observations which follow them, will be found to "promote an intimate acquaintance with the two most essential cliffs;" notwithstanding Mr. Mott's earnest recommendation to "a frequent rehearsal." We may also observe, though a matter of very minor importance, that, as the word cliff is clearly derived from the French, its orthography should correspond with its derivation.

"The stave," we presume, is not English; it should be "staff." Many have, certainly been careless in these particulars, but we are very anxious to set Mr. Mott right, especially as we know he intends "to search still deeper into music's fascinating mine." We likewise doubt whether the word "under line," in section the fourth, is a good substitute for "ledger line;" nor can we comprehend why D (which is usually described as being below the treble staff) should be called a "neutral note." In section the fifth, speaking of example 9, the author observes, "the minims, in the second measure, take two *counts* each, to complete their duration; while the quavers which are found in the fourth, seventh, eighth, twelfth, fifteenth, and sixteenth measures are played successively, two to each *count*." There are much novelty and beauty in these expressions. Mr. Mott, indeed, is the man par excellence, by whom new words should be tried; and so convinced are we of this, that we will instantly quit the present section, only stopping to observe how cleverly the following useful piece of information is introduced:—

"Presuming the student, by this time, begins to see a little of the nature of fingering, and to be well acquainted with the keys of the instrument, and the notes which represent them, should he or she desire a few more popular airs, or what are sometimes called 'pretty tunes,' the '*Pleasing Repository for Juvenile Performers*,' price 3s. being divested of every difficulty, offers a source of amusement in this stage of progress; and may be had of the author of this work."

“The value of notes, specimens of time and measure, time counting, &c.” occupy the sixth section. He here gives “a table of notes and their relative value,” and tells us that “common or equal time may be drawn from this table, and is said to be simple, when it is divided by the bar stroke in conformity to it.” Mr. Mott’s readers will of course edify much from this very clear exposition, and also from his device of representing the several portions of the semibreve, by an apple divided into halves, quarters, &c.

The signs of *alla breve* time, we are told, occur but seldom.—“An example of this kind may be met with in Dr. Boyce’s ‘*O clap your hands.*’” We would here take the liberty of informing our excellent author that “*O clap your hands together*” is not Dr. Boyce’s: it was inserted by him in his admirable collection of cathedral music, but it was composed by Orlando Gibbons.

Till we were favoured with a sight of Mr. Mott’s book, we knew not that  $\frac{2}{2}$  time, indicating two crotchets, or their value, in each measure is “called by some authors French time.”

We shall pass over the seventh section—only observing, that, in it, a natural is said to “annihilate a flat or sharp, and to restore the use of the white keys.” It is this highly figurative manner which, by relieving the tedium of dry discussion, gives such a charm to the work now before us. This will become more apparent as we advance; but our attention is now called to the title of the eighth section, at the commencement of which the author shews how wittily he can play upon words.—“The trillo or shake; if well played, a grace; if not, a *disgrace*.” So good a joke will certainly bear repetition; we therefore find it again, towards the conclusion of the section.

“The trillo or shake may be practised at leisure, according to the model in Ex. 18, (See plate No. 1) where it may be observed that the accented parts of this exercise are contrary to those in similar exercises, which are found in the generality of lesson books, and against which latter some caution is necessary, for a fine, smooth, and elegant effect cannot be produced, when the accents are laid on the wrong notes. The reason is obvious: the note intended to be shook, and over which the *tr* is placed, is the essential note, and ought to bear the accent; and that with which the essential is intermixed or shook, being only an auxiliary note, should not carry the accent during the reiteration: this will be immediately perceived by an educated musical ear. In order that the student may form his own judgment on this point, immediately following the shake above recommended, will be seen the mode



commonly adopted. This exposition will not be deemed superfluous, when it is recollected that a fine shake, well introduced, prepared and resolved, is certainly an elegant grace; but, on the contrary, one wrongly accented, hobbling, uneasy or unresolved, must be a disgrace to any performer."

Now, with all our respect for Mr. Mott, we cannot subscribe to his doctrine concerning the "trillo or shake," and for the following reason:—A shake, when perfect, is formed by an *equal* division between the "essential note," and the note immediately above it; consequently the very slight accent, which is heard in this grace, must be placed on the highest of the two sounds, or one of the following consequences will ensue—either the shake will be *unequal*, or it will terminate on a note which does not belong to the harmony with which it is accompanied. In the first of these predicaments our author has placed himself; and we are much afraid that the "lame and impotent conclusion" of his shake will "be immediately perceived by an educated musical ear." The example which he gives from Handel, makes nothing for his argument. That example, we presume, he took from Callcott's Grammar; but the Doctor instances it as an exception to the general rule, which has been established by the practice of the best masters who have written on the subject, from Gemiani to those of our own times. (See plate No. 2.)

Indeed the passage taken from Handel is nothing more than a diminution of semiquavers, which are heard for two bars preceding, and the trillo seems merely to be used as a sign of abbreviation.

If some of our readers should think that we have dwelt longer on this subject than even the authority of Mr. Mott renders necessary, especially as we have discussed it in a former article—see vol. iv. p. 323—we would observe that it involves a question which should be set at rest. We have lately seen some startling examples of a shake, put forth by the members of the Conservatoire of Paris; but we suspect that they have followed the Encyclopædists, who followed Rousseau, who sometimes followed his own fancies without considering how far they were supported by the general opinion and practice of the first masters:

Further observations on time, dotted notes, flats, triplets, crescendo, decrescendo, expression, &c. form the ninth section; and the author, suspecting that the student may be a little tired, kindly says—

"I have selected the national anthem of '*God save the King*,' in this place, to amuse the student, and give him time to digest the substance of the foregoing sections, with their dependent examples; and though I would rather have introduced original matter, to compel study, unassisted by the ear, yet I hope some radical improvement, conjoined with pleasure, will be the result of an attentive and persevering practice of this example. In order that the juvenile performer may not find this little piece too difficult, I would advise him to leave out the small notes till he become familiar with the large ones; under this impression I have not added the fingering, as it is very easy to finger, with or without the small notes, and the same fingers would not apply in both cases: *the harmony, however, when it can be played, correctly, with the air, will be found very pleasing*; and then, the after notes, at the end of the measure; the turns, as in the second measure, with the explanations underneath in small notes; the fore notes or superior appoggiaturas, as in the third measures; the final or closing shake, as in the thirteenth measure, with its preparation and resolution; will all assist to *enrich the effect*."

After so flattering an account from Mr. Mott himself of the "National Anthem," it would be cruelty in us to withhold a specimen from our readers; we shall therefore present them with this celebrated air, enriched with all the graces of his harmony. (See plate No. 3.) Any "well educated musical ear" will not fail to be impressed with the noble effect of the bass in the fourth bar of the first part of the strain; and in several bars of the second part, especially in the last bar but one.

All the variations are equally good, and afford rich specimens of the treasures which we may look for when so wonderful a genius shall further explore "Music's fascinating mine." We must not however indulge in any extracts from the variations, but hasten to gratify the world by the following burst of eloquence on the subject of expression.

"Without it, let a piece be never so well performed, the mind receives no pleasing impressions; no soul-satisfying sensations; no delightful expansions of heart; no thrillings of exquisite delight; no fascinating enchantments of fancy: we hear its commencement, without hope; its continuation, without interest; and its close, without regret. To avoid this rock of rocks, on which many an otherwise good performer has foundered, I advise a due regard to these marks  $\ll$   $\gg$  meaning *crescendo* and *decrescendo*."

How novel and affecting is the image of "an otherwise good performer," foundering upon a rock!

We cheerfully extract the following passages, and earnestly

recommend them to the consideration of the great majority of our amateur piano forte players and their teachers.

“A hint against a noisy performance will not be thrown away here: too forcible percussion, even in forte passages, is not elegant; and it is better to reserve a power of giving accent, emphasis, and crescendo effect, by a delicate style, than it is to expend all the rage and violence of the instrument upon every occasion; but extremes must be avoided. Light and shade, with all their various and appropriate gradations, are as essential to a fine performance as to a highly-finished picture, and continued noise would be as painful to an educated ear, as the vapid playing of an automaton.”

Again—“Many persons, by mistaking, do great injustice to the legato style: they suffer their fingers to drag upon the keys, even for some time after the succeeding notes are struck; this is insufferable; and, where diatonic or chromatic passages are employed, the effect is miserable. This observation may convey a hint to those who make an unworthy use of the damper pedal, for it requires considerable judgment, taste and knowledge of harmony, so to employ it as not to offend the educated musical ear. The legato style of fingering is by far the most essential, and is preferred, by all fine performers, for general playing; it is always understood when no mark indicates the contrary; and it is in obedience to this general law of smooth expression that so much adjustment or contrivance of the fingers is necessary. Were it possible that the ear could be satisfied with nothing but staccatoed, pointed or short sounds, the most careless fingering would answer the purpose: but this cannot be tolerated; much less the hack-nied method of using the pedal to smother the effect of bad fingering—a wretched substitution, which cannot be too carefully guarded against.”

With these doctrines of Mr. Mott we thoroughly agree, though they come to us unaccompanied with any flowers of his matchless rhetoric.

Having already mentioned the author's great qualifications, as a man of business, we think it necessary to give some proofs of them. One may be found at the end of the tenth section, where, speaking of the student, his advice is—

“If the examples for practice appear to increase in difficulty, too rapidly, thereby betraying my anxiety to press him forward in the path of his musical researches, that he resort for recreation to a small set of expressive ‘Turkish Waltzes,’ and an easy ‘Sonata,’ composed by me for pupils at this period of improvement; which may be had with this work, where any advice or information relative to forming a proper selection of pieces for study, in this or any other stage of performance, will be cheerfully given.”

This is excellent, but the thought is not new, for we distinctly remember to have seen something very much like it in certain advertisements, which at the end runs thus—"Advice gratis to any persons taking the Doctor's medicines."

Tenderly fearful lest this kind intimation should escape the notice of the over-heated reader, Mr. Mott repeats it at the end of the next section. His elegant sentences, however, are only an amplification of a well-known passage, which begins—"the Doctor may be consulted at home," &c.

We imagined that "Scylla and Charybdis" had been fairly worn out and laid aside, by mutual consent of all writers, in prose or verse. But Mr. Mott, at page 30, introduces this famous metaphor in his usual happy way; for, speaking of those persons, in "foreign countries," who take up their fingers too soon at the end of a phrase, and contrasting them with those who are guilty of drawing out the sound, he says that it is "to pursue the course of the mariner who, to escape the rocks of Scylla, *founders on Charybdis.*"

We perceive that we have revelled too much among the beauties of thought and expression which have hitherto been so profusely scattered through the work before us, and must content ourselves with little more than a transient notice of some of the remainder. The musical reader, without doubt, has heard of various sorts of cadences—such as the perfect, imperfect, interrupted, &c. but at page 38 another is mentioned by our author—the "modest cadence." If any persons should wish to know what a "fine ear" is, they will learn from Mr. Mott (Sec. 18) that "it is a jealous tyrant," "a critical judge," that "it listens for perfection with jealous devotion," and "turns distressed from an awkward shift or careless blunder;" lastly, that it is a "great end!"

"I have endeavoured to convey some faint idea of the term 'Expression,' at the commencement of the fifteenth section; but feeble, indeed! is language when intended to develop its meaning. This most comprehensive term embraces a just and proper movement of the time; a delicacy of accent and emphasis; a nice discrimination of the several degrees of the legato and staccato styles; a just perception of the little terminations of melodies, passages, phrases and strains; an intimate acquaintance with the principal text, subject or theme; a judicious management of the fingers; in short, it includes a manifestation of the soul, spirit and feelings of the composer."

After reading this passage, and reflecting on our own powers of expression, we became exceedingly dissatisfied with them; nor do we think that any thing but the following piece of information from Mr. M. himself, could have restored us to good humour:

"The study of my '*Lily of Grenoble*,' which is full of expression, would be found both useful and interesting."

It is greatly to be lamented that the hands of such a writer should be tied up, as it were, by the severity which the didactic method always assumes. Only observe, from the following short sentence, what we now lose by it: "Were I to listen to the dictates of my feelings, I should proceed to explain harmony, modulation, thorough bass, variation, extemporising, counterpoint, and composition;" page 56. Again, at page 58:

"Had I leisure to digress, I should be tempted to call the love of music a vital, an immortal, a heaven-born principle; and strive, feebly perhaps, to trace it through its varied windings, in this lower sphere, to that undying source, at whose command our wondrous being rose, with all its vast capacious powers; 'When the morning stars sang together, and all the sons of God shouted for joy.'"

These important researches are reserved for a "future volume;" meanwhile, to prepare for it, we would recommend a course of light reading, through the works of the author's "esteemed friend Mr. Kollman."

We pass over much that is worthy of observation, in order to arrive at page 63, which contains the most marvellous of all the inventions of Mr. Isaac Henry Robert Mott; we mean the "MORDENTE ARMONICO ANGLICANO." Like those who keep their good wine till the last, Mr. M. has most judiciously reserved the disclosure of this charming grace for the conclusion of his volume, to which it gives an indescribable value. Attend now, O reader, to what the author himself says on this important subject, after he has explained all that relates to the "Tasteful Style," in Sec. 24:

"The '*Mordente Armonico Anglicano*,' English Harmonious Grace, or English Mordent, may be seen in the eighty-third, eighty-fourth, and two following measures; in the ninety-fifth, ninety-sixth, and three following measures: it is also introduced again in the hundred and fourth, and five succeeding measures; in the two latter of which it is written in small notes.

"I have called this grace (which has universally afforded gratification to and elicited praise and admiration from my by no means small or insignificant circle of friends) the English Mordent, because I believe myself to be the first person who has ever made use of it, and, of course, the inventor. Feeling myself at some loss

for a suitable sign for it, I have, yielding to their persuasion, designated it by the letter 'm;' they were willing, in their kind partiality, that from among the laurel crowns which music wreathes for foreign shores, a few of her waste leaves might drop on Albion's isle. They wished, to speak in humble prose, that England should have the credit of what belonged to her sons.

"This lively, spirited embellishment produces an exquisite effect, when delicately executed upon descending passages, formed of the notes which constitute harmonies, such as the triad, or common chord; but upon the harmony of the diminished seventh, descending, its effect is brilliant and charming!"

Now turn, O reader, to Example 4, and on beholding this "English Harmonious Grace," or "English Mordente," your surprise and admiration will equal our own.

No! nothing of the kind is to be met with in the compositions of our Clementis, nor of our Cramers; we may search in vain for a type of this "brilliant and charming effect" in such writers as Dussek, Moscheles, or Hummel. It belongs, by the right of invention, to Mr. Mott; "none are genuine," unless they be marked with the initial of the proprietor's name, a little *m*; and, after this notice, if any person or persons should be found pilfering, or endeavouring to impose a "spurious article" on the public, he, or they, shall be immediately summoned to our High Court of Criticism, there to be dealt with according to the statutes in such cases made and provided.

Having explained the "Bebung," "Tremulo," "Tremolenta," "Tremante," or "Tremando"—which words, though they look so fiercely, are perfectly harmless, and signify nothing more than "the rapid reiteration of the notes of a chord"—our author gives us a very pleasing piece of information—namely, that Steibelt has got into the "angel choir!" Notwithstanding all the advantages of his present situation, it appears, poor man! that he was exposed to a dreadful privation, in not having heard the *sostenente piano forte*, previously to his last flight: it is clear, however, that had he enjoyed that ecstatic pleasure, he might have suffered something from a violent fit of crying.

"Steibelt (whose spirit has now flown to join the angel choir) has made frequent use of this ornament." (The *Bebung*.) "So desirous was he to produce a continuity of tone on his instrument, that had it been possible for him to have heard the beautifully expressive effect of my *Sostenente Piano Forte*, it would have gone nigh to have overpowered his delicate sensibility; it would have been

too much for his cultivated feelings. He would have melted in a dewy shower! Peace to his manes! HE has risen, to a brighter sphere! Some authors take advantage of the Tremando to describe the rage of elements in roaring strife."

Hard hearted critics as we are, we must confess, that we could not read the above exquisite extract without feeling the most lively emotions, at the end of which our eyes were wet with a "dewy shower;" and nothing could have relieved us so much as the wholesome and practical piece of information which closes the whole paragraph.

Here we ought to pause; but though our quotations have been copious beyond all former examples, we cannot prevail on ourselves to omit Mr. M.'s valedictory lines.

"I have held such lengthened intercourse with my imaginary student, that I feel, in closing these pages of my book, as I do in bidding Farewell! to a friend; when an indefinable sensation, at the heart, forbids the faltering tongue to utter the separating sentence; till Hope, with her undying torch, casts a bright light on that leaf, in Futurity's dark page, which speaks of another meeting: on it I read, that if health and life be spared me, we, too! may meet again; for I have, in contemplation, a following treatise; intended to search still deeper into Music's fascinating mine: therefore, in bidding him Addio! it is Au plaisir! Au revoir!"

On taking a general review of the work before us, now that our minds are a little relieved from the magical influence of its style, we must confess we think it far from being satisfactory.

At times the author is too circumlocutory—too much inclined to beat about the bush, as we say in homely English; at other times he gets on too fast, and is too much inclined to take matters for granted.

Section the third, which treats of "the cliffs, notes," &c. will furnish an example of the first defect. There, instead of simply observing that the notes stand in alphabetical order in the staff, and are reckoned from the cliff note, Mr. M. "earnestly recommends a frequent rehearsal" of two long tables, which are set out with such novelties as the following—"over line," "under line," "neutral note," "over space," &c. The student, to be sure, is referred to the examples, in which the "centre, perpendicular, dotted, reference line," points from the notes, on the staff, to their corresponding keys on the clavier. He may also derive help, if he can, from such observations as these:

“The bass notes are played two octaves lower on the instrument than the treble.

“The lines or spaces of the G or treble cliff proceed exactly, in their order, as the bass; but their appellations are given one line or one space lower; thus the first line in the bass and the second in the treble are both called G; and the first space in the bass and the second in the treble are called A; and so on with all the lines and spaces.”

Opposed to this we find Mr. M. observing, in Sec. XII.

“The student has now practised the natural scale of C major, together with several pieces, exercises and examples, written therein; and has seen that, by the use of one flat at the cliff, the scale was changed to F major; that is to the fourth note above the original scale of C, and the fourth degree below this flat; if more than one flat is employed, and the piece be in a major scale, its name is sure to be that of the fourth degree below the last flat: in like manner, if one sharp be employed, at the cliff, the scale would be changed to G major; that is to the fifth note above the original scale of C, and the next degree above the sharp: if more than one sharp be employed, and the piece be written in the major scale will derive its name from the next degree above the last sharp; thus, if two sharps should be established at the cliff, they would be F and C, and the major scale would be called D.”

From explanations similar to the foregoing, and from tables of major and minor scales extended to fourteen sharps and flats, we are to obtain our knowledge of this important part of musical science: and the author is pleased to declare, “the pupil will, hereafter, rejoice to find perplexity, on this point, removed by an extra quarter of an hour’s attention to this subject.”

But the circumstance which may chiefly retard the circulation of this wonderful performance, is the total separation in it of the examples from the text. We fear that not all the grace and sensibility of our author will compensate for this defect; and though we may turn again with rapture to his harmonious periods, we shall find it impossible to turn to and from the examples which are intended to illustrate them.

The work is well engraved and printed; and, considering that money is now a mere drug, we are surprised that Mr. Mott should think of offering it to us for so little—the price being only one pound five shillings.



- The Beauties of Hummel, for the Piano Forte.*—Books 1, 2, 3. London. Cocks and Co.
- Pot Pourri for the Piano Forte and Harp, composed by J. N. Hummel; the Harp Part arranged for the Guitar by J. Moscheles.* London. Boosey and Co.
- Variations to a Theme in the Opera "Jean de Paris," with a grand Introduction by J. Mayseder, for the Piano Forte, Solo, by Gelinek.* London. Boosey and Co.
- Variations on a favourite German Air for the Piano Forte, by Jos. Mayseder* London. Cocks and Co.
- Amusemens de l'Opera, Selection of the most admired Pieces from the latest Operas and Ballets, arranged for the Piano Forte.*—Nos. 3 & 4. London Boosey and Co.
- Euterpe, or a choice Collection of Polonoises and Waltzes for the Piano Forte, by Foreign Composers.*—Books 1 & 2. London. Cocks and Co.
- Selection of Airs varied, Rondos, &c. for Piano Forte and Violoncello, by the most admired Foreign Composers.* Book 1. London. Boosey and Co.
- Collection of choice Pieces for the Violoncello and Piano Forte, selected and arranged from the best Foreign Composers, by N.H. Hagart.* Book 1. London. Cocks and Co.
- Foreign Melodies for the Flute, selected from Berbiguier, Drouet, Farrene, Gabrielsky, Keller, Klengenbrunner, Kuhlau, Rossini, Saust, Tulou, Wern, &c. by Charles Saust.*—Books 1 & 2. London. Cocks and Co.
- Fourteen easy Pieces and Eight short Preludes for the Guitar, composed for the use of Beginners, by Ferdinand Carulli.* London. Boosey and Co.

We have here selected and classed together some of the many foreign compositions now covering our table. The increasing abundance of such publications would argue a proportionate increase in the cultivation of the art, for great as is the home supply, it does not seem to meet the demand. The reputation of foreign artists in this country may in some degree account for the introduction of the compositions of many who have never visited us,

and whose existence has till of late been almost unknown here. The love of variety and novelty is probably another great cause, and we would also gladly attribute a better motive to the musical world, namely, a desire to extend and acquire useful information. An acquaintance with French, Italian, and even German literature, is now considered almost as necessary in education as a knowledge of that of our own country. It is considered disgraceful for an amateur of painting to be ignorant of the peculiar distinctions between the styles of Raphael, Titian, Guido, Claude, &c. Why then is it not equally desirable for a musical virtuoso to be acquainted with the manner of Hummel, Von Weber, Mayseder, Gallemborg, &c. &c. Very little time and attention will procure this information, presupposing an acquaintance with the styles of the best English masters, and of those naturalized, as it were, amongst us.

The beauties of Hummel consist of a selection of the best compositions of this celebrated composer, and will be completed in twelve numbers. Three are already out; the first is his celebrated Fantasia in G flat, noticed in vol. 4, p. 375; the second, the slow movement from his Septett, op. 74, performed by Mr. Neute at the Philharmonic; and the third, the Rondo Brillante, op. 56. The remaining part of the Septett will appear in some of the succeeding numbers. The second number is particularly distinguished for its difficulty, as well as for the learning and ingenuity of its construction; it is however rather a dry study. The third is a beautiful specimen of the style of the master. The introduction contains an elegant example of the mode of ornamenting and changing a passage; see the two last staves of page 1 and the four first of page 2. The subject of the rondo is playful and graceful; the piece is perhaps rather too long, but this much depends on the powers of the performer. This work, when completed, will form a useful selection for the piano forte player, as a record of the style of the masters, as well as a means of acquiring facility.

The Pot Pourri is an elegant and brilliant duet; the themes are numerous, and are contrasted and arranged with taste and spirit. It is just sufficiently difficult to excite the industry of performers of little acquirement, and to prevent indifference in those more advanced.

Gelizek's Variations have much of what the French call *bizarrierie* about them, they are certainly more quaint than agreeable.

Mayceder's German Air is in a natural and easy style, making no pretensions, but raised above mediocrity by native elegance and good taste.

The third and fourth numbers of the Amusemens de l'Opera contain four pieces from Rossini's *Zelmira*; they are judiciously selected and arranged in a familiar style.\*

The Euterpe is a selection of great taste, novelty, and variety. The first number opens with a Polonoise by Oginsky, very original, full of melody and pathetic expression; indeed we have seldom heard a more beautiful air; it is in itself worth the whole price of the number, which likewise contains an elegant waltz by Paer, one from the Freyschutz, and two Polonoises by Hummel and Himmel. The second book is hardly equal to the first: the best pieces are the waltzes by Weber; those from Rossini's operas tell too distinctly that they were not intended to be so tortured.

Boosay's Selection of Duets for the Piano Forte and Violoncello are of a kind to be extremely useful. In the compositions for these instruments the violoncello part is generally either too difficult or too insignificant. The first number of this work, a Rondoletto by Lauska, is exactly in the medium. In Cock's collection the subject of the first number is "*E tu quando tornerai*," from *Tancredi*; the violoncello concertante, (or rather cantante), for it takes the voice part the whole way; and therefore requires the hand of a master.

The Foreign Melodies have been carefully selected by Mr. Saust from the compositions of distinguished masters, and is a useful work for the exercise of amateurs: it will be complete in twelve numbers.

Carulli's Lessons for the guitar are composed with a knowledge of the powers of the instrument, and judgment in their ap-

\* The performance of the opera of *Zelmira* in this country has occasioned it to be arranged in various shapes. Besides the above we have now before us *Melange sur les Airs tires de Zelmire*, par Camille Pleyel; the favourite airs from *Zelmira*, arranged for the piano forte and flute by D. Bruguier, for the harp and flute by N. C. Bochsa; and three numbers of duets for the piano forte by Watts; the subjects of which are, the introduction and chorus, "*Oh sciagure, Oh infausto evento*," the Marcia Festiva "*Cura, deh attendimi*," "*Ah! gia trascorse il di*," and "*Soave conforto*."

plication. The guitar ceases to be agreeable when it is made wonderful, it should only be employed in chords and arpeggios, for it will hardly bear passages of any other construction. Mr. Carulli seems to have felt this, and has given as much variety and interest to his work as the narrow space to which he is confined would permit.

◆

*Vie de Rossini par M. de Stendhall, Paris ; chez Boulland et Co. Memoirs of Rossini ; by the Author of the Lives of Haydn and Mozart. London. Hookham.*

The biography of great artists is generally in some degree a history of the progress of art during the age in which they flourish, while at the same time it illustrates, if written in any thing like a philosophical spirit, the transactions of the past. Those who have read "the Lives of Haydn and Mozart" will know how the lively author mixes the past and present times of music with anecdote and observation, and how he illustrates causes while he describes the effects of the art. No man apparently has more entirely devoted himself to the enjoyment of a single department as this author to dramatic music, its composers, and singers. He has a lively and excursive imagination, an enquiring mind, and an intimate acquaintance with the works of the principal operatic authors, and the manner of the performers in most of the cities of Europe. From such a hand must proceed a very amusing and not an uninteresting book. Such a production accordingly is the volume before us.

The translator has curtailed the original of its proportions, and to give him the credit which is his due, he has abstracted and abridged and transposed judiciously in the main, though it appears from some errors and mistranslations he is not very deep in the science, or indeed in the technicalities. But he understands book-making. The most acceptable comment we can give is to make abridgments of the least interesting parts, and to abstract as many of the principal points as our limits will permit. We must however premise that the book is well worth possessing

to every amateur, and it is not dear. We nevertheless can but remark how great an advantage our neighbours, the French, seem to have over us in the cheapness of their publications. Every page of the French work contains one-fourth *more* letter-press than the English edition. The French has 636 pages, the English 330. The French is altogether more handsomely printed and on better paper. The French sells in Paris for seven francs (six shillings and eight-pence)—the English in London for half a guinea!!! We must indeed consider in this comparison that French is an universal language, and that the English translation will circulate little beyond our own Empire. There is too the more extensive demand, which the more eager cultivation of music and curiosity about its professors creates abroad—but still the advantage lies mostly on the side of the French.

It is thus that M. Bombet or Stendhall, whatsoever he be, relates “the birth, parentage, and education” of his hero.

“Giacchino Rossini was born on the 29th day of February, 1792, at Pesaro, a town in the Papal states. His father was an inferior performer on the French horn, of the third class, in one of those strolling companies of musicians, who attend the fairs of Sinigaglia, Fermo, Forli, and other small towns of Romagna, or its vicinity. The little musical resources, in which the company is deficient, are collected in the neighbourhood where they pitch their tent; an orchestra is collected impromptu, and the good folks of the fair are treated with an opera. His mother, who passed for one of the prettiest women of Romagna, was a *seconda donna* of very passable talents. They went from town to town, and from company to company—the husband playing in the orchestra, and the wife singing on the stage. Poverty was of course the companion of their wanderings; and their son Rossini, covered with glory, and with a name that resounded from one end of Europe to the other, faithful to his paternal poverty, had not, before his arrival two years ago at Vienna, for his whole capital, a sum equal to the annual pay of an actress on the stage of Paris or Lisbon. Living is cheap at Pesaro; and, although this family subsisted on the most precarious means in the world, they never lost their natural gaiety, and strictly adhered to the maxim of taking no heed for the future.

“Rossini’s portion from his father was the true native heirship of an Italian—a little music, a little religion, and a volume of Ariosto. The rest of his education was consigned to his mother, the young singing girls of the company, those *prima donnas* in embryo, and the gossips of every village through which they passed. This was sided and refined by the musical barber and news-loving coffee-house keeper of the Papal village.”

Rossini began the study of music at 12 years of age, under a person named Tesei. He first sung in the church, and by his voice and his vivacity gained some friends among the priests who officiated. He learned of his master enough to be able to read music, to sing tolerably, and to accompany, together with the rudiments of counterpoint. After making a musical tour through Romagna, in 1807, he entered the Lyceum, at Bologna, and became the scholar of Padre Mattei. In the succeeding year he made a symphony and a cantata, which was his first essay in vocal music. He was chosen director of the Concordi, a musical society, formed probably amongst the pupils of the Lyceum. In 1811 he was appointed to direct "*Haydn's Seasons*," at Bologna, on the same day that Marchesi, the celebrated soprano, conducted *the Creation* of the same author, at a public performance in that city. His family returned to Pesaro, but Gioacchino remained at Bologna, under the protection of some rich amateurs, by one of whom (a lady) he was sent to Venice, to the theatre *San Moisè*, where he composed an opera (in one act) called *La Cambiale di Matrimonio*, and which was successful. He had however previously written *Demetrio e Polibio*, though it had not been performed. He now (1811) began to write constantly for Bologna, Ferrara, and Venice. At the latter place, being treated with some contumely by the manager, he gave the following singular trait of his originality of character:

"In the *allegro* of the overture, the violins were made to break off at the end of every bar, in order to give a rap with the bow upon the tin shades of the candlesticks. It would be difficult to imagine the astonishment and indignation of an immense concourse of people assembled from every quarter of Venice, and even from the *Terra Firma*, to hear the new opera of the young *maestro*. This public, who, during the greater part of the afternoon, had besieged the doors, who had been forced to wait whole hours in the passages, and at last to endure the 'tug of war' at the opening of the doors, thought themselves personally insulted, and hissed with all the vengeance of an enraged Italian public. Rossini, not in the least moved by all this uproar, coolly asked the trembling *impresario* with a smile, what he had gained by treating him so cavalierly? He then quitted the theatre, and started at once for Milan, where his friends had procured him an engagement. However, a month after, he made his peace with the humbled manager, and returning to Venice, produced his *Tancredi*.

"No adequate idea can be formed of the success which

this delightful opera obtained at Venice, the city, of all others, considered as most critical in its judgments, and whose opinions, as to the merits of a composition, are supposed to hold the greatest weight. Suffice it to say, that the presence of Napoleon himself, who honoured the Venetians with a visit, was unable to call off their attention from Rossini. All was enthusiasm; *tutto furore*, to use the terms of that expressive language, which seems to have been created for the use of the arts. From the gondolier to the patrician, every body was repeating *Mi rivedrai, ti rivedrò*. In the very courts of law, the judges were obliged to impose silence on the auditory, who were ceaselessly humming *Ti rivedrò*.—‘Our Cimarosa is returned to life again,’\* was the expression when two *dilettanti* met in the streets.

“The national honour of the Venetians was still alive to the insult of the *obligato* accompaniment of the tin candlesticks. Rossini was conscious of this, and would not venture to take his place at the piano. He anticipated the storm that awaited him, and had concealed himself under the stage, in the passage leading to the orchestra. After waiting for him in vain, the first violin, finding the moment of performance draw nigh, and that the public began to manifest signs of impatience, determined to commence the opera.

“The first *allegro* pleased so much, that during the applauses and repeated bravos, Rossini crept from his hiding place, and slipped into his seat at the piano.”

The history of the composition of the scena, which forms the extract of *Tancredi*, is very curious.

“Rossini had composed a grand air for the entrance of *Tancred*, but it did not please the Signora Malanote, and she refused to sing it. What was still more mortifying, she did not make known this unwillingness till the very evening before the first representation of the piece. Malanote was a first rate singer; she was in the flower of youth and beauty, and the gallantry of the young composer was obliged to give way to this no unusual sally of caprice. At first his despair was extreme: ‘If, after the occurrence in my last opera,’ exclaimed Rossini, ‘the first entrance of *Tancred* should be hissed, *tutta l’opera va a terra*.’

“The poor young man returned pensive to his lodgings. An idea comes into his head, he seizes his pen, and scribbles down some few lines; it is the famous *Tu che accendi*,—that which, of all airs in the world, has perhaps been sung the oftenest, and in the greatest number of places. The story goes at Venice, that the first idea of this delicious *cantilena*, so expressive of the joy of revisiting one’s native shore after long years of absence, is taken from a Greek litany, which Rossini had heard some days before chanted at vespers, in a church on one of the islets of the Laguna,

\* Cimarosa, adored at Venice, and the intimate friend of the greater part of the amateurs of music, died there a few years before, in 1801.

near Venice. At Venice, it is called the *aria dei rizzi* (air of rice) ; the reason is this:—In Lombardy, every dinner, from that of the *gran signore* to that of the *piccolo maestro*, invariably begins with a plate of rice ; and as they do not like their rice overdone, it is an invariable rule for the cook to come a few minutes before dinner is served up, with the important question—*bisogna mettere i rizzi?*—(shall the rice be put down?) At the moment Rossini came home, in a state of desperation, his servant put the usual question to him ; the rice was put on the fire, and before it was ready, Rossini had finished his celebrated ‘*Di tanti palpiti.*’ ”

We should scarcely do justice to the author were we to confine our extracts to what merely relates to Rossini—we therefore present the following as a specimen of the analogical method of illustration so frequently employed :

“ If we were to consider harmony under another point of view, in as far as regards its relation to song, it might be remarked that Rossini has employed the same art that distinguishes the writings of Sir Walter Scott, and which, if we mistake not, has ensured such extraordinary success to the author of ‘*Old Mortality.*’ As this author prepares and sustains his dialogues and recitals by highly coloured descriptions, so does Rossini his song by high-wrought harmonies. In illustration of my idea, see the opening scene in ‘*Marmion,*’ and in particular the first pages of ‘*Ivanhoe,*’ which present us with that admirable description of the setting sun, darting his last horizontal rays through the low and tufted branches of the trees that conceal the habitation of Cedric the Saxon. The pale rays fall upon the singular attire of the fool Wamba, and Gurth the swine-herd. Little as these two personages seem suited to the heroic, yet, by being thus connected with this opening description, we feel a certain degree of interest in them, and are anxious to know what they have to impart ; and when at last they do speak, their least words possess a more than common interest. Suppose the romance to have opened with this dialogue, unprepared by any description, and it would be found to have lost nearly the whole of its effect.

“ It is thus that men of genius employ harmony in music, in the very manner that Sir W. Scott has done description in these instances ; others, not excepting the learned Cherubini, heap up their harmonies one upon the other, in the same manner as Delille has done his descriptions in his poem, ‘*Là Pitié.*’ How different from this Sir W. Scott, who by a happy interchange of dialogue and description, gives a keener relish for each. Such descriptions, when judiciously employed, have a wonderful efficacy in soothing the soul, and in giving it that tone which allows the simplest dialogue to produce its full effect, and the same observations may equally apply to harmony when employed with taste and judgment. In the days of Pergolese, such descriptions were unknown ; Mozart was the Sir Walter Scott in music. He employed description in the most effective and enchanting



manner; sometimes, though rarely, he carried it to excess.—Mayer, Winter, and Weigl, like the Abbe Dellile, are lavish of their descriptions; learned, it must be allowed, correct in grammar, and in the mechanical part of art, but cold and uninteresting. Rossini has employed them in a manner that has universally pleased; his colouring is lively, and his lights singularly picturesque; he always attracts the eye, but he sometimes fatigues it. In his *'Gazza Ladra,'* for instance, we would fain a hundred times silence the orchestra, in order to be gratified by more song. Rossini had not given into these faults, when he wrote his *'Tancredi,'* he then preserved the happy mean between abundance and profusion; he knew how to adorn beauty without concealing it, without taking from its effect, without overloading it with vain ornaments. Its songs are, if I may be allowed the expression, garnished with singular, new, and unexpected accompaniments, which always enliven the ear, and give a poignant effect to things in appearance the most common; and yet, while these accompaniments produce such powerful effects, they never interfere with the ease and freedom of the voice; or, to use the more happy expression of a celebrated critic,\* *'Fanno coll canto conversazione rispetosa,'* they never exceed the bounds of a respectful conversation in regard to song; they take care to be silent when the song appears to have something to say. In the German music, on the contrary, the accompaniments are frequently loud and insolent.

“ ‘There are faults in the first finale of *Tancredi,'* said a critic one evening at Brescia; ‘there are leaps from one note to another that astonish the ear.’ The reply was—‘And is it absolutely necessary that the ear should never be astonished? If you wish to make discoveries at sea, you must encounter dangers, and dash into unknown latitudes. If it were never permitted to astonish the ear, would the wild and singular Beethoven have succeeded after the noble and judicious Haydn?’ ”

We have next a striking picture of indolence, and a not less extraordinary proof of a curious fertility.

“ During his residence in Venice this year (1813), he lodged in a little room at one of the small inns. When the weather was cold he used to lie and write his music in bed, in order to save the expence of firing. On one of these occasions a duet, which he had just finished for a new opera, *“Il Figlio per Azardo,”* slipped from the bed and fell on the floor. Rossini peeped for it in vain from under the bed clothes—it had fallen under the bed. After many a painful effort, he crept from his snug place, and leaned over the side of the bed to look for it. He sees it, but it lies beyond the reach of his arm; he makes or two ineffectual efforts to reach it, he is half frozen with cold, and, wrapping himself up in the coverlid, exclaims, ‘Curse the duet, I will write

\* M. Buratti, the author of *“L'Homme”* and *“L'Elefanteide,”* two delightful satires.

it over again; there will be nothing difficult in this, since I know it by heart.' He began again, but not a single idea could he retrace; he fidgets about for some time—he scrawls—but not a note can he recall. Still his indolence will not let him get out of bed to reach the unfortunate paper. 'Well!' he exclaims in a fit of impatience, 'I will re-write the whole duet. Let such composers as are rich enough keep fires in their chambers: I cannot afford it. There let the confounded paper lie. It has fallen, and it would not be lucky to pick it up again.'

"He had scarcely finished the second duet when one of his friends entered. 'Have the goodness to reach me the duet that lies under the bed.' The friend poked it out with his cane, and gave it to Rossini. 'Come,' says the composer, snuggling close in his bed, 'I will sing you these two duets, and do you tell me which pleases you best.' The friend gave the preference to the first; the second was too rapid and too lively for the situation in which it was to stand. Another thought came into Rossini's head; he seized his pen, and without loss of time worked it up into a terzetto for the same opera. The person from whom I had this anecdote, assures me, that there was not the slightest resemblance between the two duets. The terzetto finished, Rossini dressed himself in haste, cursing the cold the whole time, and set off with his friend to the *casino*, to warm himself and take a cup of coffee. After this, he sent the lad of the *casino* with the duet and the terzetto to the copyist of '*San Mosè*,' to be inserted in the score."

When John Bull murmurs at the extortionate value which foreign composers and singers set upon their services—when Madame or Signor demands £2500—a suitable lodging—a carriage—a table of fourteen covers, and such other little items for a season's performance—it would be well if the following description which our author gives of the Italian method of treating such folks could be introduced into the reply of the English manager.

"In the autumn of the same year (1812), Rossini was engaged (*scriturato*) at Milan. The reader, curious in theatrical history, may perhaps wish to know the nature of this *scrittura*. It consists of an agreement, usually printed on two pages, containing the reciprocal obligations on the part of the *maestro*, or singer, and on that of the *impresario*, or manager. In Italy it is set down as nothing short of a miracle, if one of these *impresarij* happens to escape bankruptcy, and regularly pays his singers and *maestro*. When it is known what poor devils some of these gentry are, one has really cause to pity the poor *maestro*, who is obliged to depend on such creatures for the means of subsistence. The first impression produced at beholding an Italian *impresario* is, that the moment he can scrape twenty sequins together, he will show the money as a temptation to some tailor to make him a decent coat to his back, and then that he will start with his sequins, coat and all.

“ Other composers have had a year or more allowed them for the composition of an opera ; Rossini, animated perhaps by the recollection of the prolific days of painting, has, like another Guido, been driven to the necessity of composing an opera in the course of a few weeks, in order to furnish the means of paying his landlord and his washer-woman. Perhaps one ought to apologize to delicate readers for entering into these homely details ; but truth is truth, and a biographer should not sacrifice it to mere delicacy. The difficulty under these circumstances is to struggle against the humiliating feelings that such a state of things is apt to produce, and which too often prove hostile to the energies of the imagination. Happily for Rossini, such an effect was not produced upon his finer faculties ; he preserved all the vigour and freshness of his genius, under circumstances that might have depressed a less elastic spirit.

“ ‘ *La Pietra del Paragone*,’ (the Touchstone) is considered by some critics as the *chef d’œuvre* of Rossini in the *buffa* style.

“ *Sigillara* (a seal) is the barbarous, half-Italian word, with which the Turk, who is the principal character in disguise, answers all the objections made to him. He wishes to put seals to every thing and every place. This kind of cant word, which is repeated by the Turk on all occasions, and in every possible tone, made such an impression upon the good people of Milan, that they adopted it at once as the name of the piece. If you were to talk of ‘ *Pietra del Paragone*’ in Lombardy, nobody would understand you : you must say, ‘ *Il Sigillara*.’

“ The effect of the *Sigillara* finale was quite magical. People ran in crowds to Milan, from Parma, Piacenza, Bergamo, Brescia, and all the towns within twenty leagues distance. Rossini was the first man of his age ; nothing was in every mouth but Rossini ; all the world ran to see him as a prodigy. Love was not tardy in hastening to recompense the musician who was such an enthusiast in its praise. Dazzled by the glories that surrounded him, the prettiest, perhaps, of the pretty women of Lombardy, fell desperately in love with him. Faithful heretofore to her duties, and cited as a pattern of young and prudent wives, she at once forgot her reputation, abandoned her palace and her husband, and publicly stole away her favourite from the arms of Marcolini.

“ Rossini made his new devotee the first musician probably in all Italy ; seated by her side at her piano forte, and at her country-house at B . . . . ., he composed the greater part of those airs and *cantilenas* which afterwards made the fortune of his thirty operas.

“ It was at Milan that Rossini stole the idea of his *crescendo*, since so celebrated, from a composer of the name of Mosca, who flew into an outrageous passion when he heard of the circumstance, and threatened vengeance against the thief :

Tantæne animis celestibus iræ ?\*

\* In heavenly minds can such resentment dwell ?

The next trait is no slight demonstration of vanity. It must be granted, that if the biographer sometimes praises extravagantly, he seems not to conceal the faults of his hero.

“After obtaining such distinguished success at Milan, Rossini revisited Pesaro and his family, to whom he is warmly attached. The only person with whom he has been known to correspond is his mother, and his letters to her are thus singularly addressed :

*All' ornatissima Signora Rossini,  
Madre del celebre Maestro,  
In Bologna.\**

“Such is the character of a man who, half in jest, half in earnest, scruples not to make an avowal of the glory that surrounds him, and laughs at the modest prudery of the academy. Deriving happiness from the effects produced by his genius upon a people the most sensitive upon earth, and intoxicated with the voice of praise from his cradle, he believes implicitly in his own celebrity, and cannot see why a man, gifted like Rossini, should not rank in the same degree as a general of division or a minister of state. They have gained a grand prize in the lottery of ambition—he has gained a grand prize in the lottery of nature. This is one of Rossini's own phrases ; I heard it from his own lips, at a party given by Prince Ghigi, at Rome, in 1819.”

Rossini was exempted, it appears, from the Conscription—a rare tribute to genius ; he returned to Bologna, where, when accused of his errors and sins against the grammar of music, he justified himself by an avowal of his love of pleasure, and the necessity for haste thus engendered.

“While he resided here his Milanese admirer abandoned her splendid palace, her husband, her children, and her fortune, and early one morning plunged, as if from the clouds, into the little chamber of his lodging, which was any thing but elegant. The first moments were all tenderness, but scarce had the transports of their meeting subsided, when the door opened, and in rushed one of the most celebrated and most beautiful women of Bologna—the Princess C . . . . A scene ensued, which the comic pencil of Gay has already anticipated in the Beggar's Opera. The reckless Rossini laughed at the rival Queens, sung them, like another Macheath, one of his own *buffa* songs, and then made his escape, leaving them gazing on each other in dumb amazement.”

It may be a piece of useful and even of wholesome information to let the good people of England a little further into the history of Italian theatres. The author does this in the following manner—and as a commentary, we beg to have it borne in recollection that

\* To the most honoured Signora Rossini, mother of the celebrated composer, in Bologna.

report assigns £2500 as the salary to Rossini and his wife for the present season of six months, by the manager of the King's Theatre. But then the climate of England is so injurious to the chest of an Italian!—doubtless—as injurious as a plethora can be. Twelve hundred pounds too are asked for his unwritten opera! A vile climate!! and a hundred guineas for *any* composition from his pen! Heugh! Heugh! Heugh! Heugh! Oh the pernicious fogs of London!!

“After his success at Bologna, which is considered as the head quarters of Italian music, Rossini received offers from almost every town in Italy. Every *impressario* (director) was required, as a *sine qua non*, to furnish his theatre with an opera from the pen of Rossini. The consideration he generally received for an opera was a thousand francs, (about 40*l.*) and he generally wrote from four to five in a year.

“The mechanism of an Italian theatre is as follows:—The *impressario* is frequently one of the most wealthy and considerable persons of the little town he inhabits. It most commonly proves a ruinous undertaking. He forms a company, consisting of a *prima donna*, *tenore*,\* *basso cantante*, *basso buffo*, a second female singer, and a third *basso*. He engages a *maestro* (composer) to write a new opera, who has to adapt his airs to the voices and capacities of the company. The poem (*libretto*) is purchased at the rate of from 60 to 80 francs, from some unlucky son of the Muses, who is generally a poor hungry abbè, the hanger-on to some rich family in the neighbourhood. The character of the parasite, so admirably painted by Terence, is still found in all its glory in Lombardy, where the smallest town can boast of five or six families, with an income of five thousand livres. The *impressario*, who, as we before observed, is generally at the head of one of these families, entrusts the care of the financial department of the concern to a *registrario*, who is commonly some pettifogging lawyer, who holds the situation of his steward. The next thing that generally happens is that the *impressario* falls in love with the *prima donna*; and one of the great objects of curiosity among the gossips of the little town, is to know if he will give her his arm in public.

“The troop, thus organized, at length gives its first representation, after a month of cabals and intrigues that form subjects of conversation for the whole period. This *prima recita* forms an era of the utmost importance in the simple annals of this little town, and of which larger towns can form no idea. During

\* By the term *tenore* is understood the strong *breast-voice* in the upper tones, in opposition to the *head-voice*, which is called *falsetta*. The *opera buffa* and the *opera di mezzo carattere* are generally written for common *tenors*, and which from that circumstance are called *tenori di mezzo carattere*. The *opera seria* is the proper field for the display of the true tenor voice.

whole months, eight or ten thousand persons do nothing but discuss the merits and defects both of the music and singers, with all the stormy vivacity which is native to the Italian clime. This first representation, if no unforeseen disaster occurs, is generally followed by twenty or thirty others; after which the company breaks up. This is what is generally called a *stagione* (season.) The last and best is that of the carnival. The singers who are not *scriturati* (engaged) in any of these companies, are usually to be found at Milan or Bologna; there they have agents, whose business it is to find them engagements, or to manœuvre them into better situations when an opportunity offers.

“From this little sketch of theatrical arrangements in Italy, some idea may be easily formed of the kind of life which Rossini led.

“From 1810 to 1816 Rossini visited in succession all the principal towns of Italy, remaining from three to four months in each. Wherever he arrived he was received with acclamations, and *fêted* by the *dilettanti* of the place. The first fifteen or twenty days were passed with his friends, dining out, and shrugging up his shoulders at the nonsense of the *libretto*, which was given him to set to music. ‘*Tu mi hai dato versi, ma non situazioni*,’\* have I heard him frequently repeat to an unhappy votary of the mine, who stammered out a thousand excuses, and two hours after came to salute him in a sonnet, ‘*umiliato alla gloria del più gran maestro d’Italia e del mondo.*’†

“After two or three weeks spent in this dissipated manner, Rossini begins to refuse invitations to dinners and musical *soirées*, and falls to work in good earnest. He occupies himself in studying the voices of the performers, he makes them sing at the piano, and, on more than one occasion, he has been driven to the mortifying necessity of mutilating and ‘curtailing of their fair proportions,’ some of his most brilliant and happy ideas, because the tenor could not reach the note which was necessary to express the composer’s feeling, or because the *prima donna* always sung false in some particular tone. Sometimes, in a whole company, he could find no one but a base who could sing at all; and, about three weeks before the first representation, having acquired a competent knowledge of the voices, he begins to write. He rises late, and passes the day in composing in the midst of the conversation of his new friends, who, with the most provoking politeness, will not quit him for a single instant. The day of the first representation is now rapidly approaching, and yet he cannot resist the pressing solicitations of these friends to dine with them at *l’Osteria*. This of course leads to a supper; the sparkling champagne circulates freely; the hours of morning steal on apace. At length a compunctious visiting shoots across the mind of the

\* You have given me verses, but not situations.

† Inscribed with all humility to the glory of the greatest composer of Italy, and of the world.

truant *maestro* ; he rises abruptly ; his friends will see him to his own door ; they parade the silent streets with heads unbonneted, shouting some musical impromptu, perhaps a portion of a *miserere*, to the great scandal and annoyance of the good Catholics in their beds. At length he reaches his house, and shuts himself up in his chamber, and it is at this, to every-day mortals, most ungenial hour, that he is visited by some of the most brilliant of his inspirations. These he hastily scratches down upon odds and ends of paper, and next morning arranges them, or, to use his own phrase, *instruments* them, amidst the same interruptions of conversation as before.

“ At length the most important of evenings arrives. The *maestro* takes his place at the piano ; the theatre overflows ; people have flocked from ten leagues distance. The curious form an encampment around the theatre in their calashes : all the inns are filled to excess, where insolence reigns at its height. All occupations have ceased ; at the moment of the performance the town has the aspect of a desert. All the passions, all the solitudes, all the life of a whole population is concentrated in the theatre.

“ The overture commences ; so intense is the attention, that the buzzing of a fly could be heard. On its conclusion the most tremendous uproar ensues. It is either applauded to the clouds, or hissed or rather howled at without mercy. It is not in Italy as in other countries, where the first representation is seldom decisive, and where either vanity or timidity prevents each man from intruding his individual opinion, lest it should be found in discordance with the opinions of the majority. In an Italian theatre they shout, they scream, they stamp, they belabour the backs of the seats with their canes, with all the violence of persons possessed. It is thus that they force upon others the judgment which they have formed, and strive to prove that it is the *only* sound one ; for, strange to say, there is no intolerance equal to that of the eminently sensitive.

“ At the close of each air the same terrific uproar ensues ; the bellowings of an angry sea could give but a faint idea of its fury.

“ Such, at the same time, is the taste of an Italian audience, that they at once distinguish whether the merit of an air belongs to the singer or the composer. The cry is *bravo David ! bravo Pesaroni !* or the whole theatre resounds with *bravo maestro !* Rossini then rises from his place at the piano, his countenance wearing an air of gravity, a thing very unusual with him ; he makes three obeisances, which are followed by salvos of applause, mingled with a variety of short and panegyric phrases. This done, they proceed to the next piece.

“ Rossini presides at the piano during the three first representations, after which he receives his 800 or 1000 francs, is invited to a grand parting dinner given by his friends, that is to say, by the whole town, and he then starts in his *veturino*, with his portmanteau much fuller of music-paper than of other effects, to commence a similar course, in some other town forty miles dis-

t.t. It is usual with him to write to his mother after the first three representations, and send her and his aged father two-thirds of the little sum he has received. He sets off with ten or twelve sequins in his pocket, the happiest of men, and doubly happy if chance should throw some fellow-traveller in his way, whom he can quiz in good earnest. On one occasion, as he was travelling *in veturino*, from Ancona to Reggio, he passed himself off for a master of music, a mortal enemy of Rossini, and filled up the time by singing the most execrable music imaginable, to some of the words of his own best airs, to show his superiority to that animal Rossini, whom ignorant pretenders to taste had the folly to extol to the skies."

Rossini, it seems, gradually became more and more complicated, more German in his harmonies. But in this he yielded to a fashion and to that law which requires a constant progression—a constant addition to the details in works of art, when simplicity has once been exhausted.

It was at Milan, in 1814, that he experienced his first mortification in the failure of his *Aureliano in Palmyra*. In the same year he produced *Il Turco in Italia*.

"About the fourth or fifth representation of this piece all the world was busied about the unfortunate event that had happened to the poor Duke of. . . ., and which he did not bear with the most stoical fortitude. The particulars of this unfortunate event, which he had discovered only that very day, furnished a topic of conversation to the whole of the boxes. Paccini, piqued at seeing no attention paid to him, and aware of the circumstances that were whispered in every part of the house, began to imitate the well-known gestures and despair of the unfortunate husband. This reprehensible piece of impertinence produced a magical effect. Every eye was turned toward the performer, and when he produced a handkerchief similar to that which the poor Duke incessantly twirled about in his hand, when speaking of his lamentable occurrence, the portrait was at once recognised, and followed by a burst of malicious applause. At this very instant the unfortunate individual himself entered a friend's box, which was but a little above the pit. The public rose *en masse* to enjoy the spectacle. Not only was the unfortunate husband not aware of the effect his presence produced, but scarcely had he taken his seat when he drew out his handkerchief, and by his piteous gestures, was evidently detailing the affair to his friend. One ought to be well acquainted with Italy, and with the keen curiosity that exists with regard to the scandalous chronicle of the day, to form any idea of the convulsive laughter that echoed from every part of the house, at sight of the unconscious husband in his box, and Paccini on the stage, with his eyes fixed upon him during the whole of the cavatina, which had been encored, copying his slightest gestures, and caricaturing them in the most grotesque manner conceivable.



The orchestra forgot to accompany, the police forgot to put an end to the scandal. Happily some good-natured friend entered the Duke's box, and by some lucky pretence adroitly drew him from the public gaze.

Strange to say, in Italy this impudent and unfeeling buffoon escaped assassination and even punishment; had he so outraged an individual and the public decency in England we pronounce he would have been hissed from the stage, and had his bones broken into the bargain, if he had dared to remain in the country only a few hours after such an exhibition of his brutality.

In this part of his work it is that the author introduces his history of Madame Cofbran and Rossini's subsequent connection with her, which we have already quoted to illustrate that lady's appearance at the King's Theatre. Rossini was called to Rome for the Carnival of 1816, where he produced *Il Barbiere di Siviglia*. It was a bold attempt to reset this popular opera of Paisiello, and it was written in only *thirteen days*. On the first night the audience would not hear it to the end—on the second, “it was extolled to the clouds.”

“However, the Roman critics thought they discovered that Rossini had not only been inferior to himself, but to the generality of composers, in the expression of impassioned tenderness. ‘The music (said they) is gay, lively, and spirited, but it is not adapted to the subject. What! when *Rosina* finds in Count *Almaviva* a faithful lover, instead of a heartless seducer, as she had been led to suppose, shall she, in place of giving vent to a gush of extatic feeling, bewilder her voice, her lover, and the audience, with a series of roulades and cadences!’ And yet these insignificant and ill-placed embellishments, have been applauded to the very echo in other capitals.”

At the end of the spring he returned to Naples, where he gave *Otello*. For the next Carnival at Rome he produced *La Cenerentola*, and at Milan afterwards *La Gazzza Ladra*. “Never did a more brilliant success attend the first representation of any opera.” But we must hasten to conclude our extracts. He fluctuated between Naples and Rome and wrote four pieces in 1817. There is an anecdote we cannot omit.

“The following season *Mosè* was resumed with the same enthusiastic admiration of the first act, and the same bursts of laughter at the passage of the Red Sea. The following day one of my friends called about noon on Rossini, who, as usual, was lounging in his bed, and giving audience to a dozen of his friends, when, to the great amusement of all, in rushed the poet Tottola, who,

without saluting any one, exclaimed—'Maestro! Maestro! ho salvato l'atto terzo.' 'Eh! che hai fatto?' &c. 'Maestro! I have saved the third act.' 'Ah! what can you have done, my good friend?' replied Rossini, mimicking the half burlesque, half pedantic manner of this poor son of the Muses; 'Depend upon it they will laugh in our faces as usual.'—'Maestro, I have made a prayer for the Hebrews before the passage of the Red Sea.' Upon this the poet pulls from his pocket a large bundle of papers, as formidable as a lawyer's brief, and gives them to Rossini, who immediately set about deciphering the desperate scrawl. While he is reading, the poet salutes the company, smiling all around, every moment whispering in the composer's ear; 'Maestro, e lavoro d'un ora.' 'Ha! lavoro d'un ora!—What! the work of an hour!' exclaimed Rossini. The poor poet, shrinking into nothing, and trembling lest the composer should play off upon him one of his usual practical jokes, shrugs up his shoulders, forces out a laugh, and, looking at Rossini, exclaims—'Si Signor, si Signor Maestro!' Well, if it has taken you an hour to write this prayer, I engage to make the music in a quarter of the time; here, give me a pen and ink.' At these words Rossini jumps out of bed, seats himself at a table, *ex chemise*, and, in eight or ten minutes at the farthest, had composed this sublime movement, without any piano, and in the midst of the clatter of the conversation of his friends. 'There,' said Rossini, 'there is your music, away about your business.' The poet is off like lightning, and Rossini jumped into bed, and joins in the general laugh at poor Tottola's parting look of amazement. The following evening I did not fail to repair in good time to *San-Carlo*. The same transports attended the first act; but, when they came to the famous passage of the Red Sea, there were the same pleasantries and the same disposition to laugh. But this was repressed the instant *Moses* began the new and sublime air—'Dal tuo stallato saglio.' This is the prayer that all the people repeat after *Moses* in chorus. Surprised at this novelty, the pit was all attention. This beautiful chorus is in the minor key; *Aaron* takes it up, and the people continue it. Last of all, *Elcia* addresses the same vows to heaven, the people answer; at this moment they all throw themselves on their knees, and repeat the same prayer with enthusiasm; the prodigy is wrought, the sea opens to present a passage to the chosen people. The last part of the movement is in the major key. It would be difficult to give an idea of the thunder of applause that resounded from every part of the theatre. The spectators leaned over the boxes to applaud, exclaiming, 'bello! bello! o che bello!' Never did I behold such a favor, which was rendered still more striking by the contrast it presented to the previous disposition of the house to be merry."

A correspondent, in a former article of our present number, (page 5) has quoted the circumstance which gave rise to Rossini's adoption of the florid style, which has obtained the name of his second manner. His *Donna del Lago* failed at first from a piece

of humour, which is very illustrative of the contagious nature of ridicule, and as it is succeeded by a no less amusing anecdote of Rossini's temper, we shall cite the passages. One more anecdote and we have done.

“ Among the other honours shown to Rossini, the following must not be omitted, which is strongly indicative of the excess to which a spirit of nationality may be carried. It was Madame Rossini's birth-day; and at the conclusion of the opera the composer invited the principal singers to supper, to celebrate the festive occasion. Great hilarity prevailed, and the sparkling champagne circulated briskly. At last, a very unusual and increasing noise was heard in the street. The servants are ordered to see what is the matter, and they return with a report that a great concourse of people have assembled in front of the house, mostly consisting of the composer's countrymen, who were assembled to render him and his bride all ‘honour due.’ Rossini proposed to his guests to throw open the windows, and treat this music-loving mob with something to repay them for their zeal and devotion. Accordingly it was done. The piano was thrown open, and he accompanied his beloved Isabella in a scene from ‘*Elisabetta*.’ Cries of joy succeeded from below: *Viva, viva! Sia benedetto! ancora, ancora!* Davide and Madame Ekerlin next sung a duet; and afterwards Nozzari gave his *sortita* (song on his first entrance) from ‘*Zelmira*.’ The delight of the amateurs on the trottoir knew no bounds. At last, when Madame Rossini gave the air ‘*Caro, per te quest' anima*,’ enthusiasm was at its height. Mingled shouts arose of *fora! fora il maestro!* loud as the chorus of a thousand trombones. Rossini appears in the balcony, and makes his gracious obeisance to the assembled multitude. The air resounds with *Viva, viva! Cantare, cantare!* The good-natured *maestro* is obliged to comply, and trills, with all his might, his own ‘*Figaro qua, Figaro la*’ Surely this was enough to satisfy the most unreasonable. By no means—the mixed *parterre* would willingly, *alla maniera Italiana*, have prolonged this occasional concert till the morning dawn. Not so those above: after having toiled through a long opera, and thrown in a *piccola Academia musicale gratis*, as a kind of make-weight, they thought very properly that, as it was already past the hour when ‘spirits walk the earth,’ every good Christian had a right to look for wholesome repose.

“ Meanwhile, as the crowd below felt no disposition to disperse, it was judged proper to remove the supper things, and extinguish the lights, which done, the company retreated into a back apartment. The many-headed monster was not, however, to be so easily pacified. At first a sullen silence brooded around, but too ominous of the approaching storm; but, at the sight of the Egyptian darkness that reigned in the apartments, and announced the precipitate retreat of their favourite and his party, a dull murmur was heard to arise, which swelled by degrees into a tremendous *crescendo*, not unlike some of those of which this master is so

fond of giving specimens in his works. At last all was fury, tumult, storm, and execration; and, no doubt, the windows would have felt the effects of the general disappointment, if some of the guardians of the night, aided by a party of the police, who by this time had been apprised of the uproar, had not succeeded in dispersing the musical rioters.

“Thus terminated an adventure, new to Vienna, but which is no unusual thing in Italy, where, if a composer is unsuccessful in a piece to-night, he is pursued to his home with hisses, hooting, and execration; while a few nights after, if he happens to please the mob by something to their taste, he is conducted home in procession, by the light of flambeaux, and amidst the crash of Janissary music. The writer of this has often been witness of such scenes, as well in Milan and Turin, as in Rome and Naples.”

We had intended to close our article with the catalogue of Rossini's works, which amount to 33 operas and 9 cantatas, but we must defer this to a future opportunity. Our extracts have been long, but it is seldom we meet with so amusingly instructive a book as “*Vie De Rossini.*”



*Effusio Musica, on Grande Fantasie pour le Piano Forte, dédiée à Mons. Catel, Professeur au Conservatoire de Paris, par Frederic Kalkbrenner.* London. Clementi and Co. Chappell and Co.

It has at all times been a custom, and a very dignified custom, for persons of superior celebrity in the arts, to dedicate their greater works to contemporaries who are also *magni nominis*. And it appears peculiarly proper, because such men alone are perhaps really competent to decide on the whole merits of a composition, and to give the honour due to the productions of talent, and consequently to set a just value on such a compliment. M. Catel is a person of lead amongst the musicians of France. He was born at Paris about 1770, and the pupil of M. Gossec. He is the professor of harmony and accompaniment at the conservatory, and has composed a great number of musical works of different kinds. None of them are more honourable to his talent than his *Traité d'Harmonie*, published in 1802, which the conservatory has adopted as

a standard work of instruction for the pupils. M. Catel treats the subject in a perfectly novel style. The practical works of M. C. consist of a great number of pieces for wind instruments, symphonica, and three operas, *Sémiramis*, *L'Auberge de Bagnères*, and *Les Artistes par occasion*.

To strike out a novelty in any of the ordinary tracks of composition in the present age is exceedingly difficult and almost hopeless. The ground has been gone over by so many eminent men, of such various ability and with so much success, that the bounds of originality seem to be compassed. This appears to have been the idea of Mr. Kalbrenner when he devised the plan of his "Effusio." It was written too just before his late excursion to Germany, and we should imagine with the intention of shewing his countrymen, that his powers were not limited to such productions as a writer is generally obliged to send into the world in order to secure a firm footing in the good opinion of those whose approbation is most productive of those substantial benefits, without which genius can no more keep the blood in circulation than the most ordinary thoughts of the most ordinary men.

The Effusio is a composition to which no performer can sit down with any hope of giving the effect intended by the author, without first carefully examining and in a great measure developing the sentiments by which he has been governed. It seems to us that he formed a sort of drama in his own mind, and intended to carry his hearer through many a change of passion, danger, and delight; and taking nature for his model, he found that some of the boldest circumstances of our lives are superinduced by others of such apparently trifling importance, that they stand out as if they were the mere effect of accident—although a more nice scrutiny will clearly shew that those seemingly trifling circumstances are really the axis upon which the great and more eventful chances turn. This appears to us to be the stuff of which he has woven his web, for though the bolder passages seem at times to go off at a tangent, yet a more nice examination displays the art by which they are connected with the more minute; and a plan of this nature certainly requires the hand of a master to carry it into execution.

Having thus explained the principle on which we conceive the author has worked, we shall leave the fancy and imagination of

the student to follow him, and fill up all the incidents for which the undefined scope of musical sounds give such ample latitude.

The difficulties of style and execution in this production are immense; but what is there that talent and perseverance do not effect amongst the modern practitioners of music?

With these preliminary remarks, we shall proceed to point out such passages as appear to us the most striking, either for their novelty, ingenuity, or effectiveness.

In the introduction the author seems like a man who has not yet exactly determined the point from which to start; he wanders through various modulations and unusual transitions. At page 3, end of staff 3, the effect of the diminished third is new and extraordinary, nor is the cadence into C $\sharp$  minor less so, at the end of page 5. After this, without any preparation, the author starts into his principal movement, allegro agitato, in D major: here the key is well decided. We scarcely recollect any thing for the piano-forte in so grand a style as this allegro; it seems well calculated for the principal movement of a symphony. The modulation, page 7, staff 5, is very striking. From E $\flat$  major the author goes in the most smooth and agreeable manner by an enharmonic change into his passetto, which is in A major. This singing part ends with a most delightful strain of melody, full of feeling and expression. The grand passage which begins at the end of page 8 is extremely brilliant. At the end of page 10, where the author commences his second part, and treats the principal subject of his allegro, are passages which were evidently conceived for wind instruments, and are again in the symphony style, although the effect is uncommonly fine and novel for the instrument for which they are written. At page 11, staff 5, begins a canonic imitation in octaves, which is carried on nearly through the whole of page 12, the subject getting gradually closer until they reach the end of page 13. The termination of this movement is in the boldest character, and filled up with the richest harmonies. The modulation from B minor to F major is new and of fine effect. In the latter key commences a new movement, which is replete with as much sweetness and tenderness as the first movement is of boldness and impetuosity. At page 15, staff 2, the effect of the F. G. repeated at all the different octaves, is new and pleasing. The same page, staff 5, bar 3, has a most extraor-

dinary modulation, going from Eb major to A major without any preparation or passing note—but it is so admirably managed as to be totally free from harshness. The shakes which terminate page 18, going by contrary motion, are very effective.

Page 19 begins with what may be called the last movement, though it is often interrupted and the time changed until it comes to the close. The beginning of this movement reminds us of Handel, from the large and grand style in which it is written. Page 20, staff 3, is a fine specimen in the fugue style. The counter subject, which commences staff 6, bar 2, is very brilliant. The progression of modulations, which begins page 21, staff 2, bar 3, is of the greatest interest. The passage, staff 5, of the same page, gives a perfect picture of a vessel violently agitated by a storm; that which terminates the same page seems to be an imitation of persons in distress giving signals with a horn, and the same signal is repeated at different intervals. Page 22 begins a *Prestissimo* in octaves, for the execution of which the author is so celebrated. From the peculiar accentuation of these octaves, an effect is produced not less novel than striking. The 1st bar, staff 4, is an effect calculated for the bow of Dragonetti. Page 24 offers a new passage for the left hand of a very striking character, whilst the right hand goes on in imitation in the 5th below, in a very expressive manner; the base continues some of the agitation which has preceded. To render this as it ought to be rendered is exceedingly difficult for the performer. Page 25, staff 4, begins the last grand passage, which is one of the most brilliant we have ever heard. It terminates with a long scale from the bottom to the top of the instrument, and seems to vanish like the brightness of a sky rocket in the clouds.

In point of novelty, force, expression, passion, and imagination, this work must be classed amongst the very first. It appears to us, taking it all in all, as the finest of Mr. Kalkbrenner's many fine compositions. The introduction is certainly somewhat odd, and requires to be heard more than once to comprehend and relish the ability which it really displays; nor is it an easy matter, after all, to discover the exact relation which exists between the preface and the work itself. It consequently does not seem to be equal to what follows. The Fantasia itself is in the most elevated style of that species of composition, but requiring the most con-

summate skill in the performer to effect the true intention of the composer. Almost every difficulty is introduced which it is possible for hands to execute, yet these are not inserted merely to shew the power of the player, but always in conjunction with effects as novel as they are striking. There is an uncommon degree of fancy and rich imagination carried through the whole work at the same time, which is conducted with an elaboration of scientific knowledge, scarcely equalled and certainly not surpassed by any author who has put forth his strength in this department of the art. The contrasts are effected with a master hand, and what appears in the character of the most fantastic opposition, is guided and connected with a judgment as sound and clear as if it were operating upon a subject of the most tranquil and sedate nature. In a word, it is a composition combining the greatest difficulties of execution and style, full of vivid flashes of imagination, touches of fine and elevated expression, bounds of elastic fancy and strokes of scientific knowledge. It has met with extraordinary success in Germany, and has received the highest commendation by the greatest judges in this country. As performers are in a great measure classed according to the order of the brilliancy and power of their execution, this work may now stand as the highest mark of the practitioner's aim; and no one who seeks the character of a first-rate player should be without a copy of it.



*Grand Variations on the National Air of "Rule Britannia," for the Piano Forte, with or without Accompaniments, by Ferd. Ries. Op. 117. Dublin. Willis.*

*A second Divertimento for the Piano Forte, by Ferd. Ries. Op. 117. London. Birchall and Co.*

*Il faut partir, Romance de Blangini, with Variations for the Piano Forte, composed by Ferd. Ries. Op. 118. No. 1. London. Birchall and Co.*

*Introduction and Polonaise for the Piano Forte, with a Flute Accompaniment Obligato, by Ferd. Ries. Op. 119. London. Paine and Hopkins.*

*Twelfth Fantasia for the Piano Forte, with the favourite Themes in Rossini's Semiramide, by Ferd. Ries. No. 1. Op. 124. London. Goulding, D'Almaine, and Co.*

The amiable composer of these works has announced that he is about to quit England, and retire from a profession to which he has done so much honour, both as a composer and a performer. A brief sketch of the principal circumstances of his life, therefore, can but be interesting; and it is due to his talents that a record should be made of the history and reputation of so distinguished a musician.

Mr. Ries was born at Bonn, in Germany, in the year 1785; his father was director of the orchestra of the Elector of Cologne; his grandfather was the first violin. He studied music under his father, at the early age of five years, and subsequently Bernhard Romberg, the violoncello player, became his master, and at the age of nine he composed a minuet. The appearance of the French revolutionary army annihilated the electoral musical establishment, and with it the promised situation of Ries, together with much of the prosperity of his father. From this period, until he was thirteen, he received no regular instruction, but endeavoured to obtain a knowledge of theory by the study of books. A friend of his father then carried him to Arnsberg, in Westphalia, to learn composition and thorough base; but the master finding himself less learned than the scholar, taught him the violin instead. Here he remained nine months, and then returned home, where for two

years he devoted himself to study. In 1801 he proceeded to Munich, where he endeavoured to support himself by teaching; but being unable to obtain scholars, he submitted to copy music at three-pence a sheet for a livelihood: yet such was his economy, that from this small allowance he saved a sufficient sum to carry him to Vienna, where Beethoven, an early friend of his father's, received and acknowledged him as his pupil. At the recommendation of this master, who would not himself instruct him in composition, he took twenty-eight lessons from Albrechtsberger, which exhausted his purse; and these are said to be the only theoretical instructions he has ever received. In 1805 he was drawn for the French Conscription, and was obliged to proceed to Conlantz on foot to surrender himself to the commissioners, by whom he was pronounced incapable of serving, having when a child lost the use of his right eye from small-pox.

Mr. Ries next proceeded to Paris, where his ill success was so discouraging, that he went, by the advice of his friends, to Russia. He stopped at Vienna, where he again encountered the advance of the French armies (1809), was seized by the Austrian Conscription, and put under drill, but the success of the French liberated him. In crossing over to Sweden, on his passage to Russia, the English captured the vessel, and detained him with the crew eight days upon a rock. Upon his arrival at Petersburg he united himself with Romberg, his first master, and with him made a musical tour through many of the principal cities of Russia, acquiring both profit and reputation. The campaign of 1812 precluded his farther progress, and in 1813 he arrived in this country, having on his way stopped at Stockholm, where he was elected a member of the Royal Academy. He is likewise a member of the Philharmonic Society of London.

Mr. Ries gives his Farewell Benefit Concert on the 3d of April, and will finally return to his native town. The circumstances of his life afford a striking instance of the power of industry, perseverance, and talent, over very adverse circumstances. Mr. Ries has obviously struggled through private difficulties, in themselves sufficiently appalling, and these have been augmented by public and national distress, the horrors of war and the miseries of a conquered country: but even these could not daunt or chill his indefatigable spirit, and he now retires from public life, to enjoy the

fruits of his toils in his native place. We trust he will long continue to enjoy the happiness he has so hardly yet so nobly earned.

The compositions under our immediate notice have much of the wild imagination that distinguishes his former productions, but tempered by a calmer and more austere judgment. The Variations on Rule Britannia are chiefly calculated to display great powers of execution, and the lesson exhibits most of the difficulties which modern art has invented and overcome. If then this lesson may be taken as a test of the practical ability of the composer, it places him on a level with the finest masters.

The Divertimento is in an humbler but more delightful style: melody and expression are its characteristics, and these are evidently dictated by fine taste and sensibility. The larghetto movement is pathetic and tender, yet exalted by a touch of grandeur. The first allegro is brilliant, and the subject bold; the second animated, and with less of weight about it than the first. The whole piece is well imagined, neither reaching after original effects nor descending to common place, while it has an air of freshness and novelty that is now somewhat uncommon.

The Variations on the Romance are singular, and require to be studied before they can be well understood. The subject can hardly indeed be said to have a melody; it is something between recitative and air. Mr. Ries has judiciously given the words with it, and the performer is thus enabled to enter more completely into the intentions of the composer. There is much imagination and variety in the piece, and the contrasts and alternations in the style of the variations contribute greatly to their effect.

The Polonaise is inferior to the preceding pieces; it is too complicated, and wants the ease of the divertimento and the imagination of the variations. Still it bears the marks of a superior mind—it has power and brilliancy; the imitations between the instruments create interest, and it has sufficient materials for effect in the hands of good players.

The Fantasia is a superior method of arrangement, and not strictly speaking, a fantasia. *Semiramide* has been spoken of as the new opera to be conducted by Rossini in this country. Those persons to whom the score is inaccessible, may acquire some information of its style from this Fantasia, which contains seven of the pieces, united by short original phrases.

In wishing Mr. Ries all the enjoyments of ease and retirement, we yet hope we are not bidding him farewell, but that our countrymen will long continue to be gratified by future productions from a mind, which indeed may be said to have had a considerable lead and influence for many years past amongst the musical pleasures of English virtuosi, as we understand it his intention to continue to compose.

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*Pot Pourri for the Piano Forte; the Themes from Rossini's Operas, by Cipriani Potter.* London. Chappell and Co.

*Aurora che sorgerà, a favourite Air, by Rossini; with an Introduction and Variations for the Piano Forte, by T. A. Rawlings.* London. Chappell and Co.

*An original Swiss Air, with Variations for the Piano Forte, by J. W. Holder, Mus. Bac. Oxon. Op. 78.* London. Goulding, D'Almaine, and Co.

*Les Plaisirs de Noël, Air with Variations for the Piano Forte, by James Calkin.* London. Birchall and Co.

*Le Troubadour du Tage, a favourite French Romance, with Variations for the Piano Forte, by James Calkin. No. 1.* London. Clementi and Co.

*Aussitôt que la lumière, with Variations for the Piano Forte, by W. H. Cutler, Mus. Bac. Oxon.* London. Clementi and Co.

*C'est l'amour, arranged as a Rondo for the Piano Forte, by W. H. Cutler, Mus. Bac. Oxon.* London. Clementi and Co.

*A Military Divertimento for the Piano Forte, by M. C. Wilson.* London. Clementi and Co.

*Oh, nothing in life can sadden us, an Irish Air, with Variations for the Piano Forte, by Alicia Bennet.* London. Power.

*Gentle Annette, a favourite French Air, arranged for the Piano Forte, by S. Dussek.*

We class these compositions together, because the same epithets may be almost equally well applied to them all. With the exception of the two first they are all alike easy, and differ chiefly

in the subjects of the variations—for they have few or no distinctions of style, and their merit is very equal.

Mr. Potter, in endeavouring to be original, sometimes ceases to be natural; there is too occasionally a harshness in his modulations and combinations, but there is evidently genius and science in all he writes.

The introduction to Mr. Rawlings's piece is very sweet, but many of the variations lose both the melody and character of the subject; the frequent employment of arpeggio passages give them an air of sameness; on the whole Mr. R. has been less successful than usual.

Mr. Holder's lesson is very good of its kind, although perhaps the subject would have admitted of more expression and sentiment.

Mr. Calkin's pieces are full of gaiety and variety. The French romance is the first number of a series of six—the subjects "*Celui qui sut*," "*Ce que je desire*," "*Malbrook*," "*Il est trop tard*," and "*Le Serment Français*." There is much spirit and brilliancy in them all, without however any difficulties of execution.

Of Mr. Cutler's compositions the second is the best; some of the variations are effective, particularly the third and fourth; indeed there is more contrivance about this whole piece than we usually find attached to compositions of this nature.

The two last pieces on our list are in the easiest style; we have seen some quadrilles, by Alicia Bennet, of a superior kind, but in the variations she has evidently confined herself to the simplest passages.



*Native Land, or Return from Slavery—Opera in three acts, composed by Henry R. Bishop, with selections from Zingarelli, Boieldieu, and Rossini. London Goulding, d'Almaine, & Co.*

We hope Mr. Bishop esteems the large drafts which the theatre makes upon his imagination, as Rossini is said to speak of the art of composition—merely as an agreeable exertion of his mind. It must, however, remain a doubtful point, whether the

adaptations which are now so frequently introduced by Mr Bishop are sacrifices to the prevailing taste—are expressive of his true sense of the beauty of the airs selected, or are escapes from the almost inevitable weariness and exhaustion attending so much and such rapid production. Perhaps some of all these causes may operate. Of the adaptations the most prominent is the fine song, “*Questo Sol*,” (Zingarelli) which has been pleasingly set to the English words—“*Sweetly o’er my senses stealing*,” one of the most difficult and hazardous passages expunged, and, upon the whole, well fitted with an English dress, rendering it a very attractive song. “*Aurora che sorgerai*,” “*Riede al soglio*,” “*O Guardate ch’ accidente*,” are also introduced from Rossini, with some other pieces of even greater pretension, to display the ability of Mr. Sinclair and Miss Paton. “*Sir, stranger turn*,” is also a duet, (original) to the same intent, with Miss Tree; it has a good deal of merit. The commencement certainly calls up “*O Lady Fair*,” though we cannot find out where the resemblance lies, except it be in the rhythm. In this are some stupendous cadences, which, but that the singer must have such means of extraordinary display, and the ears of the groundlings must be tickled, good taste would gladly see removed, where they are placed in the score, to a considerable distance, for the plainer and more expressive passages written for the use of less ambitious executioners. “*Lo when showers descend*,” a duet for two sopranos, is easy and melodious at the commencement, and ending with a somewhat elaborate passage. “*Julia told me when we parted*,” is a harp song, simple and expressive. “*Deep in a dungeon*,” a romance, in which agreeable music is thrown away upon words which nobody will sing. “*Ruffian draw*” introduces the trio “*Too justly friends*,” or “*Oh Guardate*,” with its conclusion. The recitative and air “*Ye silent stars*,” is a declamatory introduction, with a soothing melody, more within the compass of general singers than perhaps any other in the opera. “*Listen, ’tis the nightingale*,” is a dramatic trio, animated and effective, the latter movement depending a good deal on execution. The cadence for three voices would appear to our sober senses most lamentably absurd, had we not discovered that Mr. Bishop, tired of these excesses, must have done this to bring such things into ridicule. It is indeed in a fine vein of irony. Perhaps if he had written, a-la Dr. Bull, a cadenza in forty parts, it would have been more striking, and could not

have been more nonsensical. However we are willing to give him credit for his humour as it stands. "*My own native isle*" seems to us the most popular and most pleasing song in the opera, and will probably reach as extensive a sale as such things attain. "*Hours of sorrow*," is the "*Riede al soglio*" of Rossini, rendered a little more plain and easy, though now florid and difficult enough in all conscience. "*Away with grief*" is also from Rossini, and is a bravura for a tenor. The finale is Mr. Bishop's "*Go triffer, go*," recomposed, and very pretty it is. Such is the structure of this opera, which, though it contains nothing so striking or popular as "*By the simplicity*," or "*Sweet Home*," is upon a level with his general style.

*In these shades, Canzonetta, by Lindpainter, adapted to original words.* London. Chappell and Co.

*In vain hope's brightest colours play, an Alsatian Melody, adapted to original Poetry.* London. Chappell and Co.

*Oh twine thy Garland, a melody arranged by W. H. Hamerton.* London. Clementi and Co.

*Sonnet to Benevolence, composed by Samuel Webbe.* London. Clementi and Co.

*Ah would I were in Araby, composed by C. Smith.* London. Power.  
*The daughter of Love, by Charles E. Horn.* Dublin. Willis.

These are all of the superior class of ballads, that is, they have melody and good taste, with other qualities that may commend them to amateurs who desire novelty. The first three are principally to be noticed for their very agreeable and expressive themes. Mr. Webbe's sonnet is very elegant, and it is moreover to be praised for its words, which have none of the fulsome amatory nonsense that marks the majority of our songs. It is truly a moral ballad,\* as is Mr. Smith's. Mr. Horn's has more pretension than the rest, and may be well supported by a fine-toned voice, which there is great room to display—not however in surprising divisions, but in pure sustained notes of expression. The accompaniment at the same time is singular and ingenious.

\* We may mention that Mr. Collard's series of moral songs has been completed (in 12 numbers) in a manner to render them well worthy the attention of those entrusted with the care of forming the minds of our female youth.

*Romance, by Henry R. Bishop, arranged as a Rondo for the Piano Forte, with an Introduction, by J. B. Cramer.* London. Goulding, D'Almaine, Potter, and Co.

*Theme, by Henry R. Bishop, arranged as a Rondo for the Piano Forte, with an Introduction, by J. B. Cramer.* London. Goulding, D'Almaine, and Co.

*Fantasia, for the Piano Forte, in which is introduced the admired Round from the Historical Opera of Cortex, by J. B. Cramer.* London. Goulding and Co.

*A favorite Swiss Air, as a Rondo for the Piano Forte, by J. B. Cramer.* London. Royal Harmonic Institution.

*Qu'en pensez-vous? a Fifteenth Divertimento, for the Piano Forte, by J. B. Cramer* London. Paine and Hopkins.

Mr. Cramer has unquestionably attained great reputation as a composer for the instrument upon which he so eminently excels. From such a mind as well as from those of a more ordinary material, lighter productions will naturally proceed; but the same indulgence is not allowed to both, for from the strong, deeds of strength are always expected, and indeed when the competition and collision of talent are so constant, it behoves such a man to be exceedingly guarded, lest he lose in his weakness what he has gained in his vigor. We should say from the specimens before us, that Mr. Cramer is either indifferent or too secure of his fame. They are not however deficient in much of the grace and expression which characterize his best works, but they are for the most part wanting in strength, imagination, and variety. Had we seen but one of the pieces, the fantasia for instance, we should have considered it as the production of an idle and careless hour; but so many repetitions incline us to the opinion that they are decided failures, as coming from Mr. Cramer, although they might do honor to an humbler name. We never saw more striking proofs of mannerism than all these compositions exhibit, particularly the three first. The construction of each of them consists in repetitions of the subject in different keys, diversified by few or no changes of the passages or by ornament; the modulation generally



abrupt, and the themes united by cadences, chiefly written in triplets and arpeggios.

Mr. Cramer, in the fantasia, has caught something of the spirit of his subject, which is "high fantastic."

The fantasia and Swiss air are the best, particularly the introductions to the latter, which is very superior in style and expression, and makes us regret more strongly that the mind which could produce so beautiful a composition should ever quit such delightful imaginings.

The divertimento is merely an easy lesson, and as such sufficiently light and melodious.



*County Guy*; the music by Wm. Rooke.

*The East Indian*, a ballad, by Thomas Moore, Esq.

*Farewell*, a ballad; the words by Lord Byron, the music by Charles John Attwood.

*Star that bringest home the bee*; song, written by Thomas Campbell, Esq. composed by Henry R. Bishop. London. Power.

Of the many compositions to which the challenge of the Great Unknown has given rise, Mr. Rooke (who writes himself Pianiste to the Theatre Royal Drury-lane,) has produced the best. He has indulged a more poetical vein in his music than the others who have contended against Mr. Bishop; but still we think no interpretation sufficiently free and imaginative has yet been given to the words.

"*The East Indian*" is an adaptation of an air of Mozart, not perhaps one of his most striking.

Young Mr. Attwood's ballad is agreeable and expressive.

"*Star that bringest home the bee*" is very elegant, and very full of fancy and feeling. There is much in the melody, and more in the accompaniment, which is varied and illustrative. We can but perceive in this composition the stimulus which the name and talents of such a poet as Mr. Campbell supply.

*Sweet Ellen, the Maid of the Mill; the Music by W. H. Cutler, Mus. Bac. Oxon.* London. Clementi and Co.

*The Fairy's Song; Words by W. F. Collard; Music by J. G. Graeff.* London. Clementi and Co.

*The Harp of Bendemeer, written and composed by C. Anley.* London. Power.

The first is a pretty little ballad; the second more fanciful and altogether in a stronger style, and it is enlivened with an illustrative accompaniment. If Mr. Anley be the author of the air to which Mr. Moore has given the title of "*The meeting of the waters,*" why then he *composed* the melody at the head of this article.—Memory is very treacherous in more senses than one.

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### ITALIAN MUSIC.

But few original compositions to Italian words are published in this country—the many which issue from the press being transcripts from scores printed abroad. *I tre Gelsomini*, canzonetta by Mr. Pio Cianchettini, and another by Signor Morroni, are however of the former description, and they are both very pleasing. Mr. Cianchettini's is indeed of a more elegant and high character than Signor Morroni's, which is lighter. *Pietosa a miei lamenti*, a cavatina by W. Clements, of Vienna, written expressly for Mad. Catalani, has also been published at Dublin. It is in point of fact an air with variations, containing many shewy and a few really difficult passages.

Messrs. Birchall and Co. have printed four of the most admired pieces from *Zelmira*—" *Che vidi,*" a cavatina; " *Riede al soglio,*" aria; " *In estasi di gioia,*" duetto; and " *Ah m'illuse,*" quintetto. These are all equal to the general run of Rossini's compositions, and are certainly the finest parts of the opera, and with the duet " *Perche mi guardi*" may be said to comprehend *all* that will be popular. Messrs. Chappell and Co. are publishing the favourite airs, arranged for the harp by Bochsá, in parts. The former publishers have also put forth the principal pieces in *Semiramide* :—

*"In si barbara sciagura,"* gran rondo, (con coro) bravura; *"E dunque vero audace,* scena e duetto, very effective; *"Ebben ti ferisci,"* duetto, requiring much execution; and *"L'usato ardir,"* a terzetto, which, if well sung, will tell in the theatrical phrase. *"Tanto meglio,"* a comic duet for a base and mezzo soprano, is in Rossini's best manner.

We are still in arrear with our composers, and with some to whom we can only apologize by pointing out the interest of the subjects which occupy our present Number. It will be seen we have extended its compass. We hope to atone for our omissions in future articles.

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 TO THE EDITOR.
 

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La prééminence que l'Italie a obtenue dans l'art de la Musique, n'est pas contestée; quelle autre contrée au monde a fourni autant de célèbres compositeurs? *Le Compte Gre-goire Orloff.*

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SIR,

IT has often been said that "Genius is of all countries"—but the Continental world, like the noble historian of Italian music, above cited, is very much disposed to treat us after the fashion in which we have been described by ancient Geographers, and so far as musical genius at least is concerned, they would exclude us from the pale of their society, and make us indeed "*penitus toto divisos orbe Britannos.*" But, Sir, I for one am not disposed to submit to this degradation—at least not without a fair trial and the production of evidence. If after such a hearing my unfortunate country be condemned by a verdict of her peers—we must submit to fate, for to fate it must be ascribed, that we who can with reason boast so much capacity in many respects, are, in one sense at least, declared incapable.

The writer of the letter signed "AN ENGLISHMAN," inserted in the fifth volume of your Review,\* has I think shewn what indeed can scarcely admit of dispute, that English music possesses a decided character, and he has traced the facts in our natural constitution and powers from which that character is derived. He has done something more than this; he has proved that in the early ages of music and composition, properly so called, our country kept equal pace with the nations of the Continent. He has gone on to demonstrate that we have always had a succession of composers who wrote in an original manner, even if it be admitted that they gathered, as every man does who cultivates an art, something from the progress of others, something from the discoveries made by the exertions of kindred minds.

\* Page 440.

Italy has the reputation of being the most musical country in the world—Germany next, France\* next, and poor England the least of civilized Europe. There was a time indeed, and that not very remote, when France could hardly be said to take precedence of England; but now it is otherwise. Her conservatory, as well as those of Italy, has produced great men, and her great men great works. They are putting forth at this moment elementary treatises, systematically arranged, that will perhaps be adopted by other nations. Some of them already have obtained a footing amongst us. It is not my intention to match England against the world. But, Sir, I should like to try a parallel between England and Italy—the country hitherto supposed to be most fertile of eminent musicians, from early to present times. It will be doing something to bring facts and dates together, for although there are many who are acquainted with the names and characters of the great musicians that have dignified their art and done honour to their respective countries, there are few I believe who have any very complete or exact knowledge of the relative merits of the musicians of each particular period. Thus a vague and

\* A modern French writer, however, places France at one time below England. "Rousseau," says M. Castil-Blaze, "représente les Français comme une nation insensible aux charmes de la belle mélodie, comme un vil troupeau de brutes, devant lequel il est inutile de répandre les perles; dans ses lettres, dans ses romans, dans son dictionnaire même, qu'il écrit avec le fiel des diatribes, il épouise contre eux les traits de l'ironie et du sarcasme, et porte l'injure jusqu'à l'outrage. En parlant ainsi de ses admirateurs, Rousseau ne donne-t-il pas des preuves irrécusables de son ingratitude, d'une ingratitude révoltante? Je conviens avec lui que les Français de ce temps n'avaient ni oreille, ni goût, ni l'exercice de la bonne musique; je conviens qu'ils étaient des barbares, et voilà justement pourquoi ils applaudirent *le Devin du village*! Rousseau, musicien ignorant, devait s'estimer trop heureux de rencontrer un auditoire plus ignorant que lui, un auditoire qui pût l'admirer, et prendre sa psalmodie et ses chansons pour de la musique. Il devait se contenter de rire de la barbarie des Français, mais non pas la leur reprocher durement, puisque cette barbarie était la seule cause de ses succès. Dans quel pays, dans quel coin de l'Europe eût-il osé porter son bagage musical? sur quel théâtre eût-il pu mettre au jour un ridicule avorton? Est-ce en Italie? A. Scariatti, Pergolèse n'étaient plus, mais Jomelli commandait à un peuple de virtuoses. En Allemagne? Hasse, le Mozart de ce temps, y faisait retentir les théâtres par des accords aussi mélodieux que savans. En Angleterre? On y était encore plein des souvenirs de l'illustre Handel, et il ne fallait rien moins que les talens de Porpora pour consoler de cette grande perte. Partout Apollon avait des autels, partout on sacrifiait au véritable dieu de l'harmonie; la France seule lui opposait encore avec opiniâtreté la puissante barrière des préjugés.—*Castil-Blaze de la Composition.*

general idea has been formed and diffused, but I wish to examine with what degree of justice such pre-eminence has been accorded. I really enter upon the enquiry with very unsettled notions myself; but as Hume is said to have declared that the best way to understand a subject is to write upon it, so I hope in the course of my search to obtain a clearer view of the real differences. I premise thus much to shew that I begin the disquisition with but few pre-conceived opinions, and with no prejudices. I shall set down what I find, neither altering nor disguising a single fact—and drawing such conclusions only as the premises shall seem to me fairly to warrant. At the outset however I must grant that Italy is greatly and properly speaking far more musical than England. But it is not, as I understand the question, the general or universal reception of music among the people of the two countries that I propose to discuss, but whether there be any such supremacy in the great examples as Italy has been allowed to boast. She has to be sure more than one capital advantage. The greatest I take to be the universal diffusion of the love of music, by the aid of the religion of Catholic countries, which also makes the art a part of the education of the people as it were. By these conduits not only the prepossession but the knowledge is circulated every where, and thus the natural disposition for music which the climate is considered to cherish and political institutions to favour, are improved to the highest possible degree. Italy has also always had an opera—and it has been sufficiently demonstrated that (next to ecclesiastical composition, which contains the most sublime productions of art) dramatic music is the most effective—the most popular—must excite the most universal attention and delight—and consequently must confer the greatest share of reputation on the composer. From this source of fame, although England cannot be said to have been absolutely cut off, yet the excellence of her works for the stage has been indefinitely lowered and abridged by the want of a legitimate musical drama, and by the low state of the national taste. Italy principally boasts her dramatic composers. England has even yet no lyric drama.\*

\* In the earliest introduction of the lyric drama to the English stage, perhaps, it was wisely done of the Sovereign (George I.) with the other institutors of the Royal Academy of Music, who in 1720 subscribed 50,000*£*. for the purpose of planting an opera, to have recourse to the Italian theatre as to the

Another disadvantage British composers have laboured under, and it has been one of the most severe of all their disadvantages, is the language. Italian is *par excellence* the language of music, not alone in respect of the qualities which render it the best for singing, but also because it is universally received as such, and as appertaining to the country the most supremely musical. For these reasons Italian music has found its way into the orchestras of every nation, and theatres expressly for the performance of Italian operas have been erected all over Europe. The compositions of no other country have enjoyed the same privileges. Even Haydn's *Creation* has been translated to fit it for English ears, and his canzonets were written both to Italian and to English poetry. Mozart's grand compositions are also put to Italian words. Thus the very slight and limited acquaintance with the

best example. But has it been equally wise or even fair to English talent, to lavish such immense sums as have been annually spent upon the King's Theatre, while nothing of the same nature has been done to assist the cultivation and progress of an English lyric drama? When I speak in these terms, I allude of course to the subscriptions of the nobility and other opulent persons to the opera, which has had noblemen for its managers and supporters, while the English lyric drama has been left entirely without such extra-assistance, to make its own way by means of the body of the people. While we had neither composers, nor singers, nor instrumentalists, it was well to give us the best examples—but since we have had an Arne, a Shield, and a Bishop—a Billington and a Braham—a Weichsell, and a Lindley, *cum multis alii*—surely it would redound to the honour of our nobility to hold out some encouragement to these our countrymen? I will not say we might by such means eclipse Italy, but I will say such assistance would give an impulse, the effects of which are likely to be beneficial beyond all possibility of calculation. And I will even go further, and pronounce that to turn the whole current of noble patronage towards a foreign theatre, is a disgrace to the British aristocracy. I confidently believe that even were a far less sum appropriated to the establishment and encouragement of an English Opera-house, than is lavished at the King's Theatre, the British public might enjoy quite as fine a musical entertainment. Seven years, under judicious management, would accomplish this desirable purpose. As our theatres are conducted at present, the same perfection cannot be expected. The supremacy of the Italian opera arises from the concentration of the attention of the managers and performers to a single object. How can it be imagined that a band which four nights out of six are playing in a coarse manner, enter not trances, in the midst of all sorts of noises and the perfect disregard and contempt of the audience, should assume the taste, precision, and excellence of execution necessary to a fine dramatic performance? Or how should an audience preserve their musical tact when their sensibilities are ruptured and distracted by Messrs. Jones, Knight, Fawcett, Harley, and Liston, as principal dramatic persons in a musical piece? Nothing can be well more absurd than to expect to rear a taste for the lyric drama, *inter tot discrimina*. This is "*Humano capiti cervicem jungeris equinam*" with a vengeance.

English tongue the inhabitants of the Continent enjoy, acts as a complete prohibition of the exportation of our music, and I much doubt whether an English song was ever sung at any public performance abroad except by a native. It is quite astonishing to perceive how little even of Handel is known, except in England. This is a most material fact, for whilst the Italian has had the whole of civilized Europe for his arena, the Englishman has been circumscribed by the seas which surround his own island.

I shall now proceed to give a list of Italian and English composers of principal note, with the dates at which they flourished—beginning it however as low down as that date when music had received a form sufficiently polished to be agreeable even to modern ears and modern notions. Should I go further back I might be accused of affecting an erudition which I do not profess. Moreover your correspondent, to whose letter I have before referred, has cleared the ground for me during the very early stages of composition.

LIST OF ITALIAN COMPOSERS.

Carissimi .. flourished .. 1609	Sarti .. born .... 1730
Allegrì .. ditto .... 1629	Sacchini .... ditto .... 1735
Stradella ... ditto .... 1650	Aufossi .... ditto .... 1736
Scarlatti A. . ditto .... 1680	Traetta .... ditto .... 1731
Porpora .... born .... 1685	Paisiello ... ditto .... 1741
Marcello ... ditto .... 1626	Zingarelli .. ditto .... 1752
Durante .... ditto .... 1693	Cimarosa ... ditto .... 1754
Leo .. ditto .... 1694	Guglielmi flourished .. 1772
Galuppi .... ditto .... 1703	Mosca .. born .... 1775
Vinci .. ditto .... 1705	Bianchi, Fr. flourished .. 1782
Jomelli .... ditto .... 1714	Perez .. ditto .... 1790
Piccini .... ditto .... 1728	Paer .. ditto .... 1816
Pergolesi .. flourished .. 1730	Rossini .. ditto .... 1820

LIST OF ENGLISH COMPOSERS.

Purcell .. born .... 1658	Croft .... flourished .. 1707
Lock .... flourished .. 1666	Weldon .... ditto .... 1708
Blow .. ditto .... 1680	Haydn .. ditto .... 1723
Handel born 1684—	Arue .. ditto .... 1730
flourished 1720 to .. 1750	Green .. ditto .... 1737
Aldrich .. flourished .. 1789	Boyce .. ditto .... 1766
Eccles .. ditto .... 1798	Worgan .... ditto .... 1764



Dibdin ... flourished .. 1766	Dunby ... flourished .. 1786
Battisbill ... ditto .... 1771	Webbe ..... ditto .... 1788
Linsley ..... ditto .... 1775	Storace .... ditto .... 1791
Ld. Mornington ditto .. 1775	Arnold ..... ditto .... 1797
Smith J. S. . ditto .... 1775	Stevens ..... ditto .... 1800
Paxton S. .. ditto .... 1779	Callcott .... ditto .... 1810
Paxton W. . ditto .... 1779	Crotch ..... ditto .... 1824
Cooke ..... ditto .... 1782	Horsley .... ditto .... 1824
Shield ..... ditto .... 1785	Bishop ..... ditto .... 1824

I have confined myself, it will be observed, to composers of vocal music of every species, and to the most eminent names alone, from the consideration that this branch of the subject will present quite matter enough for a single essay—and from the reflection that neither Italy nor England have been the great improvers of instruments—a praise belonging to the Germans, and most especially to Haydn and Mozart.

The little of the music of Italy written in the seventeenth century which still lives, is either for the church or the chamber. The famous *Miserere* of Allegri, which is performed by voices only, in the Sistine Chapel at Rome, during the Holy Week, and a very few of the pieces of Carissimi, relished by the learned alone, are all that can be said to be known previous to the time when Lock and Purcell flourished amongst us. Dr. Aldrich has preserved some of Carissimi's motetts, and given them an English dress; and Handel's chorus, "*Hear, Jacob's God,*" is taken from one of his—" *Plorate filie Israel.*"\* Some of the works of Cesti, his scholar, have also been preserved. Stradella† is a musician of greater note, and to all these our Purcell is said to have been indebted for hints. Matthew Lock is stated to have imitated the French musicians, Cambert and Lulli; and if these allegations be true (and they come from a good judge, Dr. Burney‡) we must admit that our English claims to originality are

\* Sir John Hawkins' History, vol. 4, page 92.

† For the interesting story of Stradella see Musical Review, vol. 1, p. 480.

‡ Dr. Burney may perhaps be right in attributing something of a similarity of manner in this work to the compositions of Cambert and Lulli, but the germ of the ideas has been since clearly traced by the research of Mr. Richard Clark, of his Majesty's Chapel Royal.—See Musical Review, vol. 4, page 208, et seq.

shaken. But, taking internal evidence for my guide, I should in no instance insist more strenuously on the claims of my countrymen, than on these bright examples of our early genius. Hints are propagated with such rapidity, and the filaments of thought which connect one thing with another are so minute, that it is often difficult to detect these ramifications. But in works of art, originality is determined by a certain indecipherable flow, continuity, and strength, which at once decide the fact in the mind of the examiner. All these qualities I think I perceive in Lock and Purcell, and I should no more accuse them of that species of imitation which cuts off an author from the claim of original thinking, than I should of imputing plagiarism to Scott, Lord Byron, or Moore. These poets are tinctured with the various learning of various reading—nay the Great Unknown may be easily tracked to certain well-known depositories both of fact and description. But who would dare to impute these things as detracting from their original tone of thinking? I contend then fearlessly that Lock and Purcell may be placed against the composers of Italy in their time, and I question whether such considerable portions of the Italian writers of their age still live, and are still as much sung in church, theatre, and chamber, in Italy, as there are of Lock and Purcell in England. This affords one test, at least, of ability, and of the vitality of their talents.

The successor to these great names was Handel—

“Giant Handel with his hundred hands.”

Though not a native of our country, he can hardly be denied to us. Handel was twenty-six years of age when he arrived in London, and had certainly completed his musical education. But those of his compositions which have lived are written to English words, and are precisely adapted to those calm and sober habits of drawing pleasure as much from reflection as from sensation, which your correspondent “AN ENGLISHMAN” has justly traced out as the foundations and characteristics of the music of this country. If the French have any title to Lulli, who was born at Florence, and to Gluck, who was born on the frontiers of Bohemia, and whom they yet esteem to be the founders and formers of their dramatic music, we may certainly claim Handel for our own on the same ground—naturalization. Lulli and Gluck wrote operas for France; Handel wrote oratorios for England. The

taste of the composers and the nation are so interwoven, that like the bright hues which are seen to shine from silks that are intermixed, we cannot disconnect the one from the other or conceive them to have a separate existence. The dramatic writers of France, it is true, would have found an opera elsewhere; but the oratorio may be almost said to be peculiar to England, for in no other place has it flourished so widely, so nobly, or so long. Handel was not the inventor of the oratorio any more than Lulli and Gluck of the opera, but I have no doubt it is owing to the congeniality of our constitutional temperament that Handel's genius expanded itself in the production of those sublime compositions to which he has affixed that title; and which have given immortality to his name. He sowed the seed, but it was our soil that gave it nurture and a life everlasting.

If then we collate the music of Handel that still lives, with that of the composers of Italy, where does the latter stand in the comparison? Handel may be said to have flourished from 1720, when he wrote his first oratorio of *Esther*, to 1751, when his last, *Jeptha* and *Time and Truth*, were produced. That particular period was, it is true, very barren of celebrated composers in Italy, but were we to take the whole series of writers, from Carissimi to 1751, we should not, I am quite convinced, find that so many of all their productions put together are performed as of Handel at this time. And should it be pleaded that one cause is the paucity of great English writers since Handel, I deny the fact. Lock's music to *Macbeth*, and much of Purcell, still live; nor can the grandeur and sublimity of Handel eclipse their works. The songs in *Artaxerxes* still keep their place, both upon the stage and in the orchestra, and yet Shield, Storace, and Bishop, have deluged both with compositions of great ability.

The books of the Concert of Antient Music I conceive, Sir, furnish one test of the truth of this comparison; for the directors of that admirable institution\* must naturally be anxious to bring

\* GEORGE III. was passionately fond of music, but certainly prejudiced in favour of Handel, and too exclusively attached to his works—a censure which must be lightened by the recollection of the sublimity and severity of taste, which gave birth to the predilection. The Monarch never while in health missed attending the Antient Concert. GEORGE IV. is not only fond of music, but a fine judge of various styles. He has a band of unequalled excellence. He hears music constantly; how happens it that he has never but

forward and preserve as much of antient lore as possible, and their own researches have been assisted by men of no small musical erudition—Mr. Bartleman and Mr. Greatorex for instance. How very few are the pieces from the Italian masters in their bills, compared with English, yet they do not reject foreign music, but run through the whole range.\* I know it has been objected that they have not done all that could be done in the selection of pieces of various grandeur. But I cannot consider this charge to be well grounded, and if it even can be supported, it does not absolutely imply any superiority in foreign composers, for I conceive the English would furnish an equal quantity of beauties not generally known. Again, Sir, look to the lists of cathedral services which your correspondent X. A. P. has begun to collect. See what a noble store they present! Will the mass-music of Italy be found to contain more beautiful or more immortal specimens? The question is too wide, perhaps, to admit a positive answer, but at any rate the ecclesiastical compositions we have are sufficiently numerous and sufficiently good to save us from the obscurity which has too long been cast over us.

In strict order I ought, perhaps, to come to our dramatic music, but I must first bring to view the host of glee writers who range on our side, and I flatter myself that not even an attempt will be made to controvert our claim to supremacy in this very delightful species of composition. Luca Marenzio, one of the greatest of the Italian madrigalists, has pieces which still live; but so do those of Morley, Weelkes, and Wilbye, and the other authors of the *Triumphs of Oriana*. It would be difficult perhaps to decide to which the palm belongs. But almost ever since their age,

once appeared at the finest concert in his dominions? It has been stated (Musical Review, vol. 4, page 240), that “the King has declared to some of the principal singers that his taste in music is daily growing more like that of his poor father,” and I can confirm the fact, on the authority of the person to whom it was said. His Majesty’s practice however does not quite keep pace with this declaration—which is perhaps to be taken, like most of such things, with an allowance for “existing circumstances.” “When I said I would die a bachelor,” soliloquizes *Benedick*, “I thought I should never live to be married.”

\* The first five books of 1823 are laying before me; the Archbishop of York, the Earls of Darnley, Derby, and Fortescue, were severally directors of the separate nights. There were seventy-six pieces done, (taking scenes as one piece)—fifty-six were by English composers, thirty-five of which were from Handel, and twenty from *all* the foreign masters—vocal and instrumental.

hardly any thing of Italian production in the same species has risen to much or long-continued admiration, whilst almost all of that age have sunk into oblivion, or if not quite forgotten, are never heard. If madrigals deserve to be called the music of a former and an early time, when there was scarcely any thing else to come in competition with them, if the Italians preceded us a little in their invention and application, we have since amply compensated these claims by the number, variety, and excellence of our part-songs, and by the evidence which is afforded of these their qualities, in the rank and duration they have maintained against or by the side of all the beauty and diversity of the best productions of modern genius and modern art.\* Can any Italian pieces be cited that will live as long and be heard with as much pleasure in Italy as Webbe's "*When winds breathe soft,*" or "*Swiftly from the mountain's brow,*" or as Callcott's "*Peace to the souls of the heroes,*" and Horsley's "*By Celia's arbour,*" in England—not to mention the myriads of similar works that preceded or were contemporaneous with them, of great, though not so great merit? I think I might undertake to challenge those most conversant with the music of Italy to parallel such pieces with me, piece for piece, and I should be quite fearless as to the issue.

I have thus demonstrated, I think, that in the church, the orchestra, and the chamber, England can boast of composers who fairly equal if not outvie the Italian schools. And I must now come to the music of the theatre, which I must admit is our weakest part, but still I hope not to leave our dramatic writers at such an immeasurable distance as they are but too often considered to stand behind those of Italy.

The state of the English musical drama has been often very comprehensively and very justly treated in the pages of your Review. And it is not only disgraceful to the national taste, but it operates exceedingly against the dramatic composer. For although insulated airs from both the operas of Italy and England are the subjects of comparison, yet who can tell how much the sensibility of the Italian composer is excited by the continual flow of musical thought which the regularity of the Italian lyric drama inspires and allows, or how much the feelings of the English

\* See Musical Review, vol. ii. p. 107.

musician are lowered and deadened by the want of such a distribution of the parts of his subject as the Italian opera admits, and which the English rejects. We can be said to have no recitative, nor indeed have we any lyric dramatic poetry—that is to say, we have no dramas like those of Metastasio, modelled for the stage, where the sentiments and passions are divided, with a view to just musical expression—where sounding words are selected—where, in short, the relations of poetry, music, and effect are studied and adjusted. If it be objected, that since the time of Metastasio Italy has been as barren of genuine lyric poets as England, I cannot deny the fact; but it has a great elevation in the language itself, so fitted for music and singing, and in the arrangement and continuity, which are not wanting. The advantage on the side of Italy will be found to be not only in the deep passion of the dramatic feelings, but more especially in the facilities for comic concerted pieces, which the Italian tongue allows, and in the light and melodious and forceful structure of their airs and duets—a species to which the English are almost entire strangers. Our musical comic pieces are, it has been truly remarked, but too generally vulgar to an incredible and a most disgraceful excess, and all the attempts I remember to have been made, either to adapt a comic Italian finale to English words, or to make one, have been absolute failures. Nor am I prepared to decide whether this be the fault of our consonants, or attributable to the negligence of our playwrights. I think, as in most cases, some blame attaches to both.

The last century was the golden age of Italian lyric-dramatic writing, and the latter portion was even more distinguished than the first. The operas of Galuppi\* and Vinci are, however, as

\* Baldassaro Galuppi was born in 1703, in the island of Burano, situated about eight leagues from Venice, and from this place he was also named Buranello. Galuppi was a disciple of Lotti, and like all other men who are formed by nature for artists, he gave early promise of his future greatness. Scarcely had he attained the age of manhood, when he produced the opera of "*Gli amici rivali*," which, however, was not well received by the public; but by this failure he was stimulated to greater exertions. He saw the errors into which he had fallen, and was thus assisted in his course. From this moment the progress of the young composer was as certain as it was rapid. He composed successively other operas on leaving the conservatorio of the "*Incorabili*," in which he had studied, and his compositions displayed as much learning as ingenuity. He was not only sought by the managers of the theatres of

entirely extinct as Purcell's songs in *The Indian Queen*, or the *Tyrannic Love*. Nay, Lock's music in *Macbeth* still lives, while all the Italian operas of the same age are forgotten, except by name. This indeed is the effect of the identity that subsists between Shakspeare's sublime machinery and Lock's fantastic melodies. They live, because both airs and choruses are so

Venice and Italy, but even by those of the most distant countries. A short time only elapsed before he became master of the chapel of St. Mark, organist to several churches, (for he was one of the finest players of his time) and in his turn, master of that conservatory which he had only a short time left as a scholar.

Endowed with the richest and most brilliant imagination, it is less by purity of style than by originality that this composer has succeeded in establishing his universal and well merited reputation. He possessed as much fertility as novelty of ideas, and whilst a crowd of composers were at this period striving eagerly to outvie each other in all that was brilliant and energetic in their art, it was astonishing to see Galuppi surpassing them all in what the public likes best, novelty. Many authors of all kinds have manifested in their lives a very different character to that displayed in their writings. Moliere, so gay, so infinitely amusing in his comedies, was silent, and his manners might have seemed more suitable to a tragic poet; he possessed neither mirth nor pleasantry. Galuppi, however, was in his own character every thing that he seemed in his compositions, that is to say, he was full of vivacity, always cheerful, and always agreeable. Although possessed of a noble and commanding countenance, he maintained this sociable humour to a very advanced age. He had passed his sixtieth year when he was called to St. Petersburg, on the faith of his reputation, and he there justified all that had been said of him. At this age he preserved the same fire with which his compositions had shone in his youth—they displayed all his early energy. On his arrival in Russia he composed "*Didon*," and when he quitted it, "*Iphigenie en Tauride*," which operas are considered amongst his most beautiful works, although they are tragic. Age appears to have increased rather than diminished his talents, and it could not be perceived that they decayed, even when the frame which inclosed them was advancing rapidly towards its dissolution. The elege of this composer, with a list of the operas, which amounted to more than fifty, may be found in the French Historian of Music, Laborde. He says, "Nature gave every thing to Buranello. Equally fitted for every species of composition, he has treated both serious and comic, as well as sacred music, with a marked superiority. An enchanting naivete and perfect ease reign throughout his music, which render it quite as agreeable to the million as it is admirable in the eyes of connoisseurs. The richness of his accompaniment has gained many imitators, but there is more than one amongst them who have substituted noise for harmony, and the abuse of sound for that judicious application of it which one of the most learned and ingenious of composers always knew how to make.

Galuppi was visited by Doctor Burney in 1770, and is described by him as being then full of activity and imagination, and as giving the following admirable and concise definition of good music, which he said consisted in "*Vaghezza, chirzezza e buona modulazione*." He died in 1785, leaving a numerous and opulent family.

For an account of Vinci see Musical Review, vol. 5, page 50.

practically characteristic that they cannot be exceeded, and therefore their intrinsic merits are their preservatives.

I can but admit, that from the time of Purcell to Arne there is a complete hiatus in the history of English dramatic music, and this too was the age when Porpora, Leo, Scarlatti, Galuppi, Vinci, and Jomelli flourished. But, Sir, I cannot help thinking, that our deficiency is not assignable to the want of genius, but to the want of encouragement. The English could then be said to have even less taste for opera than at present, deficient as we still are. I yield, however, completely and unreservedly to the Italians during this period, and I refer those of your readers who may wish to examine a little further into causes, to the Review of Mr. Bishop's Operas, at page 198 of your First Volume, where the facts are stated and discussed at some length.

Arne was the composer of near thirty pieces, and of *Artaxerxes*, the only legitimate opera our stage can boast. Now, Sir, I would ask, does the music of any Italian drama, written at the same time, exhibit more traits of elegance than the songs of *Artaxerxes*? Does it live with more real popularity attached to it in the country of its production than *Artaxerxes* enjoys in England? If not, why then we have had at least one Englishman and one opera which can vie with the children of the great "nurse of art." One such instance proves a great deal for my argument, since I cannot admit that our composers are incapable, because the love of opera was not so universal—had not so thoroughly permeated society in England as in Italy at that period. The want of sensibility to the charms of music, or of apprehension, or of taste in the people generally, has nothing to do with the genius of the composers individually. I esteem such a circumstance to be rather honourable in the comparison I have endeavoured to maintain, because even under the most unfavourable influence, English genius developed and manifested its powers. Nothing can more clearly demonstrate my position than the history of Arne, given in the Review to which I have just referred. From this period to the present day I encounter the giants of the Italian theatre. Piccini, Pergolesi, Sarti, Sacchini, Paisiello, and Cimarosa, to mention none of the rest, now flourished. In the mean while, we have had our Linley, our Shield, and our Storace. Shield is a great man, original, and what is as much to my purpose, English. Taking



into consideration the temperament of our countrymen, and the adaptation of the work to their natural constitution and their musical progression, I know not where to find a more unique or more beautiful production of talent than *Rosina*. The music of this operetta certainly has not the elevation, nor the brilliancy, nor the force of *Il Matrimonio segreto*; but it breathes a freshness and a purity that is quite as captivating; it has melody and simplicity; it has feeling and expressiveness. I wholly agree with the reviewer in all that he has said.\* Here then again, if we cannot vie with the Italians in quantity, (though Shield composed many works) we are not so vastly inferior in quality—scarcely indeed at all, I should say, if a fair allowance be granted us for the superiority of means and stimulus a regular musical drama affords the composer. The fault lies principally in the backwardness of the age and the people.

Storace was a man of unquestionable genius, but he introduced more than he invented, being contented rather to strive to create a good taste than to write original music. Perhaps he saw the rock on which his predecessors were shattered. Yet he did much, and what he did was excellent in kind. Again—I need only refer to the character given of him in the article on Bishop's operas.

From this date the glimpses of talent were but partial till Bishop appeared—he who has “swallowed all the rest”—for upon him the only theatre that can be said to have been successful in the production of opera, has now for many years entirely relied.

The continent of Europe, during nearly, not quite the same period, has had Rossini for an idol. So much has been lately written concerning his merits, that I cannot hope to throw any new light upon them. He is unquestionably a composer of very creative fancy, of strong sensibility, great vivacity, bold and hardy in the pursuit of effects, and sufficiently learned to write as he pleases, (and as pleases the world) and to set rules and criticism at defiance. Even the good judges, who, rivetted to their predilections in favour of an older and a severer style of writing, rail at his licences and his faults, his omissions and his commissions, may do so at their pleasure. The world has admitted his genius, and

\* Vol. I. page 203.

it will now be in vain to impugn the decision. The question for us to consider is—how far does he outshine our Bishop? In the parallel I am about to run I can only measure the number and the celebrity of their separate works, and never let the causes of the superiority which he enjoys be forgotten—namely, the universal reception of the Italian language and the perfection of the Italian opera.—I shall now proceed to give separate lists of Rossini's dramatic compositions, and of Bishop's.

1. "*Demetrio e Polibio*." This is Rossini's first opera. It is said to have been written in the spring of 1809, though not performed till 1812, at the theatre Valle, in Rome.

2. "*La Cambiale di Matrimonio*," 1810, farza, (by farza is understood an opera in one act) written at Venice for the stagione del' autunno. This was the first of Rossini's operas performed on any stage. It was produced at San-Mosè.

3. "*L'Equivoco Stravagante*," 1811, Autunno. Composed at Bologna, for the theatre del Corso.

4. "*L'Inganno Felice*," 1812, Carnivale. Written for the theatre San Mosè, at Venice. This is the only one of Rossini's early works that has retained its place on the stage. It contains a terzetto that has been much celebrated.

5. "*La Scala di Seta*," farza, 1812, Primavera. Performed in the San Mosè, at Venice.

6. "*La Pietra del Paragone*," 1812, Autunno, at the Scala, in Milan.

7. "*L'Occasione fa il Ladro*," farza, 1812, Autunno, in the theatre San-Mosè, at Venice.

8. "*Id Figlio per Assardo*," farza, 1813, Carnivale, at the same theatre.

9. "*Il Tancredi*," 1813, Carnivale, at the grand theatre della Fenice, at Venice

10. "*L'Italiana in Algieri*," 1813, Estate. Performed at the theatre San-Benedetto, at Venice.

11. "*Aureliano in Palmira*," 1814, Carnivale. Sung in the theatre of La Scala, at Milan.

12. "*Il Turco in Italia*," 1814, Autunno, at the theatre of La Scala, at Milan. Obtained but a moderate success.

13. "*Sigismondo*," 1814. In the theatre della Fenice, at Venice.

14. "*Elisabetta*," 1815, Autunno, Naples.

15. "*Torvaldo e Dorlisca*," 1816, Carnevale, in the theatre Valle, at Rome. Obtained but little success.

16. "*Il Barbiere di Seviglia*," the same season, at the theatre Argentina, in the same city.

17. "*La Gazzetta*," 1816, Estate. Performed at the theatre dei Fiorentini, at Naples.

18. "*L'Otello*," 1816, Inverno. Sung in the theatre del Fondo, (a handsome round theatre, which is subsidiary to that of San-Carlo).

19. "*La Cenerentola*," 1817, Carnevale. Performed in the theatre Valli, at Rome.

20. "*La Gazzza Ladra*," 1817, Primavera, Milan.

21. "*Armida*," 1817, Autunno, Naples.

22. "*Adelaide di Borgogna*," 1818, Carnevale, Rome. Performed at the theatre Argentina.

23. "*Adina, Ossia il Califfo di Bagdad*." Rossini composed this piece for the opera at Lisbon, where it was performed in the theatre San-Carlo.

24. "*Mose in Egitto*," 1818, Naples. Sung during Lent, in the theatre San-Carlo.

25. "*Ricciardo e Zoraide*," 1818, Naples, and sung during the Autunno, at San-Carlo.

26. "*Ermione*," 1819, Naples. Sung during the Lent season, at San-Carlo.

27. "*Odoardo e Cristina*," 1819, Primavera, Venice.

28. "*La Donna del Lago*," 4th October, 1819, Naples. For San-Carlo.

29. "*Bianca e Faliero*," 1820, Carnevale, Milan, at the Scala.

30. "*Maometto Secondo*," 1820, Carnevale, Naples, at the theatre San-Carlo.

31. "*Matilda di Shabran*," 1821, Carnevale, Rome, at the theatre D'Apollone.

32. "*Zelmira*," 1822, Naples, inverno.

33. "*Semiramide*," 1823, Carnevale, at the grand theatre della Fenice.

## LIST OF BISHOP'S DRAMATIC WORKS.

- |   |   |
|---|---|
| <b>The Midsummer Night's Dream</b>                | <b>Tamerlane et Bajazet, (Ballet of Action)</b>                         |
| <b>A Roland for an Oliver</b>                     | <b>Telemachus</b>   |
| <b>Brother and Sister</b>                         | <b>Twelfth Night</b>  |
| <b>Carattacus, (Ballet)</b>                       | <b>Who wants a Guinea</b>   |
| <b>Circassian Bride</b>                           | <b>Zuma, or the Tree of Health</b>                                      |
| <b>Cortez, or the Conquest of Mexico</b>          | <b>The Antiquary</b>  |
| <b>Comus</b>                                      | <b>The Æthiop, or the Child of the Desert</b>                           |
| <b>Cymon</b>                                      | <b>The Brazen Bust, (Melo-drame)</b>                                    |
| <b>Comedy of Errors</b>                           | <b>The Barber of Seville</b>  |
| <b>Clarf, or the Maid of Milan</b>                | <b>The Battle of Bothwell Brigg</b>                                     |
| <b>Doctor Sangrado, (Ballet)</b>                  | <b>The Beacon of Liberty</b>  |
| <b>December and May</b>                           | <b>Forest of Bondy</b>  |
| <b>Don John, or the two Violettas</b>             | <b>The Father and his Children, (Melo-drame)</b>                        |
| <b>Don Juan, or the Libertine</b>                 | <b>The Gnome King</b>   |
| <b>Duke of Savoy, or Wife and Mistress</b>        | <b>The Grand Alliance</b>   |
| <b>Farmer's Wife</b>                              | <b>The Heart of Mid Lothian</b>   |
| <b>Fortunatus and his Sons</b>                    | <b>The Heir of Vironi</b>   |
| <b>For England Ho!</b>                            | <b>The Humourous Lieutenant, or Honesty is the best Policy</b>          |
| <b>Guy Mannering</b>                              | <b>The Illustrious Traveller, or the Forges of Kenzel, (Melo-drame)</b> |
| <b>Harry le Roy</b>                               | <b>The Knight of Snowdown</b>   |
| <b>Haroun al Raschid, altered from the Æthiop</b> | <b>The Lord of the Manor (additions)</b>                                |
| <b>Henri Quatre</b>                               | <b>The Law of Java</b>  |
| <b>John of Paris</b>                              | <b>The Maniac, or the Swiss Banditti</b>                                |
| <b>John du Bart</b>                               | <b>The Marriage of Figaro</b>   |
| <b>Love in a Tub, (Ballet)</b>                    | <b>The Miller and his Men</b>   |
| <b>Maid of the Mill</b>                           | <b>The Noble Outlaw</b>   |
| <b>Maid Marian</b>                                | <b>The Renegade</b>   |
| <b>Montrose, or Children of the Mist</b>          | <b>The Slave</b>  |
| <b>Montroni, or the Phantom</b>                   | <b>The Two Gentlemen of Verona</b>                                      |
| <b>Mora's Love, (Ballet)</b>                      | <b>The Vintagers</b>  |
| <b>Native Land</b>                                | <b>The Virgin of the Sun</b>  |
| <b>Sadak and Kalasrade</b>                        | <b>The Wandering Boys.</b>  |
| <b>Swedish Patriotism</b>                         |   |

In point of quantity it should appear that the fertility of the Englishman has far exceeded that of the Italian; and this would be extended did we bring in their compositions published singly. Now as to quality. I have before repeatedly besought attention and some indulgence on account of the superior interest, concentration, and excitement which the regularity of the Italian drama creates in the mind of the composer; and therefore I cannot nor I do not venture to place scarcely any composition of Mr. Bishop's in the same line with some of the more impassionate music of Rossini—such, for instance, as *The Entrata of Tancredi*—or the duets in *Armida* or *Mosé*, "*Amor possente nome*," and *Ah se puoi cosi lasciarmi*. But I think I may match Bishop for popularity with Rossini, and for a popularity too that is drawn from beauty of melody and clearness and simplicity, which are the constituents of our national musical predilections, and to which the composer must, to a certain degree, conform. Of the immense bulk of music both have written, but very few things live beyond the run of the piece. The following are of this description. More on both sides might be enumerated, but these will suffice to shew that the one could probably be cited as often as the other, or nearly so.

## ROSSINI.

Oh guardate, a 5	All' idea di quel metallo, 2
Mi manca la voce, 4	S'inclinasse a prender moglie, 2
Oh nume benefico, 3	Per piacere alla Signora, 2
Zitti Zitti, 3	Nella case devi averi
Si dolc'e mio contento,	Dunque Io son, Aria
Dal tuo Stellato soglio, 3, e coro	Oh patria, Recit. ed Aria
Piano, pianissimo, 4, e coro	Di piacer, Aria
Ah se poi, 2	Una voce, Aria
Amor! possente nome, 2	Desdemona infelice, Recit. ed
Fiero incontro, 2	Aria
M'abbraccia Argirio, 2	Oh quanto lagrimi, Aria
Ebben per mia memoria, 2	Aurora che sorgera, Aria

## BISHOP.

Blow gentle gales, 5 Voices	Tell me my heart, ditto
The chough and crow, 3 ditto and Chorus	He is all the world to me, Ballad
When the wind blows, Round	Sweet home, ditto
Winds whistle cold, ditto	And has she then failed in her truth, Song
Forester's Glee, 3 Voices	Love has eyes, ditto
Hark! Apollo, 3 ditto	Ah can I e'er forget thee, Ballad
As it fell upon a day, 2 ditto	Sweet maid, ditto
On a day, 2 ditto	I love thee, ditto
Orpheus with his lute, 2 ditto	The pilgrim of love, ditto
By the simplicity, Ballad	The Soldier's gratitude, ditto
Bid me discourse, Song	Fast into the waves, Scene
Should he upbraid, ditto	The battle of the Angels, ditto
Let us seek the yellow shore, do.	

Further to prove the extensive circulation of Mr. Bishop's works:—Twenty of his pieces we know to have worn out three sets of plates, and of "*Home, sweet home*," written only last year, no less than thirty thousand copies have been sold. This perhaps more than equals the circulation of "*Di tanti palpiti*," when the drawback of the language is taken into account—though it must be admitted that the words and the simplicity of the air fit it peculiarly for universal reception and pleasure.

Bishop I think has proved, in those imitations of various styles that are to be found in his works, that he is capable of great versatility, and of entering into the characteristics of them all. The capital differences then between him and Rossini appear to me to be, that the structure of the music of the latter is more deeply imbued with the dyes of the passion, more concentrated, and in his comic productions more vivid and more filled with animation. Bishop's compositions are simpler—his phrases of melody rich and elegant, perhaps more various in style, certainly more natural. These differences I take to be derived at least as much from education and circumstances, as from temperament. And I can but think that the absence of the intensely concentrated feeling that marks portions of Rossini's writings, is principally assignable to our want of a legitimate musical drama. Upon the whole however there appears to be evidence enough of the musical genius of

our countryman to rescue us from the stigma which has been cast upon us, of being destitute of original composition.

I have reserved one great work for the last place, the Oratorio of Palestine, which so far at least as my reading extends, has not been equalled by any production of Continental ability of the same age. This work is of no mean or trifling estimation. Perhaps, taking the sublimity of the sacred dramatic style into our consideration, it outweighs most of what has been done in Italy in our time. It certainly, as has been observed in your Review, places Dr. Crotch at the head of the composers of his age and country, and I will be bold to add of Europe.

I have thus, Sir, stated the case of my country and my countrymen, and I leave judgment to those who are capable of deciding. For my own part I must say, I am gratified with the survey, and though nothing will satisfy me while any thing remains to be done, I can but consider that nature has not left us so incapable, as we have been hitherto described, nor have the feeling or industry of Englishmen been so little exerted, as our foreign competitors would have it thought. The chief bars to the universality of our composers' force, have been the language, and the want of a regular lyric drama. If we could possess ourselves of the last, it might go some way towards removing the impediments which are cast in our path to greatness by the first.

But, Sir, till we have a legitimate opera, till we make music a part of the education of the people, & till we have a national school, the understanding and love of the art cannot be expected to pervade English society, to form such a part of the national delights, as it does in foreign countries, where, in addition to these means of propagation, it is a part of the religion of the country, and in hourly exercise. When however the effects of music, thus cultivated and enjoyed, upon the character and happiness of a people are taken into view, it becomes a question worthy the consideration of the rich and powerful, whether their chiefest attention and their chiefest patronage and support should be so exclusively given to the productions and the performance of foreign talent, as they are in the support of the Italian opera, and in their neglect of our English lyric drama, when our countrymen have given such decided proofs of genius.

I am, Sir, your's faithfully,

AN ENGLISH AMATEUR.

## TO THE EDITOR.

Penditar hæc inter misero læ.—Hou.

SIR,

**SOME** how or other I have wrought myself into a belief that I derive considerable enjoyment from listening to good music, well performed: Perhaps you will say there is nothing extraordinary in this: no more there is with respect to the belief; but with respect to the fact I really begin to suspect there is something more extraordinary in it than you may at first imagine: and it is upon this subject that I want to consult a public censor like yourself, in the hopes of being relieved from the doubts which at present beset me: As the matter now stands, if I were not pretty obstinately bent on maintaining my belief, I should soon become exceedingly sceptical, so many occasions arise to make me question whether all excellence be not imaginary. In order to bring the subject for your counsel into a more tangible shape, I must have recourse to examples of such circumstances as cause these musical misdoubtings in my mind, and from which I hope to be relieved by your magisterial judgment. Let me, therefore, suppose myself at one of the most celebrated concerts in the metropolis, for in such a place are congregated all the most able professors, as well as the principal professing amateurs. Here I listen with great delight to the performance of a concerto by a gentleman who appears to me to possess all the requisites of a great artist—power, delicacy, energy, incomparable facility, and that which marks a man of true talent, a distinguishing style of his own. In the midst of my admiration of what appears to me so excellent, my attention is attracted to the observations of a person near me, who, with eyes twinkling with the exultation of self-approving judgment, with busy gesticulation, and great volubility of tongue, determines there is nothing in all this but what any body may do who will sit down and practise; and laments that such worthless pretensions should be tolerated. I look around to examine the persons whom he addresses, and find amongst them men whose judgments should direct them to a wiser and more just conclusion; but I perceive great gravity in their



countenances, whilst their silence and gently indicated smile seem to confirm the opinion of the critic, and consequently to increase the animation of his oratory. In a few days afterwards I attend another concert, where another person takes his station at the instrument, and to my poor notion performs a piece without displaying one single quality which announces distinguished talent—no power of contrast—no passion—no sentiment—none of the stronger impulses which mark elevation of conception—but a mere monotonous dexterity, wholly void of character. I look around me, and I perceive my amateur critic in high exultation, pointing out the excellences of the performance to men, to whom I am bound to concede the right of passing judgment. I observe them to give smiles and nods of approbation, and the face of the critic assumes the settled dignity of authority. Here, Mr. Editor, you will perceive my poor judgment quite adrift, without rudder or compass, and left in an open sea, buffeted by the winds of conflicting opinion. I had thought, in the simplicity of my heart, that I had formed my taste upon the best models, after mature consideration, and under the guide of men of the first eminence; but I find there is nothing certain in this mortal life. Being, however, desirous of improving my judgment, I make inquiries about this critic, in the hopes of finding my way to his acquaintance, and obtaining a few aids from the abundance of his information; and to my surprize I find he is a lawyer. Here I am doubly confounded; for what chance is there that my judgment should have any approximation to correctness, when I discover that this gentleman's taste and knowledge in the fine arts are built on the solid basis of the common law of the land? I know the wise modesty of the Chancellor would disclaim the fame of such unusual combination, and at least doubt his fitness for this double seat of judgment; but as I discern no vacillation in the mind of this arbiter elegantiarum, and see that he is abetted by men who should value their reputation in the art, my ideas are fallen into very lamentable confusion, from which I beseech you to relieve me. It is true, it has been hinted to me that this gentleman has no knowledge whatever in the matters on which he decides, and that those who countenance his decisions are influenced by certain motives of self-interest, but this I take to be mere scandal. Further, Mr. Editor, being a harmless sort of

man, I have occasionally the advantage of being at quartet parties, which generally consist of a mixture of amateurs and professors. Here again I am puzzled; for having been accustomed to hear with delight the compositions of Haydn and Mozart, I observe with great regret that these works are not unfrequently treated with a disregard somewhat bordering on contempt, and particularly by the amateurs. The reason of this, no doubt, is, that those gentlemen have more leisure for philosophical reflection and for diving into the hidden mysteries of the art, than the rest of the world. I had foolishly conceived that a noble consistency in the whole, with a nice adaptation of the parts to the main intention, was a great beauty in this species of composition—that bold thoughts should be artfully connected by the polished links of fine taste—and that when the imagination has wantoned in the luxuries of beautiful melody and rich harmonies, the judgment should have ample matter for delightful occupation at every repetition of the performance, in tracing the ingenious modes by which genius effects its well-arranged designs. But I find I am altogether mistaken. If in more recent compositions I fancy I perceive extravagance and want of consistency, “*Delphines inter sylvas*”—that I am not naturally, or by concealed art, led into the thought that is forced upon my attention; I am given to understand by modest intimation, that these are bold strokes of genius, which none but the initiated are capable of appreciating; and that it will be a long time before the greatness of eccentric genius becomes intelligible to the mass of mankind. If in the limitation of my faculties, I fancy myself to perceive indigestible crudities, which true judgment would never have introduced at all, but if introduced should at least have the excuse of being a foil to subsequent beauties, I am again informed there are mysteries of profound genius even in this, which the improvement of the human faculties is hereafter destined to develop. If baldness stares upon me, I am sagaciously informed that this is true simplicity: so that you see, Mr. Editor, I am really in a state which threatens a total dissolution to my taste, unless you furnish me with some efficacious remedy. But what most of all surprises me in this most momentous affair is, that taking these oracles of criticism out of the dark temple of their mysteries, I do not find them by any means an inspired race; and this again confounds me. But to

return to the orchestra. Nothing can be more elevating than the pleasure which I experience at the performance of any of the great works of Haydn, Mozart, Beethoven, Cherubini, &c. and no talent ought to be more cultivated and fostered than that which, taking such excellence for its models, boldly aims at reputation in this magnificent department of the art. But here again I am embarrassed, for I have seen what appeared to me to be efforts of true genius treated with a frigidity altogether unaccountable on the score of feeling, or on the principles which the higher critics assume to be those of pure taste; and I have heard works lauded to the skies which were replete with the crudest inconsistencies, and utterly void of all true grandeur. I beg that I may be always understood as speaking in the character of one who is not of the privileged few who at present pre-occupy the enjoyments destined for the more perfect intelligence of future generations. I happened to be seated a short time ago in the midst of a body of critics, when a production of the unintelligible species, although by a great man, was, after numerous rehearsals, performed. I paid great attention to it, and kept my eyes pretty constantly upon the faces of these cognoscenti, in order, if possible, to provide myself with a clue to the many mysteries which were presented to my ears. But I could find none; nor could I discover any specific intention which the author had proposed to himself in the heterogeneous sounds which assailed my ears, except it were a witty essay upon the judgment of critics. However, at the conclusion of the piece, the whole body put themselves into an agitation of applause, although they had been unable to fix on one single rallying point during its performance. I humbly proposed some questions suitable to my unassuming capacity, in order to come in for some small portion of the delight which these gentlemen so unequivocally displayed. My answers were according to the pattern of the quartet party; and I was given to understand that such music could only be appreciated by the limited elect, and that it would be years before the public could be made partakers of these exalted pleasures. I confess that at this moment the compositions of the poet Nugnes broke in unceremoniously upon my recollection, but I suppressed them instantly, out of respect to the judgment of those about me. A short time afterwards, I was present in the same circle, when a new work was produced by a

man of unquestionable genius, and which appeared to me to possess in an eminent degree that "lucidus ordo" which characterizes the works of truly great men. There was grandeur of conception, masterly art, a perfect knowledge of all the instruments, refined taste, bold and free imagination, wrought with profound judgment into the noblest effects—at least so it appeared to me; for during the performance I felt that kind of internal exultation by which the mind is elevated at the acting or recital of heroic deeds; but I saw nothing of this in the countenances of the critics who surrounded me. In one I perceived the muscles fixed into unbending gravity, and as soon as the performance was ended, he asked his next friend if he meant to take the air in the morning. I heard another expatiating upon the sudden transitions, extraordinary saltations, and mysterious interlacements of his favourite author; thereby condemning all works void of these indispensable requisites. A third talked of the wonderful imagination, profound science, and gigantic originality of the same author, without offering a remark on the work he had just heard. A fourth uttered what seemed to my ignorance a monstrous deal of nothing, for he did not appear to have any principle, whether real or imaginary, on which to ground an opinion, although he was as absolute as a musical Solon. The fifth considered it a very hard case to be obliged to undergo the hearing of such common-place compositions, by which I deemed him the most learned of the whole; for it argued a mind familiarized with unbounded musical knowledge, to consider that common which every intelligent professor must have known to be above the powers of any man who was not a consummate master of his art. The sixth was my worthy lawyer, who was here as busy as I have before described him, and who seemed to handle the terms of art with the same degree of enthusiasm and intelligence as an enlightened radical does the terms of politics. I must not forget to recount that they all spoke in admiration of a piece they had lately heard, in which the chirruping of birds, the whistling of the wind, the croaking of frogs, the sound of the bagpipes, and various other matters had been imitated with wonderful perfection; from which I concluded that these critics were all great natural philosophers as well as musical cognoscenti.

The first of these gentlemen I afterwards found was a clergy-

man, who thrums a little upon the piano forte, and who having mingled with certain learned Thebans, has taken the persuasion into his head that he is not less appointed to direct poor souls in the way to heaven, than to direct poor musicians in the way to compose.

The second was a philosopher of the pointed toe, vulgariter, a dancing master, who from the employment of his kit had risen to a part in a quartet; and from thence to the office of critic, par eminence, in all matters of composition. Nor is there any thing unreasonable in this, since it is the philosophy of the Verulam school to build up its noble fabric from the most simple foundations, and gentlemen of this calling begin and prosecute their operations below all others.

The third was a merchant, who by taking a part now and then in an inexplicable quartet, without any knowledge of music but from intuition, had warmed himself into a belief that he had reached the highest point of Parnassus, and was a thoroughly inaugurated priest of Apollo.

The fourth was a man who had made many efforts in the way of composition, which had so completely shewn an utter destitution of imagination, originality, and science, that it would be cruelty not to let him amuse himself with the shadow, where the substance was so entirely beyond his grasp. The fifth was an amateur flute-player; but I rather think he must have been an amateur flageolet-player, since he must have reached the very extremity of music to have made himself so high a judge; and as height and depth in the learned languages are synonymous, it could not be doubted but his profundity must be amazing. Besides as expiration is absolutely necessary for a performance on his instrument, and as expiration cannot take place without inspiration, he must be considered as one of the inspired, for the depth of his knowledge in music could be accounted for on no other principles. The sixth was my already described caudico-musico-critico-amateur; at least this was the information communicated to me by a friend; but I have some doubts that he must have been mistaken; for the confidence with which these gentlemen spoke and acted makes me fully persuaded they must be the truly great and learned critics of the age, by whose verdict all musical merit must be decided. With this conviction, you will easily imagine, Mr. Editor, how

much my poor judgment must be perplexed, and how much I stand in need of your magisterial counsel to direct it into its proper course.

With the most profound respect,  
I remain, Sir, your servant and admirer,

ADELLOS.

London, May 11, 1824.

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ON THE INFLUENCE OF MANNERS UPON ART.

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TO THE EDITOR.

SIR,

**I**n an essay in one of your late numbers, a correspondent has inculcated the indispensable necessity of enthusiasm as the help to high attainment in our art. I entirely agree with him. But alas, Sir! the "fine phrenzy" is, as it seems to me, more rare than ever; this I attribute to the changes in manners we are doomed to witness. It will scarcely be denied that the higher ranks exercise an influence which, sooner or later, almost entirely permeates society, since all creatures imitate, in so far as they can, what they esteem to be superior, and thus the principles and the manners of the great extend much deeper and further than might appear at the first inspection.

Enthusiasm is but a part, though it is the impulsive part of that general intensity of mind which leads to high excellence, and the degree of attainment the individual shall make, depends, not only upon the quantity, but also upon the direction of this principle. A man of great energy of character may concentrate his faculties, and throw them upon one pursuit, or he may dissipate them upon many. In the one case his acquirements are deep and substantial—in the other, frivolous and superficial.

Now, Sir, it appears to me that the accidents of our age—opulence, science, and high civilization, in the general acceptation of the term, tend in an extraordinary degree, and amongst the great especially, to the latter course. I shall state the reasons which lead me to this belief. Wealth gives its possessors a command of circumstances—of all the gratifications of life indeed (health scarcely excepted)—which is limited only by its own extent and the desire of the proprietor to use it. The facilities which scientific power has opened have operated a most wonderful change in our intercourses. A journey to London, from a distant town in the provinces, used in the days of our ancestors to be a more formidable undertaking than a voyage to the East Indies or to America is now thought. The immense rapidity and perfect ease and safety with which persons are conveyed from place to place, makes the most distant friends the nearest neighbours, and increases the connections of the affluent in an incalculable degree. It is not unfrequent we know for persons of fashion to entertain from five hundred to a thousand people at one rout. Strange as it may seem, it is however not less true that the independent in rank and fortune are the most dependent in mind and circumstances. Of all other animals, the rich and great are the most imitative, and the most gregarious, always a strong if not the strongest proof of a consciousness of individual weakness and want of support. The mere fact, that the Duke of this or the Marchioness of that has given such a party, creates an artificial necessity for similar assemblies throughout a considerable class of the nobility. Money being the passport to such pleasures, the example descends to the mere possessors of wealth, and they ape these accessory dignities of their superiors in title and rank. Now, Sir, consider the time that must be consumed in keeping up this extent of connections. The London season, during which the nobility and gentry congregate in the Metropolis for the interchange of cards and civilities, lasts on the average of families, perhaps two months. Only compute the minute division of time necessary to give and return the visits of from one hundred to five hundred or even more persons, who must all in this short period be called upon, seen, spoken or written to, and perhaps invited to dine, or visited at some evening entertainment. Reflect upon the listlessness and restlessness of habit thus engendered. Besides

this, there is the ordinary business which *inevitably* falls upon such persons—notes to be written, company to be arranged, Parliament, clubs, subscription-houses, public places, &c. &c. and the endless routine through which they are impelled when once fairly entered. Sir, it is wonderful how they get through it. I have heard a man of twenty thousand a year say, with indescribable bitterness, that the curse of his life, while in Town, was the being compelled to write paltry notes, which consumed half his morning. And then all this is accomplished at the sacrifice of the night in crowded rooms, or in the carriage, passing from place to place, and of half the day in bed. And all for people, who are utterly indifferent, nay frequently perfectly hateful. How I have laughed to hear it asked, with a face of ridiculous distress—and must those disagreeable people come? and to find the question answered with a solemn affirmative by persons of rank, condition, and tempers, that nobody would suppose amenable to such “tyrant laws and customs.” But so it is.

In the country, the same dispositions for novelty and change prevail, and I know some whose boast it is, that in no county of England, Scotland, or Ireland can they be placed where they have not visiting acquaintances. Here however justice-business, field-sports, the management of their estates, and the arrangement of company and visits (for it is no easy task to elect who shall meet and who shall come first and come last) occupy the morning, that is till six o'clock, dressing and dinner last till ten, then some drawling amusement is carried on with neither eagerness nor relish for the rest of the evening. Nonchalance, the *nil admirari*, is the distinguishing characteristic, and they who have laboured through the pursuits of the morning, lounge through the pastimes (literally) of the evening. This is really no exaggeration. I have known the master of the house not able to snatch a glance at a newspaper even for a fortnight together, and to be compelled nightly to write his letters in the drawing-room or adjacent library, where the company were assembled, that he might be *seen* by his guests, while fashionable men, half maudlin, half melancholy, but altogether stupid, lolled upon sofas or dragged their slow length along from room to room.

What space is there then for the expansion of mind or glow of heart which constitute enthusiasm for nature or fine art? The



training of the child is adapted to the qualifications required in mature age. To be able to speak the modern languages, to dance fashionably, to play a little, and to know *a very little* of fashionable sciences, constitutes the plan of female education, which finishes and determines when Lady Mary or Miss Arabella is brought out. The young men are even worse off in all that relates to mind, morals, and character. There are only two courses for them—they are great or they are nothing—the former are the few—the latter are the multitudes. At one and twenty all the pleasures of life are exhausted; and Newmarket, clubs, and a County Election are the only stimulants left.

What must be the effects of such an education and such a life upon the arts? Why, Sir that these people can pay for the finest illustrations, but can neither participate nor enjoy them; and with every possible inducement, and with every imaginable power to acquire, they are content with a degree of attainment which would be thought a disgrace, because it would be known to be such by the children of a lower rank in society, whose strong minds and industrious habits are not impaired by excessive luxury—who have motives for action—whose hours are not wasted upon careless numbers, and whose resources against contempt is acquirement not apathy. Whenever I chance to meet in the higher walks of life with a character of native energy, thus pampered, thus dissipated, thus degraded, I am almost tempted to regret the progress by which civilization has led to such a declension.

This, Sir, is the proximate result, but to what does it ramify and extend? Let us examine. It becomes a principle of mere self-defence to decry the practice of art amongst any but professors, and I have witnessed no small number of instances where young persons who would have entered into art with the enthusiastic feelings and delight of those who really enjoy it for its own sake, have been checked, curbed, annihilated, by the admonitions of frigid parents, who take the opinions and the modes of their leaders of fashion, as doctrine never to be impugned—as their law and gospel. This is the true cause why so few amateurs amongst the classes who really might command the attainment almost of professional perfection, rise even to mediocrity. A *person* of rank or fortune ought not to play or sing like an artist—such is the

received axiom—such an accomplishment implies labour, strength of mind, perseverance, and a thousand estimable qualities, which ought only to belong to professional *people*; and so this monstrous affectation of taking no care of any thing, in order to show that they have the command of every thing, makes the possessors at once weak and miserable; renders that life which an ardent and active spirit might fill with blessing to themselves and others, a mere blank, a dull void, which they drawl and dawdle through, enervated by luxuries they know not how to enjoy, depraved by a vice to which they yield rather than encounter. I am not severe—this is the rule of fashionable life. The few contraries which opulence exhibits are the exceptions.

But, Sir, how long, I ask, will art continue to be cultivated, when those who have hitherto been and ought always to be its brightest patrons and its ablest supporters, have ceased to take any personal share, and consequently have lost the pure relish which participation alone bestows, and I will say, the only inducement which can long tempt any one to cultivate the arts. Amateurs have, generally speaking, the means to form a pretty just estimate of their powers and acquirements; and what will be the feelings of these *persons*, when they find that the labour (it is to them a labour indeed) they have bestowed, has been thrown away, and that they are eclipsed by *people* whom they affect to despise, but whom in their hearts they envy. All these feelings bear upon art and against it, and would eventually extinguish it, could such a train be drawn out to extreme consequences.

Professors who teach, I strongly suspect, have never sufficiently considered how important it is, not only to their immediate *interests*, but to art itself, that they should exercise their calling with integrity and zeal. When a teacher sees the indifference or the incapacity of his pupil, he is bound to represent to both parent and child the effects, and he is doubly bound to give ample time to instruction. The whole practice of musical tuition in schools is a satire upon those who have the direction of education. Twenty minutes is allowed to the lesson. How is it possible to convey, in so short a time, any thing like competent instruction? Thus too when a master finds a pupil negligent, indifferent, or incapable, he takes it a matter of course, and looks only to his watch and his reward. I do not speak without proofs positive.

Look into the world, and how many players and singers are there worth hearing? I think it is asserted by some one of your Correspondents, that he never met with a dozen amateurs that were fit to be heard; and if the standard of excellence be taken from an approach to professional attainment, I can safely say I never found half that number. Yet I should think there are at least half a million of amateur players and singers in the realm.

Upon professors and instructors then, as I take it, the rescue of art mainly depends. They ought to entertain a more luminous and a more generous view of the subject than that which *prima facie* consists merely with their own personal views. They should inculcate the necessity of high attainment to those whose *honour* as it were is concerned—they should demonstrate the certainty of the contempt into which apathy and mediocrity lead—they should point out the fatal results which must attend the aristocracy, if they voluntarily bring themselves to so low an estimation, for it is by attainment chiefly that wealth can demonstrate its advantages—and above all, they should picture in true but in bold and glowing colours, the delight and the solace attendant upon the cultivation of art as a source of that self dependence, which is the best preservation in life against vanity and vice. These are in my mind as much the duties of a teacher of music, as it is for him to instruct his pupil in the names of the notes, or in any of the other rudiments of science.

In conclusion, Sir, the tendency of extreme opulence is in all ages and under all circumstances to increase the apathy of the possessors to every thing like thought or labour, while in the other classes it is to augment their disposition to intellectual acquirement. Thus while the real power of the one class is weakened, that of all the rest are strengthened—and with this change; another and much more important transition is gradually but surely wrought. The highest class becomes the most despicable and the most despised, and power of all sorts is transferred. That the society of England has of late been rapidly hastening to such a division, is I fear but too obvious, and the question is whether it belongs to the inevitable facilities of intercourse and enjoyment, which wealth and scientific advancement bestow, or whether these corruptions can and will be resisted by the good sense and good feelings of the class upon whom they may so perniciously

operate. I give the highest ranks full credit for good feelings. Indeed their sensibility must by nature be as great, and by circumstances even greater than that of the other orders of mankind. But, Sir, when the understanding is weakened or perverted, the heart loses its influence. Knowledge and the arts ought to be the proudest distinctions and the most envied attributes of rank, leisure, and opulence. They are not so, for I am satisfied that the classes immediately next to the highest, down to some even below the middle, are far better educated and informed, far more acute, far more capable of severe thought and attention than the highest. I have perhaps gone a little beyond my province in speaking of grander political consequences, but I have done so to strengthen my particular position—the decline and decay of art from the same causes. I have shewn the natural results and some of the remedies, and in so doing I have discharged the voluntary obligation of

Sir, your's, &c. &c.

SPECTATOR.

*Bristol, 10th May, 1824.*

## TO THE EDITOR.

SIR,

As any improvement of the violin cannot fail to be interesting, particularly to performers on that instrument, I am induced to send a description of an invention of mine to the *Quarterly Musical Magazine*, with the view of its attracting the attention of the musical amateur. The invention consists of a tail piece, constructed in such a manner as to be permanently glued to the instrument, instead of being tied on with catgut as at present. The tail piece being fixed to the instrument, renders it capable of remaining in tune much longer than in the usual way, which is an object of considerable importance, notwithstanding it may be alleged that a good performer will play in tune although his instrument is not so;

this, to a certain extent, is granted—still there are passages, and those employing double notes especially, where it would be extremely inconvenient to substitute stopping with the fingers for the open strings, and where, if it were accomplished, it would not produce the intended effect. Passages frequently occur in which the composer has worked up the harmony to a climax, requiring either great force or tenderness of expression, when it is essential to the desired effect that the instrument should be correctly in tune; this desideratum is in a great degree obtained by this new tail piece, from its not being liable to be operated on by any occasional pressure of the chin, or variation that must take place on the old construction, when the tension of the different strings is changed by tuning. Also, its being much shorter is an advantage, as a greater length of string is hereby obtained behind the bridge, consequently the general vibration of the instrument is increased by sympathy. The strings being kept at nearly parallel distances behind the bridge, prevents their warping or drawing it aside from its proper central position, as the pressure of the strings by this arrangement is rendered more perpendicular than it can possibly be when they have a tendency to form acute angles, as was the case formerly, from their being inserted much nearer together in the tail piece than at their divisions on the bridge. This improved construction of the tail piece is equally applicable to the tenor, violoncello, and double bass. A violin, fitted up on this plan, may be seen at Mr. Milhouse's Musical Warehouse, Oxford-street, London; but as your Magazine spreads its influence widely through the musical communities of the country, perhaps you will do me the favor to insert the annexed description.

The tail piece consists of ebony, of the usual thickness, at the part where the strings are inserted, but as there is a part to rest against the instrument, to prevent its being pulled forwards by the tension of the strings, this groove or angle occasions it to require additional thickness at the end that is fixed to the belly, and also to the hoop by the additional deal bracket before described. The improved tail piece, instead of being four inches and a half, as on the old construction, is only two inches and a half long, and an eighth of an inch, or a little more, wider, which allows the strings to be placed at a greater distance from each other, being more parallel to each other behind the bridge than formerly,

making their pressure to be more perpendicular on the bridge, and causing less friction on it during any alteration of the tension of the string in tuning, consequently the bridge is not so liable to be warped or pulled out of its proper situation. The part of the tail piece that extends beyond the violin, and that is to be glued to the small bracket of deal, is barely half an inch in width, so that the bracket does not project more than the button to which the tail piece was formerly fastened. The hole in the violin in which the button was fastened, should have a deal pin glued in its stead, and be cut off flush with the hoop; the deal bracket before described is to be glued over it, which not only hides this part, but gives great support to the tail piece, and prevents any unnecessary pressure on the belly of the instrument.

I feel confident that an orchestra with instruments fitted upon this principle, would require tuning but once in the course of a concert, provided the instruments were previously kept to concert pitch, and not strung with new strings, which must necessarily stretch; but on the old plan, when one string is tuned it affects the rest, the tail piece being a moveable lever, which inconvenience is removed by its being, according to my improved plan, a fixture; neither is it subject to be acted on by the occasional pressure of the chin. That part of the tail piece into which the strings are inserted, is to be the same distance from the belly as on the old plan, one extremity of the tail piece only being glued to the instrument; this part consists of an oval, of one inch and five eighths, by one inch. This oval is divided nearly in half by the groove; the largest division of the two is to be glued to the belly, with the linen or paper underneath; the remaining bare half-inch that projects beyond the instrument, the deal bracket is to be glued against.

Should you consider this communication worthy attention, and thereby be induced to insert it, you will oblige

Your obedient Servant,

THOMAS HOWELL.

## TO THE EDITOR.

SIR,

**I**N your last Number I was much pleased to find the subject of Cathedral Music treated in so clear and pleasing a manner by your correspondent, X. A. P. Very little attention (as he justly observes) has of late years been paid to the improvement of our cathedral duty, and what is certainly rather extraordinary, less has been done by composers for this branch of science than even by the singers. Several times I have thought of troubling you with an article on this subject, pointing out what I should conceive some improvement in the service: I have even had the temerity to *think* of recommending the non-performance of some of the very *old dry* services and anthems (my sacrilegious thoughts do not extend to productions by Gibbons or Purcell)—but I do say, that to people who have any ear for music, and who are in the habit of attending the different cathedrals, it must be tiresome in the extreme, especially if they are not profound contrapuntists, to hear the changes rung upon a certain set of Te Deums and Anthems, dull enough in themselves, but rendered intolerably so by diurnal repetition. I must however notice, that at the Chapel Royal some chants of Mr. S. Wesley's have lately been introduced, that are delightful for sound harmony and originality, and that Mr. Attwood has had performed some new commandments of his, which do the highest credit to his judgment and science; the construction of them is quite novel for this part of the service. This first response, "Lord have mercy," &c. is formed upon a canto fermo, in plain counterpoint of four parts; canto fermo in the treble. The next response (after the second commandment) the same canto fermo is given to the counter tenor, while the other parts are made to harmonize in plain counterpoint. The third response, the canto fermo is sung by the tenor: fourth response by the bass, with varied harmonies: the remaining responses are sometimes in the major mode, sometimes in the minor, and are most excellent and ingenious. Modulations are given that are rather difficult at times for the singers, but a thorough acquaintance with the plan would soon remove all doubts. These

are the kind of improvements so much wanted, and I trust will one day be made. With regard to that part of X. A. P.'s letter, which notices the salaries of the singers, a delicate subject undoubtedly to *hint* at, there is so ludicrous a story in Mace's Book, which bears so very appropriately upon these *inadequacies*, that I cannot refrain from extracting it for the amusement of your readers, as it has frequently made me laugh aloud on reading it—for quaint and biting humour, as an anecdote, it is not to be exceeded.

“ I have known a Rev. Dean of a quire (a very notable smart-spirited gentleman) egregiously baffled by one of the present clarks, who to my knowledge was more ignorant in the art of singing than a boy might be thought to be who had learned to sing but only one month, yet could make a shift to sing most of the common services and anthems, by long use and habit, with the rest pretty well, (as birds in cages *do use to whistle their old notes!*) Yet I say this Dean, being known by this bold confident dunce, clark (who you must know took himself to be a kind of pot wit) to have no skill at all in the art of musick—the Dean I say, upon a time after prayers coming out, and following this great jolly-boon-fellow, and, as he was pulling off his surplice, began to rebuke him sharply (and indeed very justly) for a gross absurdity committed by him in that very service time, by reason of his great, dunstical, insufficiency in singing of an anthem alone, in which he was so notoriously and ridiculously out, as caused all or most of the young people then present to burst out into laughter, to the great blemish of the church service and the dishonour of God (at that time and in that place.) But thus it fell out, in short, viz. that after the angry Dean had ruffled him soundly, in very smart language, so that he thought he had given him shame enough for his insufficiency and *duncery*, how think ye this blade came off? why most notably, and in such a manner as made all the standing by wonder and admire him, venting himself in these very words, (for I myself was both an eye and ear witness) with a most stern angry countenance and a vehement rattling voice, even so as he made the church *ring* withal, saying, Sir-r-r, (shaking his head) I'd ha' you to know I sing after the rate of so much a year, (naming his wages) and except ye mend my wages I am resolved never to sing *better* whilst I live Hark ye, gentlemen, was there



ever a more nicking piece of shrewd wit so suddenly shewed upon the occasion than this was? yea, or more notable and effective to the purpose, as ye shall hear by the sequel, for the choleric Dean was so fully and sufficiently answered, that turning immediately away from him, without one word more, he hasted out of the church, but never after found the least fault with this *jolly-brave* clark, who was tugg'd more than sufficiently by all the rest of the puny poor fellow clarks, for this his heroic vindication and wit."—*Musick's Monument, pages 26, 7.*

I am, dear Sir, your's,

F. W. H.

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## ON THE RISE AND PROGRESS OF THE BASSOON.

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**T**HE bassoon is derived from an obsolete wind instrument, called bombardino, which was formed of wood. It was played by a reed managed like the ancient shepherd's pipe. A species of case with a mouth-piece attached, was adapted to the instrument, into which the wind was blown. These instruments were in use about two hundred years since, and were of various dimensions. They took the four principal parts, soprano, alto, tenor, and bass. The body of the instrument was perforated, and the lower end was left open in a similar manner to a hautbois. It had seven holes, six for the fingers and one for the thumb, and several keys, and was very similar to the ancient bassoon or dolcian, except that it consisted of a single tube. There were six different species. The bombardone, an instrument five yards in length, on which account it was played by means of a crooked tube, (similar to the Es of a bassoon). There were two keys for the fingers and two for the thumbs; its compass was from F to F, three octaves. The next size, or common bombardino, had also four keys, and its compass extended three octaves from great C to C of the third octave.

The tenor or basset bombardò reached from G to G of the octave upon the base staff.

The nicolo had only one key, and its compass was from C to C of the octave above the base staff.

The bombardò piccolo took from G to D of the second octave above the base staff, and was played with one key.

The soprano was merely a common shepherd's pipe.

The account which Mersennus gives of these ancient instruments is as follows :—

The first has three keys, one on the left hand, naked, and two on the right, covered with boxes. A brazen tube at the upper end of the instrument has a mouth-piece at the extremity, by means whereof the instrument is inflated. At the upper end of the other pipe is a funnel (with two holes under it) which is moveable. The instrument, although apparently consisting of two tubes, is in effect one, the two being bound together with hoops of brass, and the cavities of each stopped with a peg, in such a manner that the sound may not escape till it arrives at the upper hole under the funnel, except when either of the holes short of it is unstopped.

The second instrument, by reason of its shortness called courtaut, was made of one cylindrical piece of wood, and had eleven holes. The courtaut has two boxes, which are concealed under a moveable box, into which the tube is inserted; there were holes in the tampons called by Mersennus, tetines, which, projecting from each side of the instrument, were for the fingers, and by being doubled were adapted for the use of either right or left handed persons. There were two holes on the opposite side of the instrument; the upper one for the egress of the wind after all the rest were stopped. There was a third instrument, which according to the Harm. Universelle des instrumens à vent, prop. 32, is similar to the first without the funnel.

The bassoon, according to Mersennus, was an instrument exceeding in magnitude all others of the fagot kind, to which it was the bass, and was therefore called the bassoon. There was another kind, called by Mersennus cervelat, which was inflated by means of a reed resembling a hautboy, but of a larger size. The cervelat itself was but five inches in height, and yet was capable of producing a sound equally grave with one of forty inches in

length. Within it were eight canals or ducts, answering to the number of holes in the lid or upper surface; these canals, it seems, had a communication with each other, and yet were affected by the stopping of those on the surface of the cylinder—some of them corresponding to one canal, and others to others, in the same manner as if all were reduced into one continued tube.\*

The bassoon now in use, consists of a perforated tube about eight feet long, corresponding in its dimensions with the principal pipe of an organ. To render it a more convenient instrument for the performer it is doubled, and is composed of four pieces, and to one of them is fixed a thin bent brass tube, which is called an Es. Upon the end of the Es is placed the reed through which the wind is blown. The bassoon is held with the right hand by the lower tube, which has on one side three holes for the fingers, one for the thumb, and two keys—the open F and the closed A. These keys are both touched by the little finger of the right hand. The other tube has three holes for the fingers of left hand. The adjoining tube contains the hole for the thumb of the left hand, which is never used without one or two of the adjoining keys—the deep D and the B, both managed by the thumb. There are also two other keys for that thumb—the high E and C. At the lower part of the adjoining tube is the key for the deep E, played by the little finger of the left hand.

The compass of the bassoon is three octaves. The first and part of the second octave is scarcely distinguishable from those of the violoncello: it is therefore generally in unison with it. Its tone is calculated to unite with those of other instruments, so as to be very efficient. Independently of this property, it has another very essential attribute—the close analogy it bears to the human voice. As an accompaniment to the voice it is most effective—particularly to a low tenor, to which it has a stronger affinity than any other. It has a very good effect in that peculiar

\* Stanesby (says Sir John Hawkins in a note) who was a diligent peruser both of Mersennus and Kircher, and in the making of instruments adhered as closely to the directions of the former as possible, constructed a short bassoon or cervelat, such a one as is above described, for the late Earl of Abercorn (then Lord Paisley), and a disciple of Dr. Pepusch, but it did not answer expectation.—By reason of its closeness, the interior parts imbibed and retained the moisture of the breath, the ducts dilated and broke; in short, the whole blew up.—*Vol.* 4.

kind of music, which the Germans denominate "Musique D'harmonie," composed for two clarionets, two horns, and two bassoons; they also employ it very advantageously as an accompaniment to arrangements for the harp. Three things should be particularly attended to respecting this instrument—first, the wood of which it is constructed—secondly, the quality of the reed which forms the mouth-piece—and lastly, the manner in which the reed is to be held in the mouth. The wood should be either box, ebony, or maple. Any other species will produce a dull sound, and render the instrument difficult to play upon, because the pores of the wood being too open, the wind will not pass with facility through the instrument: if made of too hard and dry a wood, its passage will be too rapid: the wood should therefore neither be too hard nor too tender. The maple is the only tree which unites all these requisites, and consequently is the most proper to make an instrument capable of producing the desired quality of tone. The exactitude of the bassoon, as well as of all wind instruments, depends upon the inner boring of the pieces and of the holes which communicate with the interior canal.

The instrument should also be of a certain thickness, especially in the two middle pieces—for when these are thin, as is the case after the wear of many years, the quality of the tone is lost, for as the wind passes through the pipe, the wood has not sufficient force to support the repercussion which is produced.

The reed is nearly as consequential in producing the right kind of tone as the quality of the wood—and although this part of the instrument appears the smallest, still it is one of those most essential to its perfection. The quality of the tone depends very much upon that of the reed—but as an invariable scale cannot be given for the formation of this part, care should be taken that the reed be neither too strong nor too weak; a reed very strong fatigues the player, requires too great a volume of wind, too strong a pressure of the lips, and produces a tone so hard, that it is rarely beautiful. Too feeble a reed, on the contrary, gives a meagre tone, deprives it of the roundness which is the characteristic of the bassoon, and renders the tone disagreeable.

The number of makers of the bassoon are very few, and they do not all equally succeed in the structure of these instruments,

because experience is the great instructor. The following is a list of most of the principal performers on this instrument, who have distinguished themselves in Europe :

Backofen Charles, a chamber musician at Durlach, was born at Nuremberg. He was an excellent performer.

Bart, a bassoon player of great renown, in the band of the Duke of Schwerin, at Ludwiglust, in 1772. In 1782 he was in the service of the Duke of Wirtemberg, and was considered one of the first masters of his instrument.

Batka Wenceslas, son of Laurent Batka, a director of church music at Prague, was born at Prague 14th October, 1747, and became musician of the chamber to the Bishop of Breslau, at Johannsburg. He was considered amongst the best tenor singers of his day, and was a good bassoonist.

Baumgarten, a virtuoso, who played very finely. He lived in London in 1784 and in 1786.

Belleville was in the band of the King of France, and was celebrated for the beauty of his expression. He died in 1750, and was considered the L'Ozi of his time.

Berthaud, one of the first composers of concertos for the bassoon. He replaced M. Ozi at the great theatre of Marseilles, where he resided in 1817.

Bezozzi Jerome, was born at Parma, in 1712. He was a pupil of his father. With his brother Alexander, who was a first-rate performer on the hautboy, he entered the service of the Court of Sardinia, in 1730. With the exception of a journey to Parma, and another to Paris, in 1730, at both which cities their performances met with immense applause, they constantly resided at Turin until their deaths, which occurred at very advanced age. Dr. Burney, in his "Present State of Music in Italy," states that he heard these performers. Their playing was distinguished by expression and delicacy, rather than by brilliancy of execution. At the period he alludes to, these artists were the one sixty and the other seventy.

Blaise, bassoon at the Theatre Italien at Paris. In 1759 he composed a charming comic opera, called *Isabella and Gertrude*, for the theatre of Favart, which M. Paccini re-set to music in 1808.

Blasius Frederic, the leader at the comic opera at Paris; a performer upon the violin, clarinet, flute, and bassoon. He

published, in 1796, a new method for the clarinet, and a discourse on instruments, the principles and theory of music. He composed sonatas, duets, trios, quartets, and concertos, for the violin, clarinet, and bassoon, and arranged as quartets for two violins, tenor and bass, the beautiful sonatas of Haydn for the piano forte. Besides the military music which he had printed, he arranged many operas, and, among others, *Il matrimonio segreto* of Cimarosa. The operas which he composed for the theatre Favart were successful for the time, but they did not live to be repeated.

Blavet N. a celebrated flutist and bassoon player. He was born at Besançon, in 1700, and came to Paris in 1723. He superintended the music of the Count de Clermont until his death, which took place in 1768. He left several beautiful morceaux, both vocal and instrumental. His theatrical compositions are, the ballet of *Jupiter Olympius*, and the *Fête of Cythera*.

Bohmer D. A. was born at Muskau, 9th May, 1709. He began at five years old to take lessons on the violin, of his father; but at the age of twelve, preferring the bassoon, he chose that instrument, and entered with his father, in 1726, into the service of the Count Schenach Carolath, who took so much interest in Bohmer, that he sent him to Berlin to take lessons on the bassoon of the celebrated Gutfosky, that he might perfect himself under that great artist. After the death his father he entered the band of the Duke of Saxe Gotha, where he remained for the rest of his life, universally esteemed. He died in 1786.

Braun Adam Hervie, a celebrated bassoon player in the chapel of the Elector of Hesse, in 1782.

Bruni Charles, brother to the violinist and composer of the same name, and his pupil. He was born at Coni, in 1761, and was a distinguished artist, not only on the violin, but also on the bassoon. After he had been in the chapel of the King of Sardinia, he became principal second violin at the theatre of Monsieur. He was about 10 years ago principal violin at the theatre of Coni.

Caupeck — was born in Bohemia, and in 1740 was a bassoon player of eminence in the chapel of Wintzbourg, in 1740.

Czerwenka —, a performer on the bassoon, in the service of Prince Esterhazy, in Hungary. He excited great admiration by his talents during his travels.

Delcambre Thomas, pupil of M. Ozi, professor of the bassoon

at the conservatory of France, and member of the orchestra at the opera. At some concerts, at the Feydeau, in 1794, he executed some concerted symphonies of Devienne's, with M. Hugnot, Frederic and Charles Duvernoy.

Eichner Ernest, a bassoon player of the first rank. He possessed extraordinary skill on his instrument, to which he added the quality of a composer, and was remarkable for his prodigious fertility of imagination, and for the great purity of his style. He was first leader of the concert in the service of the Duke de Deux Ponts, and published, in 1770, his first symphonies, which were engraved at Paris. Having many times requested his dismissal without being able to obtain it, he finally departed clandestinely. They sent after him, but he had the good fortune not to be encountered. He came to England, where he excited much admiration, and obtained a recompense due to his merits. He quitted England in 1773, and entered the service of the Prince Royal of Prussia, at Potsdam, in whose service he consecrated the rest of his days to composition, and to the instruction of his pupils. Among these were Knoblauch and Mast. Eichner died at the beginning of the year 1777. The works he composed were for all instruments. They were published in England, France, Holland, and Germany, and are esteemed highly. They were distinguished by their melody, as much as by the extraordinary purity of their composition, and by their great fertility; they consisted of symphonies, quartets, trios, and solos. They formed eighteen operas, for the most part of six pieces each.

Gebauer Francois René was born at Versailles, in 1775. He was bassoonist to the Imperial Academy of Music, and musician of the chapel to the Emperor Napoleon, member of the society of the Sons of Apollo, and with his elder brother, professor of the conservatory for seven years. He was dismissed on the reduction of this establishment, because he was the junior of M. M. Ozi and Delcambre. He possessed a brilliant and rapid execution on the bassoon. His productions are fifty in number, and consist of symphonies, concertantes, quartets, trios, duos, sonatas, studios, capriccios, airs with variations for all instruments, and they have acquired for him a great reputation as a composer.

Gehring Jean Guillaume became master of the Chapel of Rudolstadt, after the death of Gebel. He was considered an excel-

lent performer on the bassoon, but he gave up the instrument in 1790, on account of his age.

Geyer Jean Louis was born at Untersiemau, in Cobourg, 23th January, 1695. He studied music under Zwickern, musician in the village of Cobourg. In 1715 he came to the Court of Meiningen. The Duke Antoine Ulric took him to Vienna, where for five years he received lessons of Jean Jaques Frederick, premier bassoonist of the Emperor's Chapel. In 1734 he entered the service of the Duke of Weimar, and afterwards became one of the Duke of Meiningen's band.

Grossi was a celebrated performer and the master of Osterod, the hautbois player.

Hoog held the first rank as a bassoon player in London, in 1783.

Holmes was of the greatest reputation: he was principal bassoon at the Concert of Antient Music in London, where he was celebrated for his beautiful obligato accompaniment of the voice. He died about 1822.

Knoblauch Jean Christophe was musician of the chamber and bassoonist to the King of Prussia, at Berlin, in 1788, and was born at Potsdam, in 1744. In 1781 he was in the service of the Margrave of Schwedt. He was instructed by the celebrated Eichner, and played with considerable facility upon his instrument.

Kuchler Jean, principal bassoon player to the Elector of Cologne, at Bonne, in 1780. He was known for his great skill on his instrument, as well as by his talents as a composer. He published at Paris eighteen quartets for different instruments—two symphonies with the bassoon obligato—a concerto and six duets for the violin; and he wrote a petit opera, called *Arakia*.

Kunzen Godferoi was musician of the chamber and bassoonist at the chapel of the Duke of Mecklenburg Schwerin, in 1790, and had been for twenty years in the service of that Prince. He was esteemed for his great facility on his instrument, as well as for his compositions. Among them was a double concerto for the bassoon and violin.

Lampe, a musician and composer, was born in Germany, and settled in England. He arrived in London in 1725; he had studied at Helmstadt, and engaged himself on his landing to perform in the orchestra of the opera. He played on the bassoon, but less



as a solo performer than as a ripienist. It was for him that Handel made, in 1727, a bassoon, six feet in length, which remained in the store-room for instruments of the opera until the commemoration of Handel in 1784, when Ashley played upon it for the first time. Lampe is known as the composer of the *Dragon of Wantley—Amalie*, performed in 1732—and *Roger and Jean*, in 1739: he also wrote a quarto volume on the manner of teaching thorough bass. He died in the July of 1751, of a fever, at the age of 59.

Maertz was known in 1782 as a skilful performer on the bassoon—also by many solos, trios, and concertos for that instrument, which are retained in manuscript.

Mackintosh, principal at the King's Theatre of London, is now living, and possesses considerable talent.

Marliere, a most excellent bassoon player, who died at an early age. He lived in the present century.

Mast, musician of the chamber to the Prince of Prussia, in 1779. He is cited as being one of the best performers of his day, and was the pupil of Eichner.

Michel Christophe, bassoonist and musician to the Court of Berlin, was born at Helse, near Cassel, in 1752, and was accounted an excellent performer on that instrument.

Ozi Francois was born at Montpellier, in 1750. He was employed in several orchestras; he published many works for the instrument. After some years he entirely quitted the profession for that of a seller of music, and in this situation he took part in the Magazine which bore his name.

Pfëiffer Francis Antoine, an excellent performer. In 1792 he was a musician in the chapel of the Duke de Mecklenburg, at Ludwiglust. He afterwards passed to the chapel of the Elector of Mentz: here he began to apply himself to the bassoon. In 1783 he entered into the service of the Duke of Mecklenburg as first bassoon. There are extant many concertos, symphonies, and quartets of his composition in manuscript.

Michael D. Philidor, brother of the great composer of that name, was an excellent player, and printed several works, which he dedicated to Louis 14th.

Retzel Antoine was born at Brunswick, in 1724, where his father occupied the place of singer. In 1746 he sung at the

opera, but afterwards applied himself to the bassoon. He was a composer of chants and of instrumental music. These works are written in the style of Graun. He returned to Strelitz, where he married a singer, a pupil of the celebrated Astrua. After this he passed to the service of the Duke of Holstein, in the capacity of master of the chapel. In 1763 he composed a grand cantata for the chapel of Sonderhausen, which was performed at a fête on the birth-day of the Prince of Swartzburg. There are by him six sonatas, in three parts, for the violin or flute, engraved at Amsterdam; also many cantatas for the church, concertos for the violin, oboe symphonies, &c. &c. in manuscript.

Richter Jean Frederick was born at Berlin, in 1789. He was bassoonist at the chapel of the Margrave Charles, at Berlin, in 1754, and was at first musician of the chamber to the Queen mother, who granted him a pension for life.

Ritter George Wenceslaus, since 1768, in the chapel of the King of Prussia; he was, previous to this time, musician of the chamber at the chapel at Manheim, and also of Munich.

Rosclaub has been brought into notice since 1783 by different concertos for the bassoon, and several others, single and double, for the horn; they are in manuscript.

Rosenkron Nicholas, a distinguished player on the bassoon at Nuremburg. He was born in Laponia, and came in 1769 to Nuremburg, with his son Jena Daniel, then twelve years of age, who exhibited great promise on the violin, and acquired much reputation.

Schröder Jean Adam, Musician of the chamber and of the chapel of the Duke of Mecklenburg Schwerin, was born at Sonderhausen in 1712. He was distinguished for performing concertos on the flute and bassoon. He died at Schwerin in 1770.

Schwarz André Gottlor, a musician of the chamber in the chapel of the Margrave of Anspach, and a most distinguished master of the bassoon. He was born at Leipsic in 1743. M. Muller, musician to the Court of Carlsruhe was his instructor. During the seven years war he was an oboe player, and served all the campaigns in that quality. In 1770 he came to Stutgard, where he was under the direction of Jomelli. In 1783 he entered the chapel of Anspach, and made, with the leave of his Prince, in 1789, a voyage to Russia and England. He arrived in England

in 1784, at the very period Lord Abington was establishing his concerts. He was engaged by that Nobleman in the quality of principal bassoon for the whole winter. Zoffani took a portrait at this time of Schwarz and Jæver, playing a duet. There is extant a concerto and a solo for the bassoon by this performer, but they are in manuscript.

Schwenke was a distinguished master of the bassoon. He formerly resided at Hanover, but in 1790 he came to Amsterdam, in the quality of musician to the Magistrates of that city.

Steiner was in 1738 musician of the chamber to the King of Denmark, at Copenhagen. He afterwards followed the Swedish Ambassador to Paris, where he had the honor of being presented to the King. While in that suite he gave some concerts with great success in some of the towns in Holland. At Bremen his facility as a bassoon player was so highly esteemed, that the magistrates gave a superb banquet in honor of his abilities. Notwithstanding this success he was obliged to return to Copenhagen.

Suhl was known by several manuscript symphonies and solos for the hautbois and bassoon.

Timmermann published some concertos and several solos and trios for the bassoon and violin.

Weisse, in 1788, was bassoonist of the Chapel Royal of Prussia, at Berlin. Meussel, in his lexicon, mentions him as a distinguished performer on that instrument.

Zahn was a native of Rotembourg sur le Tauber, in Franconia. In 1761 he was summoned to the Imperial Chapel at St. Petersburg as first bassoonist. After living in that capital twenty years he returned to his native country, and died in 1790.

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## MUSIC AS IT AFFECTS THE INHABITANTS OF NORTHERN EUROPE.

(Translated from *La Vie de Rossini.*)

**MUSIC** is murdered by prudence; the more passion there is in the national character, the less the people will be governed by reason and reflection; the more they will love music.

The Frenchman is fickle and lively, but he is much occupied; all paths are open to his ambition; and the rich man lives on his rents. The Frenchman loves military glory as well as letters; the name of Marengo is as celebrated as that of Voltaire throughout Europe. In the world, that is in the society of three persons, he looks to his vanity, whether it be with a view to prepare for himself triumphs or to avoid evils. He passes his time in the most serious manner possible, dreaming on the probable success of a *calembourg*, and reflection and prudence never abandon him; even at the height of his gaiety he never yields entirely to the seductions of the moment, at the risk of any thing that may commit him. He is very agreeable in society, but society has now become his most important business. The French are the most animated and pleasant, and until now they have been the least musical people in the world.

The Italian full of passion, the German always carried on by his wandering imagination, are on the contrary people born expressly for the illusions which are raised by a duet of Rossini, or a charming air of Paisiello. The difference between their music is this, a cold climate having given the German the grosser organs, his music is the most noisy. The same cold in his forests and the want of wine, having deprived him of voice, and his hereditary feudal Government having endued him with unwearying patience, it is by instrumental music that he seeks to be made to feel. The Italian believes in God when any thing frightens him, and he always tries to deceive, because he finds himself constantly oppressed by the most unremitting and implacable tyranny. The German on the contrary never deceives, and believes every thing,

and the more he reasons the more firmly he believes that M. de G. the first Civilian of Germany, has seen ghosts in his castle. The German has inherited since Tacitus an incredible quantity of faith; thus every German before marriage courts his wife for three or four years in a public manner. If this were the case in France there would be no marriages; in Germany they are seldom given up. A girl of the higher classes takes her lover seriously to task if he does not believe in the magical balls of the "Freyschutz." The Count de W\*\*\*, a very distinguished young Diplomatist, and an extremely handsome man, related in my presence, that he and his brother, about the age of seventeen, never failed to watch yearly on the night of the 9th of November, and to go the next morning to a certain valley in Hartz to cast the magic balls, their heads being crowned with ivy, and performing all the ceremonies enjoined by the tradition. They were afterwards quite astonished when they missed shooting a bear in the forest of Nordheim at six hundred paces distant, and yet, added the amiable Count de W\*\*\*, smiling, I am not more foolish than others.

The Englishman is saddened by his bible. His Bishops and his Lords have forbidden him, since Locke wrote, to have any thing to do with logic. Whenever the interesting discovery of some sublime theory is mentioned to him, he answers "of what use will it be to me to-day." He must have practical utility, and even that immediately. Constrained by necessity to work incessantly, to avoid starving and nakedness, the people of that class, where mind is to be found, have not a moment to give to the arts; from hence arise great disadvantages.

The young people of Italy and Germany, on the contrary, pass all their youth in making love, and even those who work the most are very little confined, if we compare their light occupations, never extending beyond the morning, to the hard and barbarous labour which, thanks to the aristocracy and Mr. Pitt, weighs down the poor English during twelve hours of the day. But the Englishman is reserved to the highest degree. It is from this passive quality, the child of aristocracy and puritanism, that a great part of his love for music springs. The fear of committing himself causes a young Englishman never to speak of his emotions. This discretion, the consequence of an overweening self-love, is of

advantage in music; he takes it for his constant, and often uses it for the expression of his most secret feelings.

It is sufficient to see the Beggar's Opera, or to hear Miss Stephens, or the celebrated Thomas Moore sing, to determine that the Englishman possesses great sensibility and love for music. This disposition appears to me to be still more marked in Scotland. It is because the Scotchman has more imagination, which arises in some measure from the inaction of the long winter evenings incident to the climate of his country.

Here we return to the forced leisure of poor Italy. Forced leisure, occupied by the imagination, is always necessary to music. Arriving for the first time in Scotland, I disembarked at Inverness; accidentally the funeral ceremonies of the Highlanders were immediately presented to my sight, in which the cries of the old women were united in chorus. I instantly said, this people must be musical. The next day, in passing through the villages, I heard music on all sides; it certainly was not Italian music; it was better as Scotch—it was music born in Scotland—it was original. I do not doubt that if Scotland, instead of being poor had been a rich country, and fate had made Edinburgh like Petersburg, the residence of a powerful Sovereign, and the place of resort of an unoccupied and opulent nobility, the natural fountain of music, springing among the broken rocks of old Caledonia, would have been sought out, purified, and wrought to a degree of ideal perfection, and that we should one day speak of Scotch music as we do now of German. The country which has produced the dark and affecting imagery of Ossian, and the "*Tales of my Landlord*"—the country which prides itself on Robert Burns might decidedly give to Europe a Haydn or a Mozart. Burns was more than half a musician. But let us follow for a moment the history of Haydn's youth, and remember Burns dying in distress, and the brandy which he drank to forget it. If Haydn had not even in his childhood met with three or four rich protectors, and a noble institution, (the Pension for the Children of the choir of St. Etienne) the finest harmonist of Germany, would have been only a poor cartwright of Rohrau, in Hungary. The Prince Esterhazy heard Haydn, and took him into his orchestra; for a Hungarian Prince is quite a different sort of person to a fat English peer, who rusticates in the environs of London. Continue

the account of Prince Esterhazy and Haydn, and nothing is more astonishing than the difference between the destinies of Haydn and Burns; not even the ridiculous statue just elevated to the latter. It is now twenty years since the most disgusting varnish of hypocrisy has spread, like a leprosy, over the manners of the two most civilized countries in the world. With us, every one, from the sub-prefect to the minister, thinking himself obliged to play a subordinate part in the comedy of life, laughs at the tricks of his superiors. A man who has a pension of a thousand crowns admires the lithography of the coin as much as the inventor of it pleases. Hypocrisy is chasing away all natural manner and gaiety from France. As to England, I shall quote a passage from one of her greatest poets—"The cant which is the crying sin of this double dealing and false speaking time of selfish spoilers." French hypocrisy has already destroyed painting; can it embrace music in its serpent-like folds? There is nothing voluntary in the hypocrisy of an Italian. Danger is always so close, that hypocrisy being no more than prudence, is scarcely more degrading.



### SCHOOLS OF ROME AND BOLOGNA.



**T**HE School of Naples, the history of which formed the subject of a series of papers in former volumes, although the highest nursery of the art in Italy, has not been without its competitors, nay, even rivals in the other Italian schools, though it has never been excelled in the production and cultivation of musical talent. Next in rank stands the Roman school, whose productions however are of a totally different character to those of the Neapolitan. They naturally appear shaded with those solemn tints which pervade the country inhabited by their composers, displaying nevertheless those which express the deeper passions of the soul, and which render melody the faithful interpreter of the feelings of man.

It is indeed to be expected that in Rome, the true capital of Italy and the great metropolis of the Christian religion, where music is principally cultivated as a means of adding to the pomp and embellishment of that religion, it should in some degree partake of its pure and sacred character. Purity and simplicity are in truth the peculiar attributes of the Roman school, and its masters are chiefly celebrated for counterpoint and what is commonly called church music. Compared with Naples, the Roman school may at least boast precedency as to the length of time which it has been established, for it was here that the ark of melody was sheltered after its wreck, in common with that of the other arts, in its stormy passage from the early to the middle ages; here, incorporated with religion itself, it became the object of the care of the vast geniuses of Ambrose and Gregory, and many of the early composers had written in Rome before any promise had yet been shewn of the rich harvest afterwards gathered in Naples.

The records of the pontifical chapel at Rome were destroyed at the burning of that city by the army of Charles the Fifth, in 1527; and until the time of Palestrina the names of singers and composers had been kept with so little regularity, that very slight information concerning his predecessors has been gained: yet, although Palestrina rose like the sun, to disperse the clouds of night which had so long enveloped music, other, though less dazzling luminaries had shone during that night, of whom we have still some traces left. Before his time, Spaniards and Netherlanders were employed with Italians to compose and sing in the Pope's chapel: among the latter were (as *maestri di capella*) Lodovico Magnasco da Santa Fiora, afterwards Bishop of Assisi, Carlo d'Argentilly, some of whose compositions are still preserved in the Vatican; and Simone Bartolini Perugino, who was sent at the head of eight singers to the Council of Trent, in 1545.

Giovanni Animucca, who was *maestro di capella* at St. Peter's, in 1569, was born at Florence at the commencement of the 16th century, was very celebrated as a composer and as an extremely moral man: he was the friend of St. Filippo Neri, who first made use of music as a means of drawing persons to hear his pious discourses or orations at the "Chiesa Nuova," on a Sunday evening; from whence is derived the word *Oratorio*, formerly applied to dramas, or mysteries and moralities in music. Animucca was



the first who composed laudi, or hymns in parts, which were sung at these performances, occasionally admitting of a solo for a favorite singer.—These hymns were at length worked up into complete dramas. Among the compositions of this master, his madrigals and motetts, of four and five parts, published at Venice in 1548, and his masses, at Rome in 1567, are the most celebrated.

Giovanni Perluigi da Palestrina was born in the year 1529, at Palestrina, the Præneste of the ancients: he is stated by most of the old Italian writers to have been the pupil of Gaudio Mell, a Fleming.—This however has been understood by later authors as meaning Claude Goudimel, a native of Franche Comté, who first set the psalms, translated by Clement Marot and Theodore Bess, to music, and who was slain in the massacre of St. Bartholomew, in the year 1572. The reason for this difference of opinion is, that no composer of the former name has been discovered to have visited Rome during the life of Palestrina, nor is he stated by historians to have ever left his native country for Flanders or Franche Comté. It is however of no consequence to our present design to discover the master of this extraordinary composer, who, if he did not himself lay the foundations, decidedly established the fame of the Roman school in one species of composition. After having already distinguished himself as a composer, Palestrina was admitted into the Pope's chapel in 1555; in 1562, at the age of 33, he became maestro di capella of "Santa Maria Maggiore," and upon the death of Annracca, in 1571, he obtained a similar appointment at St. Peter's. He died at the age of 65, on the second of February, 1594, and the following account of his funeral is preserved in the register of the pontifical chapel: "February 2, 1594—This morning died the most excellent musician, Signor Giovanni Pierleisci, our dear companion and maestro di capella of St. Peter's church, whither his funeral was attended, not only by all the musicians of Rome, but by an infinite concourse of people, when *Libera me Domine* was sung by the whole college." The musicians in Rome before the time of Palestrina had been rapidly trampling down the simple rules and limits of the early masters, and were retrograding from perfection, towards a style of mannerism and insipidity, very little according with the expressive purity of melody and harmony which ought to be the distinguishing characteristics of sacred music. The French and Flem-

ings who assisted in singing and composing for the Pope's chapel, almost immediately before the time of Palestrina, had introduced a system of intricate fugues and canons, failing both in taste and expression, the true attributes of this, and almost every other species of musical composition. The style of Palestrina was directly opposed to the one we have just described, and which was then so much in vogue: it was as simple as that of his competitors was overcharged; as natural as their's was artificial, as elegant as their's was trivial and ungraceful. He always wrote in conformity to the strictest rules of art, and it was by bearing this salutary yoke that his melody became sweeter and purer. The peculiar characteristics of his style were precision and clearness in the observation of the rules of harmony, grace and truth in expression, with pure taste and the noblest simplicity in modulation. His style was adopted by all the Italian schools, and in Rome any composition of that kind was distinguished by the title of "Alla Palestrina." Naples herself designated him "The Patriarch of Melody." The following are among the most celebrated of his works:

The famous *Missa Papæ Marcelli*, so called from the name of the Pope, for whom he composed it. Published at Rome 1567.\* Twelve volumes of masses for four, five, and six voices, written at the age of twenty-five. Two volumes of motetta for four voices; two volumes of madrigals for five voices; two others for four voices; hymns for the whole Christian year, for four, five, and six voices; two books of offertorys for five voices. Magnificat. A book of Litanies for four voices, and another book of masses. The composer who succeeded to the place, as well as to the glory of Palestrina, was at once his countryman, his disciple, and his friend. Giovanni Maria Nanino was born at Vallerano, a small town in the Roman states, about the middle of the 16th century. He commenced his musical studies under the superintendance of a Flemish contrapastist, whose style however he did not adopt. He entered the Pontifical chapel as a tenor singer in 1577. It must have been about this time that he became so intimate with Palestrina. They established a school together at Rome, where several future great composers received their musical education,

\* See vol. 3, p. 86.

among these were Bernadino Nanino, the younger brother, (or as some say) the nephew of Giovanni Maria, and Antonio Cifra. This school was chiefly under the direction of Nanino, as Palestrina, was so absorbed in his more serious studies, as to be prevented from visiting it often, and then it was only to solve those difficulties which stopped the progress of the students, or to settle the learned disputes of professors, who in great numbers attended the lectures there.

Nanino was considered by the Romans as one of the most learned composers of his time. He became maestro di capella, at Santa Maria Maggiore, and though his compositions are now very scarce, yet those which are preserved are very good.

Bernadino Nanino, has been recorded by literati as a very extraordinary writer, joining an inventive and perfectly original style to a thorough knowledge of harmony; indeed the two Nanini may be placed very high among the founders of the Roman school.

Felice Anerio, born at Rome, was a pupil of the elder Nanino, and is said by Adami to have succeeded Palestrina as maestro di capella in the Pope's chapel. He was an excellent contrapuntist, and many of his compositions were preserved for daily use there. He published madrigals for six voices at Antwerp, in 1599, which are written in a pleasing and easy manner; and canzonets for four voices, at Frankfort, in 1610; the poetry of which are the remains of the interesting romances of the ancient troubadours and minstrels.

Antonio Cifra, born at the same place, and about the same time, and educated at the same school as the last-mentioned composer; was placed successively at the head of the different chapels of Rome, was maestro di capella to the Archduke Charles of Austria, and ultimately to the chapel of Loretto, where he ended his days. His church compositions are excellent of their kind. His style is correct, elegant, and easy in as high a degree as the pedantry of the old canto fermo (hardly yet abolished) would allow of. Among his works (which are very numerous) is one published at Venice 1620, containing metetts and psalms for twelve voices, "a tre Cori;" Martini has also preserved a celebrated *Agnus Dei*, from one of his masses for seven voices,\* in his

\* "In this movement it is contrived that two of the parts are in perpetual canon, alla Roverscia, while the other five parts are in close, but free fugue.

“*Saggio di contrapunto.*” This composer, however great in his writings for the church, did not succeed at all in secular music. He published a work at Venice, in 1614, entitled “*Scherzi, ed Arie a una, due, tre, e quattro Voci per cantar nel Clavicembalo, Chitarone b altro simile Istromento.*” These airs contain scarcely any but uncouth and inelegant passages; very little taste is displayed, and they approach rather more to the character of recitative than air. Indeed here Cifra appears to have lost all his power, and we no longer recognize the great master.

The composer who succeeded to the renown of Cifra was Ruggiero Giovanelli, who was born at Velletri, the ancient capital of the Volscians, and situated about a day's journey from Rome. Giovanelli appears not to have studied in the school of Palestrina, but still he was educated according to his rules, and his compositions are in his style, then so universally adopted. He was first a singer in the Pontifical chapel, afterwards he became maestro di capella at the chapel of San Luigi, and at length was elected as the successor of Palestrina in that situation in the Pope's chapel. Here he entirely laid aside the occupation of singer, which seems formerly to have been very much blended with that of composer. His works, which consist of motetts, psalms, madrigals, and masses, are composed, as we have before observed, in the style of Palestrina; and as in this early stage of harmony, the imagination had scarcely freed itself from the fetters of the strict rules of early counterpoint, little variety could be found in the works of contemporary writers. But in the “*Studii of Palestrina,*” a manuscript, procured at Rome by Dr. Burney, containing chants by the great composers of his time, are some, by Giovanelli, of much merit.

Alphonso della Viola was born at Ferrara at the commencement of the 16th century. It is allowed by all writers that he was the first composer who united music and declamation; but though they have yielded to him the honour of this invention, little more than the titles of his works have been preserved, which are however sufficient to prove his celebrity, when he first grati-

The subject of this inverted canon is an ancient chant of the church to the Advent hymn. The answer is made in the sixth above the subject in precisely the same intervals in “*Nota contrario.*” This composition displays great skill and the most astonishing perseverance.”—*Burney, vol. 3, p. 200.*

fied the public taste by the happy alliance of recitative and air, without which an opera would only be a kind of musical confusion, and but a poor interpreter of the passions. His first attempt at composition was a tragedy of Cinthio's, which he set to music; afterwards he produced "*Arethusa*," "*Lo Sfortunato*," and "*Il Sacrificio*," which seems to be from its name an oratorio, though the invention of this species of composition is generally fixed at a later date. The name of Della Viola is almost equally great in sacred music as in profane, having given the highest eclat to the pontificate of Paul the Third.

Alessandro Romano, so named from being born in the city of Rome, was very much celebrated for his surprising talent on the violin, and was admitted, whilst very young, into the Pope's chapel: he did not however confine himself solely to this branch of his art, but soon after commenced his career as a composer, and struck out for himself a style as original as it was learned and majestic. He composed chants for four and five voices, which combine at the same time the greatest richness of harmony with the most exquisite purity and sweetness of melody. Romano continued long in the Pope's chapel, adding lustre, by the suavity and beauty of his music, to the pomp of his religion, in those magnificent ceremonies with which the Capital of Christianity loves to honour it. At length, after having merited much from his country, seduced by that religion, the power of which he had so greatly contributed to extend, Alessandro became a monk, taking the name of Julius Cæsar, a name suiting a conqueror much better than a humble servant of God.

The birth-place of Rossi, the composer next in succession, is unknown; but it is most probable that he belonged to the Roman school, as in 1530 he became master of the chapel at Loretto. Emilio Rossi did not gain his celebrity by dramatic music, then in its infancy: he confined himself entirely to compositions for the church, in which he attained such perfection that he became one of the finest contrapuntists of his time. Fugues and their different classes, as to species, were but then just invented: Rossi took advantage of this discovery, and applying himself eagerly to it, he modified, extended, and at length perfected it to such a degree as fully to merit the fame and praise which he obtained. His productions enrich the musical stores of the Vatican, and are very

highly thought of. It very rarely happens that genius, like riches or titles, is hereditary, but sometimes, as in the present instance, we meet with some families where talent appears to be naturalized, like certain beautiful plants which prosper in a particular soil.

Luigi Rossi, born towards the end of the 16th century, early displayed such brilliant powers, that he was named "Il Divino" by his countrymen. The celebrated Carissimi also appeared at this time in the horizon of the musical hemisphere, whose talents were no less shining than those of Luigi; and thus it seemed as if chance favoured at this moment the perfection of harmony and melody in the combined labours of these two great men, who, after Palestrina, carried good music to perfection. Luigi Rossi did not acquire more fame in dramatic than in sacred music; he was also equally successful in his compositions for the chamber; thus combining the finest powers of invention in three styles, differing in every respect from each other. The productions of Palestrina and Della Viola were his models, and his compositions are cherished to this day by the lovers of harmony, though they are now scarce. The epithet of "Divino," bestowed on him by his countrymen, was perhaps the blind though certainly the sincere homage of enthusiasm. Nevertheless, to be the rival of Carissimi he must have possessed considerable talent, both as a musician and a composer.

The next composer of whom we shall speak, is the universally and justly celebrated Carissimi himself. Authors are not determined as to the precise year of his birth, but it was somewhere about the end of the 16th century, as he was created in 1609 master of the Pope's chapel, and he is then represented to have been still in his youth. Carissimi's first task was the organization or rather the perfecting of recitative, invented first by Peri at Florence, and Monteverde at Milan, and without which dramatic music could not have attained its present lustre, and perhaps would not even have continued in existence. At this period recitative was only in its infancy, and possessed but an imperfect form. Carissimi imparted to it a nobler and more graceful style, rendering it at the same time melodious and expressive. His method was every where adopted, and recitative as it is at this day, is the produce of his genius. Not content with having thus successfully attained this desirable object, Carissimi next applied himself to

another labour, not less difficult perhaps, though less interesting. He observed that the base, the foundation on which the whole of a musical composition rests, was made, as it was then used, to move without melody or expression, and was confined to dull passages, without design or energy: Our great composer however took from it its usual heavy and monotonous character, made use of it in varied and elegant passages, and in his own works imparted to it a variety and strength which it has ever since retained. The attention of Carissimi was next turned to sacred music, and the church as well as the theatre has been enriched by his inventions and compositions. Until this epoch, instruments had never been used to accompany the motetts, which had been performed in the choirs without obligato accompaniment, as in the early days of the introduction of music into the church, when the plain chant formed the only species of melody used. Carissimi was the first to make use of instrumental accompaniment in sacred music, to which invention he added that of the cantata: he thus enriched both sources of music. In sacred, it was of the same kind as that now called the anthem, and differed only from the dramatic cantata in the absence of recitative. The two most celebrated works of this master are both on religious subjects: they are entitled "*Jeptha*," and "*The Judgment of Solomon*." Carissimi was as great an instructor as a composer. The immortal Scarlatti, the founder of the Neapolitan school, was his pupil; also Bononcini, one of the most celebrated masters of the school of Lombardy; Bassani, one of the most profound scholars of the Venetian school; and Cesti, one of his most worthy successors in his own. Thus Carissimi formed the most celebrated masters of three of the noblest schools in Italy. What higher testimony can be added to the brilliant reputation of this extraordinary teacher and composer.

Jules Cassino, the next composer in date to Carissimi, has left us but few materials of which to form his history: the fame of his reputation has reached us, but his works, though declared by musical writers to have been classical and correct, have been forgotten or neglected in the rapid and extensive progress of art. Cassino was the scholar of "*Scipione della Palla*," and was a very learned contrapuntist: he however quitted his own country, and went into Tuscany to the court of the Medici, who, as is well

known, were so fond of assembling round them all that were great in art or possessed of brilliant talents. Here Cassino formed a strict friendship with Peri, the great Tuscan composer. No jealousy or envy interrupted this intimacy, but, united for the general benefit of their art, these two great men, by their combined efforts, perfected the old Tuscan school, or rather established a new one. Cassino remained at the court of the Medici, it is generally supposed, till his death.

Gregorio Allegri, born at the commencement of the 17th century at Rome, was of the same family as the celebrated painter Coreggio, and like him possessed that exquisite sensibility so finely displayed in his works, and applied it with almost equal success in his own compositions.

Allegri was the disciple of Nanino, and was at first a singer in the Pontifical Chapel; he became afterwards one of the greatest composers of the Roman School. His studies were entirely confined to sacred composition, and he was at once the inventor of a species, and a piece of sacred music, both of which are in use at the present day.

The celebrated *Miserere*, which bears his name, was the first successful adaptation of these words, after it had been vainly attempted for more than a hundred years by celebrated composers. The composition itself consists only of a few well modulated notes, the same music being many times repeated to different words—but the singers of the Pope's Chapel have obtained from tradition certain customs, expressions, and graces of convention, which produce the most wonderful effects, added to which, the ceremonies used during its performance are so awful and imposing, that they probably assist very much in the effect.

Ever since its composition it has been performed yearly—twice during the holy week, in the Pontifical Chapel, for which it was composed—and at one time it was held in such veneration that it was imagined ex-communication would be the consequence of an attempt to transcribe it. The following anecdote, copied from Dr. Burney's "State of Music in France and Italy," will shew how very necessary a studied performance was to its success:

"The Emperor Leopold the first, not only a lover and patron of music, but a good composer himself, ordered his ambassador, at Rome, to entreat the Pope to permit him to have a copy of the



celebrated *Miserere* of *Allegri*, for the use of the Imperial chapel at Vienna; which being granted, a copy was made by the *Signor Maestro* of the Pope's chapel, and sent to the Emperor, who had then in his service some of the first singers of the age; but, notwithstanding the abilities of the performers, this composition was so far from answering the expectations of the Emperor and his court, in the execution, that he concluded the Pope's *Maestro di Capella*, in order to keep it a mystery, had put a trick upon him, and sent him another composition. Upon which, in great wrath, he sent an express to his Holiness, with a complaint against the *Maestro di Capella*, which occasioned his immediate disgrace, and dismissal from the service of the papal chapel; and in so great a degree was the Pope offended, at the supposed imposition of his composer, that, for a long time, he would neither see him, or hear his defence; however, at length, the poor man got one of the cardinals to plead his cause, and to acquaint his Holiness, that the style of singing in his chapel, particularly in performing the *Miserere*, was such as could not be expressed by notes, nor taught or transmitted to any other place, but by example; for which reason the piece in question, though faithfully transcribed, must fail in its effect, when performed elsewhere. His Holiness did not understand music, and could hardly comprehend how the same notes should sound so differently in different places: however, he ordered his *Maestro di Capella* to write down his defence, in order to be sent to Vienna, which was done; and the Emperor, seeing no other way of gratifying his wishes with respect to this composition, begged of the Pope, that some of the musicians in the service of his Holiness, might be sent to Vienna, to instruct those in the service of his chapel how to perform the *Miserere* of *Allegri*, in the same expressive manner as in the Sistine chapel at Rome, which was granted. But, before they arrived, a war broke out with the Turks, which called the Emperor from Vienna."

Until the time of Mozart, this copy for the Emperor was the only one ever taken of the *Miserere*, but he, by a wonderful effort of memory, wrote it down, after having heard it performed only two or three times. Since that period, Dr. Burney obtained two copies of it while in Italy—one from the Padre Martini, who possessed one himself, and the other from Signor Santarelli.

We shall next turn to the composers of Ferrara, in the Roman School, as this town makes part of the Papal dominions.

Alessandro Milleville was born there at the beginning of the 17th century, but he dedicated his talents to the service of another country, instead of his own. He was first distinguished for his surprising ability in playing the organ, and he performed successively before the Kings of Rome and Poland. He did not however confine himself to musical execution, he became a great composer. His works consisted of masses, motetts, concerti, &c. highly thought of in their time, but long since superseded by compositions of a later date, though perhaps not possessing greater merit.

Antonio Abbatini, another scholar of this great seminary, was born at Tiferno at the beginning of the 17th century. His master is unknown, but his models were Palestrina and the composers who followed. His works were highly esteemed, though they consisted only of motetts written for the chapels of which he was maestro, and which were St. John the Lateran, and latterly Santa Maria Maggiore, where he terminated his career.

Orazio Benevoli was born at the beginning of the 17th century, in the Roman States. He was a pupil of the younger Nanino, and is allowed by most writers to have excelled his master, and every other composer of his time, in his knowledge of counterpoint. He became master of the chapel of the second Basilic of Rome, and afterwards of St. Peter's, where he presided for twelve years. This composer, without doubt the finest contrapuntist of his time, was peculiarly great in harmonizing four and even six choirs, of four parts each, displaying at the same time as much of fugue and facility as if he had only been writing for one. There still exists a Mass of his composition *A sei Cori*, for twenty-four voices, which in learning and skill in its arrangement excelled every thing which had ever preceded it. This work, considered as classical not only in the Roman school, but in every other of Italy, serves as a model to students of melody and harmony, and is distinguished as such by all great masters, whether of counterpoint or of composition.

Ercole Bernabei, born at Rome about this time, was called to St. Peter's as maestro when very young: in this situation he distinguished himself so much that in 1650 he was invited by the

Electors of Bavaria to Munich, where he remained for the rest of his life. He left one son, Guiseppe Ant. Bernabei, who inherited both his place and his talent—indeed he even surpassed him in melody and modulation, as his life was long enough to see a great relaxation in the rigour of the early rules of counterpoint.—Guiseppe was honoured by the Elector of Bavaria with the title of “Aulic Counsellor.” He published several sacred compositions for the church, replete with the purest musical science, and died in 1732, at the age of 89. Several of his works are still preserved, and amongst the rest one entitled “*Orpheus Ecclesiasticus*,” which is very highly valued. In spite of the ascendancy which compositions for the church obtained over every other in the Roman school, there were yet some attempts made at this time in behalf of theatrical music, which, if it did not promise such distinguished honours as the church to its votaries, at least presented a spacious field open to their efforts, and one which would keep them constantly before the eyes of their country. The composer now highest in dramatic composition was Angelo Caccini, born at Rome in 1600; but, whatever might be his merit, the opinions then prevalent would not allow of his becoming chapel master at any of the churches, and he was only principal musician to one of the highest Roman Dukes. His first production was a pastoral (a piece much in vogue at that time in Italy); it was entitled “*L’Ercoleo Ardire*,” and although it did not display as much talent as has since appeared in the works of his followers in the same style, yet it gained him a great deal of applause. He afterwards produced an opera, entitled “*La Sincerita trionfante*,” which succeeded still better than the last piece.

We must here again return to the history of composers for the church; for as Naples and Venice are the parents of theatrical music, so is Rome of sacred composition; and it is seldom that we find an adventurous composer deviating from the track of his predecessors.

Fabio Constantini flourished about the year 1630, and ultimately became maestro at the chapel of Loretto. His compositions are very good, and are formed after the models of Palestrina and his immediate successors. Constantini, who stood high in character both as a musician and a man, was a stranger to dissi-

mulation and envy: he worked for the good of his art and his country, and besides his own writings, he made a selection of all those of the most celebrated of his cotemporaries and predecessors, entitled "*Cantiones excellentissimorum auctorum octonis vocibus concinendæ, a Fabio Constantino, Rom. Urb. Cathedralis Musicæ præfecto in lucem editæ.*"

Philippo Nicoletti, who flourished at the same time with the last-mentioned composer, published several madrigals, which were much admired by his countrymen; also a great deal of church music, and he became chapel-master to one of the cathedrals of Rome.

The next composer who claims our attention was one who contributed greatly towards the improvement of madrigals, a species of composition at that time much wanting the hand of a skilful musician to carry it to perfection.

Domenico Mazzochi was born at Rome, and gained much credit there both for his musical composition and discoveries in this style. His first production was an oratorio, entitled "*Il Martirio di Sant'Abbondio,*" which was received at Rome with great applause; he afterwards wrote several others, which were not less highly appreciated. His madrigals are excellent in themselves, being very refined in their execution, besides presenting several new combinations, and a more bold and masterly use of discords in ligature than can be found in the works of any of his predecessors. He invented the characters of crescendo, diminuendo, piano, forte, and the enharmonic sharp. These inventions were not long in passing from theatrical and chamber music to that of the church, thus doubly illustrating the fame of their author, and contributing powerfully to the perfection of united melody and harmony.

Marco Marazzoli, born at Rome in the year 1695, was one of the earliest, as well as one of the greatest composers of opera in his school, and even in Italy. His first entrance into the musical world was as a tenor singer in the Pontifical Chapel. Soon after however he commenced his career as a composer for the stage, but these pursuits not being approved of by the church, he was but slightly encouraged, and at length left his own country and repaired to Venice, where he produced "*Gli Amori di Giasone e d'Ifle,*" an opera, which was still better received by the Venetians

than he had even expected. At length he revisited his own country, which, become less severe in opinion with respect to compositions for the stage, received him with open arms, and he to display at once his gratitude and his deference, composed his new opera on a religious subject—it was called “*Il Trionfo della Pietà*.” Marazzoli was not only a great singer and composer, he was also celebrated as one of the finest harp players of his time, and he has left many brilliant compositions for that instrument.

[*To be continued.*]

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## MADAME PASTA.

“**J**e cède à la tentation d'essayer un portrait musicale de Mademoiselle Pasta. On peut dire qu'il n'y eut jamais d'entreprise plus difficile; le langage musical est ingrat et insolite; à chaque instant les mots vont me manquer; et quand j'aurais le bonheur d'en trouver pour exprimer ma pensée, ils présenteraient un sens peu clair à l'esprit du lecteur. D'ailleurs il n'est peut-être pas un dilettante qui n'ait sa phrase toute faite sur Mademoiselle Pasta, et qui ne soit mécontent de ne pas la retrouver ici; et dans la juste admiration que cette grande cantatrice inspire au public, le lecteur le plus bienveillant trouvera son portrait sans couleur, et mille fois au-dessous de ce qu'il attendait.”

If such are the difficulties which the biographer of Haydn, Mozart, and Rossini, anticipated—if he who appears to have passed the larger portion of his life in following and observing the great public singers of his age, feared to encounter them in attempting to describe this celebrated female, our dismay should be infinitely increased. For after the extraordinary praise lavished upon her, a prejudice has been created, which we really believe has even been unfavourable to her in this country—so much did her eulogists teach us to expect. We also labour under an embarrassment of which few can calculate the force, namely, the disadvantage which resides in the simple fact that the writer is an Englishman born and bred. For we are quite sure that Englishmen do not feel, even by natural constitution, as Italians feel. The distance is still further widened by education, and therefore the two nations express their sensations in a manner very unlike to one another. Hence almost the entire musical language of the passions is different in the two countries. The way in which the technical instruction is conducted varies not less, and while the best judges of English singing are often shocked at the manner of producing tone as well as its application by the Italians, the Italians pronounce with the most decided authority that the best of our English vocalists understand nothing *dell' arte del canto*, and that the best of us do not know how to sing two notes. While such are the discrepancies between the two styles, there can be no wonder that

there should be a difficulty in forming opinions of such a singer as Madame Pasta, and indeed that it should seem somewhat hazardous, after all that has been written and said concerning her, to promulgate them when formed.

It does also appear to us that Italian manner has undergone a considerable change within the last twenty years. Singing, like every other thing, has its progression; and it strikes us that the manner of Italian singers of the first rank is become much more vehement, bold, and if we may dare to whisper it, much more exaggerated than it was heretofore, even within the years of our remembrance. Banti and Grassini were, if our recollection serves us, far more subdued, as well as far less florid than Catalani and Pasta. Viganoni, a man certainly more feeble by nature, was infinitely less forceful as well as less figurate than Garcia; and so was Tramezzani. We must therefore, if we would judge correctly, go along with the age, for say what we may of truth and nature as standards in the fine arts, they are like bullion as a standard of value—the suffrages of the musical world decide that truth and nature fluctuate and have their modifications, and that the imitation does actually differ as essentially, according to the advancement or (to choose a phrase less liable to objection) according to the state of society.

Madame Pasta is not endowed by nature with that organic superiority which most singers *du premier rang* are able to boast, and experience of the fact justifies us in saying, that her voice was originally coarse in its tone, limited in compass, and probably untractable with respect to execution. If this be true, and we can assert the fact of our own knowledge, the greater the praise which waits on Madame Pasta's judgment, industry, and perseverance. It has been observed that her true compass is probably that of a *messo soprano*, but she has increased it by the use of art, both above and below. She now sings from A in the bass, to C or D in alt, about eighteen notes. The upper tones, though taken with infinite ability, are yet sometimes a little sour, and not seldom in rapid passages, false in point of intonation. The very lowest are forced and harsh—and there is that general thickness to which the term *veiled tones* has lately been applied. The author of Rossini's life, in his dissertation on Madame Pasta, says, that she has *three registers*, by which he means three qualities of

tone, in the different parts of the scale.\* The fact is, that this is not peculiar to this singer; it is now held that all voices have three registers. The term relates not alone to quality, but to the manner of forming the tone and to the region from whence it is produced. We have not alone our own observation, but the authority of one of the first masters in Europe now alive, for the following description. The first octave of voices that descend to the lowest contralto notes, is produced directly from the chest, and is the true *voce di petto*. From F or G, upon the treble staff to C, D, or E, according to circumstances, the voice is neither absolutely from the chest nor the head—but it is to be called mixed, for it partakes of the properties of both, because proceeding exactly from neither. The rest of the scale is *falsetto* or *voce di testa*. These are the common attributes of all voices of extended compass. Madame Pasta certainly enjoys them.

It will be seen by the passage in the note, that M. de Stendhal (or whoever the biographer is) considers this variety as favourable to expression. His opinion is borne out by the fact generally, but it must still remain a question whether a natural uniformity, the grand object of attainment of vocalists, be not preferable. Billington exhibited perhaps the most perfect example of this uniformity. But the question needs not to be discussed for our present purpose, for Madame Pasta does not possess it, and her praise consists in employing to the utmost advantage the qualifica-

\* Nous arrivons à une particularité bien singulière de la voix de Mademoiselle Pasta; elle n'est pas toute d'un seul *metallo*, comme on dirait en Italie (d'un même *timbre*) et cette différence dans les sons d'une même voix est un des plus puissans moyens d'expression dont sait se prévaloir l'habileté de cette grande cantatrice.

Les Italiens disent de cette sorte de voix qu'elle a plusieurs *registres* c'est-à-dire des *physionomies différentes*, suivant les diverses parties de l'échelle musicale où elle vient se placer. Quand beaucoup d'art et surtout une exquise sensibilité ne servent pas de guides dans l'usage de ces divers registres, ils ne paraissent que comme des inégalités dans la voix, et forment un défaut choquant qui repousse par la dureté tout plaisir musical. La Todi, Pacchiarotti, et un grand nombre de chanteurs du premier ordre, ont montré jadis comment on pouvait changer en beautés des dés-avantages apparens, et en tirer des effets d'une originalité séduisante. L'histoire de l'art tendrait même à faire croire que ce n'est pas avec une voix également argentine et inaltérable dans toutes les notes de son extension que l'on obtient le chant vraiment passionné. Jamais une voix d'un timbre parfaitement inaltérable ne pourra atteindre à ces sons voilés et on quelque sorte suffoqués qui peignent avec tant de force et de vérité certains momens d'agitation profonde et d'angoisse passionnée.



tions which nature has granted her. She unites with great ease the voices at their points of junction—she substitutes the one for the other in the neutral parts, if one may use such a phrase, when different passion requires force or tenderness, or both by turns.\* Still however there is the drawback of a general cast of tone lacking the richness, sweetness, and brilliancy, which characterise such voices as those of Billington and Catalani, and which go so far in affecting the mind through the agency of impressions purely physical. This enchantment is unquestionably wanting to Mad. Pasta's singing.

Actresses, who from the possession of a contralto voice, are accustomed to take male characters, assume and acquire a boldness of style, which sometimes detracts from effect when they appear as the women of the drama, or more especially in orchestral performance. Mad. P. has not escaped this very natural consequence; and taken together with the prevailing quality of her tone, it accounts for her masculine manner of execution in particular passages. In speaking however of her general power and facility, we can but acknowledge the mastery she has obtained. She can produce any given passage in any given way, and demonstrates at once the skill and the perseverance with which her studies have been conducted. Her manner of taking the high notes is particularly beautiful, with a slight occasional allowance for a failure of intonation in the upper parts of rapid passages; and her facility in descending divisions is quite delightful. Indeed her ornaments of this description are generally the most excellent,

\* We think it right to quote largely from Stendhal, since as our agreement with him in certain particulars must be complete, we may only by such citations avoid the charge of unacknowledged plagiarism.

“C'est avec une étonnante habileté que Madame Pasta unit la voix de tête à la voix de poitrine, elle a l'art suprême de tirer une fort grande quantité d'effets agréables et piquans de l'union de ces deux voix. Pour aviver le coloris d'une phrase de mélodie, ou pour en changer la nuance en un cliq d'œil, elle emploie le *falsetto* jusque dans les cordes du milieu de son diapason, ou bien alterne les notes de *falsetto* avec celles de poitrine. Elle fait usage de cet artifice avec la même facilité de *fusion*, dans les tons du milieu comme dans les tons les plus aigus de sa voix de poitrine.

“La voix de tête de Mademoiselle Pasta a un caractère presque opposé à sa voix de poitrine; elle est brillante, rapide, pure, facile et d'une admirable légèreté. En descendant, la cantatrice peut avec cette voix *smorzare il canto* (diminuer le chant) jusqu'à rendre en quelque sorte douteuse l'existence des sons.”

but it must be observed, that there is a perfection in the whole which indicates the best course of instruction in the formation of the voice. Of all the parts of her singing, the execution of ornaments and passages *sotto voce* is the most beautiful. She carries the power of *ductility* to its utmost possible perfection, and we must give her in this respect a praise equal to any vocalist we ever remember.

Madame Pasta is celebrated for the comparative plainness of her style,\* and for the good taste and invention displayed in her ornaments and in their application. This is true in the general, but there are few who can be more florid than she can be and sometimes is. The song of all others which has attracted most attention since she has been in England, is the celebrated entrata of *Tancredi*, "*Oh Patria*," and the popular air which follows it, "*Tu che accendi*." There is scarcely a single passage from the beginning to the end of it, that she does not absolutely change. Whether Mad. Pasta, considering how frequently this song has been repeated, thought it necessary to produce a striking variety we know not, but it seems to us that no other reason can justify so complete a departure from the composer's notes. For though we award to Mad. P. the praise of having demonstrated extraordinary ingenuity, we are by no means so ready to admit that her alterations improve the song. Her recitative is certainly superb, and the passions strongly marked. She changes the customary time of the concluding movement, "*Di tanti palpiti*," which she gives much slower than has been usual, and with an altered expression. Yet we must fairly own, her version does not satisfy us. Nor indeed did we ever

\* M. Stendhal has calculated so much upon the potency of Mad. Pasta's expressiveness as to predict the conversion of Rossini through its agency. But alas, "*Ugo Re d'Italia*," is not yet forthcoming. He says—"Après avoir entendu la prière de Roméo et Juliette, épreuve décisive pour le talent d'une cantatrice; après avoir reconnu comment Mademoiselle Pasta sait chanter *d'portamento*, comment elle nuance les ports de voix, comment elle sait accentuer, lier et soutenir avec égalité un long période vocal, je ne fais nul doute que Rossini ne consente à lui sacrifier une partie de son système, et à élarger un peu la forêt de petites notes qui surchargent ses cantilènes.

"Pleinement convaincu de la sagesse et du bon goût dont Mademoiselle Pasta fait preuve dans les *fiorture* de son chant, et sachant combien l'effet des agrémens est plus sûr quand ils naissent de l'émotion et de l'invention *spontanés* du chanteur, Rossini s'en remettrait sans doute pour les ornemens à l'inspiration de cette grande cantatrice."

hear the recitative sung with the grandeur, beauty, and transition of which it appears to us capable.

The praise of Madame Pasta then is, that she has attained a victory over physical impediments by the force of mind, feeling, and art. Sensibility\* and intellect are finely demonstrated, and the nicest shades of conception† are as audible as her encomiasts describe. But nevertheless we must confess that these praises seem to us exaggerated, when they speak of the positive effects her singing produces. The coarseness of her tone and expression, as compared with the commanding brilliancy of Catalani's voice, the finish of Colbran's, the beauty of Fodor's, and the delicacy and clearness of Cansporese's, leaves her, as we esteem the matter,

\* With respect to this quality the book we have so often quoted contains the following very curious anecdote. "On a demandé aux amis de Mademoiselle Pasta quel avait été son maître comme actrice? Elle n'en eut jamais d'autre qu'un cœur propre à sentir vivement les moindres nuances de passion, et une admiration passionnée et allant jusqu'au ridicule pour le *beau idéal*. A Trieste, un pauvre enfant de trois ans qui s'approche d'elle et qui demandait l'aumône pour sa mère aveugle, la fait fondre en larmes sur le port où elle se promenait avec quelques amis; elle lui donne tout ce qu'elle avait. Les amis qui étaient avec elle parlent de charité, se mettent à louer la bonté de son cœur, etc. Quand elle a essuyé ses larmes: 'Je n'accepte point vos louanges, leur dit-elle. Cet enfant m'a demandé l'aumône d'une manière sublime. J'ai vu, en un clin d'œil, tous les malheurs de sa mère, la misère de leur maison, le manque de vêtements, le froid qu'ils souffrent bien des fois. Je serais une grande actrice si dans l'occasion je pouvais trouver un geste exprimant le profond malheur avec cette vérité.'

"Ce sont, je crois, des milliers d'observations de ce genre, dont Mademoiselle Pasta avait la conscience dès l'âge de six ans, qu'elle se rappelle distinctement, et dont elle se sert à la scène dans le besoin, qui lui valurent son talent et lui ont servi de modèle."

That such are the materials which great actors draw from nature may be corroborated by many instances. We shall relate one of Garrick in confirmation, which was told to the writer of this article by the friend who was with him at the time. Garrick walking with this gentleman through the streets of London, met a butcher's boy carrying some meat in a tray on his head, and "whistling as he went for want of thought." Garrick sprung upon him, seized him by the collar, and with the most vehement gesticulations exclaimed, "You villain, have I not told you a thousand times not to do that?" The boy's features underwent an immediate change to consternation, and he stammered out "Indeed Sir I never saw you before." Garrick quitted his hold, said he was mistaken, and passed on. His friend scarcely less astonished than the poor boy, asked what this could possibly mean. "Why," said Garrick, "I wished to see the effect of surprize and terror upon simple nature, and I shall never again be at a loss how to express those feelings myself."

† J'appelle créations de cette grande cantatrice, certains moyens d'expression auxquels il est plus que probable que le maestro qui écrivit les notes de ses rôles n'avait jamais songé.

below all those singers in moving the affections—although in so far as respects the triumph of art, she exceeds them all. She is moreover a singer for the stage rather than the orchestra or the chamber, in all of which situations we have heard her, and in all her various styles—for example, in “*Che farò*,” in “*Ombra adorata*,” and in “*Di tanti palpiti*.” Her defect in these latter situations is the want of a middle tone, to connect and fill up the void between the extremes of her force and delicacy.

To sum up her attributes then—she has a fine sensibility and a just conception—an intonation seldom incorrect—execution perfected and regulated by profound science. Her voice is defective, and never will the hearer be so convinced of the truth of the Italian maxim, that “a fine voice is ninety-nine of the hundred requisites of a singer,” as in hearing Madame Pasta—for possessing all the rest, the absence of the physical pleasure we derive from fine tone, is a drawback from the general gratification of no small magnitude. It is also singular that her shake is exceedingly imperfect. But the want of this ornament is now we believe common to all Italian singers.

In person Madame P. is short but well formed, and upon the stage uncommonly easy and dignified, particularly in male characters. At all times she is graceful, but in particular passages she is more affecting than we conceived she could be. Her *recitativo parlante* is far above that of most performers, and we must repeat that her entire manner exhibits the force of sensibility, intellect, and science, in the use of organic powers generally speaking far below those possessed by singers of so high a class.

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## PRIVATE CONCERTS IN LONDON.

**I**N the "Sketch of the State of Music," given at page 241 of our fifth volume, we introduced to the knowledge of those of our readers, and particularly of those in the provinces, who are not much in the habit of being present at concerts given at the private houses of titled and opulent persons in London, some detail of the arrangements on such occasions. Our attention to the same subject has been revived this season by some novel circumstances. Last year we had a double purpose: first, explanation to those who might not be previously apprized of the attendant facts, and secondly, to prove the rapid progress of Italian music and foreign musicians towards the usurpation of the places and emoluments of our native professors, and the willing aid which fashion has lent to exotic talent; and we beg to have it especially observed, that it was not with any invidious motive that we thought it right to enter upon such an exposition, but to show the impolicy as well as the unfairness of such complete exclusion of English ability as the concert at Devonshire-house and some others exhibited. To prove our assertions, we contrasted these with the liberal, various, and excellent division and selection of another concert, conducted by Sir George Smart, and arranged by him and the lady in whose house it took place—Mrs. Watts Russell.

The same principles have been this season in continued progress, but we know not whether we ought to say they have received a stronger impulse from the presence of Signor Rossini. Certain however it is that the maestro has been very much in fashion as a conductor of private music in the circles of haut-ton—so much so indeed that his public obligations have been postponed to his private engagements. When he was retained by the proprietors of the King's Theatre, it was understood that a part of his contract—the part we should conceive the most important of his functions as a composer—was to write a new opera. A libretto, "*Ugo Re d'Italia*," was selected, and being of that intermediate species which is denominated demi-serious, it may be supposed to combine an extended ground-work for the display

of various power. The piece was announced, but we have good reason to believe that up to a very late period of the season, only the melody of a portion of the first act had been actually written. Signor Benelli therefore, some time after having announced its speedy appearance, put the best face upon the matter, and assured the public that the very earnest desire Signor Rossini entertained to transcend all his former greatness, in compliment to the national judgment of so great a people,\* had rendered him so careful, that it was found impossible to complete his opera this year. Of course this is true. But when it is understood that he has been constantly engaged in the direction of private concerts: that he has given two on his own account at Almack's, under the highest patronage, it will hardly be denied that he has employed that time, which was engaged to the public, for his private emolument. Signor Rossini, for his own services and those of Signora Colbran Rossini, at a private party, charges fifty guineas per night, which, rating the lady at the highest customary payment, leaves the Signor twenty-five guineas for his evening, or *five* times the amount that our best English conductors are paid. In this way it is said Rossini has earned (with his public engagement) not less than six thousand pounds since the short period of his sojourn in England. For not content with remunerating him according to his own estimate of his value, many of the Nobility and others have actually presented him with an increased gratuity, and one Nobleman (Lord A.) rewarded him for two nights with as many hundred pounds. A rich Jew in the city, we are assured, presented him with shares in one of the new-established companies, for one evening's assistance, which the Signor afterwards sold for three hundred pounds. Such are the anecdotes in circulation; and if something be allowed for exaggeration, there is still enough left to signalize the unsparing generosity of our affluent countrymen.

\* It is however current, but we sincerely hope it cannot be true, that the Signor is in the habit of speaking very disrespectfully of the English. We say we hope this is not true on his own account, for as far as the country is concerned it matters little indeed. But to the character of a man who has been treated with such indulgence, and rewarded with such liberality, it must be, very important; for if he does so speak of a people who have received his works and himself with so much regard, he must be at least one of the most ungrateful of mankind, and one of the most indiscreet. We therefore hope and imagine that the rumour is one of the aspersions to which elevation is always liable.

While however the ascendancy has unquestionably been given to foreign talent, and to Rossini in particular, English ability is not yet wholly left without support from its natural protectors. In many of the first houses, the conductor has not only been English, but a great portion of the selection of the music English also, with such an admixture of Italian as the progression of taste warrants. Prince Leopold gave a series of four concerts at Marlborough-house, in which this division was pretty equally observed; and we subjoin the bill at the last, which presents indeed the greatest share of English and Scotch music.

MARLBOROUGH HOUSE,  
Wednesday, the 28th of June, 1824.

PART I.

Glee—Mrs. Salmon, Miss Goodall, and J. B. Sale—"The Friar of orders gray."—*Callcott.*

Song—Master Smith—"On the banks of Allan-Water."

Fantasia for the Flute—Mr. Nicholson—*Nicholson.*

Song—Miss Goodall, newly arranged by—*Hawes.*

Quartetto—Mr. W. Knvyett, Mr. Vaughan, Mr. Hawes, and Mr.

J. B. Sale, with a double accompaniment, Mr. Attwood and Sir George Smart—"The harp's wild notes."—*Attwood.*

Cavatina e Polacca—Madame Catalani—"Se mai turbo."—*Cianchettini.*

Fantasia for the Piano Forte and Violoncello—Mr. Neate and Mr. Lindley.—*Neate.*

Song—Madame Vestris—"In infancy," (Artaxerxes.)—*Arne.*

Song—Madame Catalani—"Robin Adair."

A selection from the Music in Macbeth.—*Lock.*

PART II.

The Serenade—Mr. W. Knvyett, Mr. Vaughan, Mr. Duruset, and Mr. Phillips—"Sleep, gentle lady," (Clari.)—*Bishop.*

Song—Mrs. Salmon—"My lodging is on the cold ground."

Cantata—Mr. Vaughan—"Alexis," accompanied on the Violoncello by Mr. Lindley.—*Pepusch.*

Duet—Miss Goodall and Madame Vestris—"Was it the Nightingale's voice?" (Law of Java.)—*Bishop.*

Romance—Madame Catalani—"Lo Conosco," (Tebaldo e Isolina.)—*Morlacchi.*

Glee—Master Smith, Mr. W. Kayvett, Mr. Duruset, and Mr. Phillips—"O Nanny wilt thou gang with me."—*Carter and Harrison.*

Rondeau, brilliant, for the Piano Forte—Mad. Szymanowska.—*Field.*

Song—Madame Catalani—"Cease your funning."

Madrigal—Mrs. Salmon, Mr. W. Knyvett, Mr. Vaughan, Mr. Hawes, and Mr. J. B. Sale—"Now is the month of maying."—*Morley.*

At the Piano Forte—Sir George Smart.

The next card we shall select is a concert of the Right Hon. Sir George Warrender, Bart. who ennobles his leisure from the cares of office by his devotion to the arts. Sir George is an universal patron of music and musicians: he is one of the Committee of the Royal Academy, in Tenterden-street (where he has given marks of his liberality to the most promising pupils) and no gentleman more freely supports the benefit concerts of the season. The music was conducted by Sir George Smart, but it is in other respects purely Italian. This however we believe to be casual rather than general, for no man better understands than Sir George Warrender, or relishes more keenly, the separate beauties of English and Italian composition and manner.

*Sunday, June 6th, 1824.*

Duetto, Harp and Piano Forte—Mr. Bochsa and Sir G. Smart—dedicated to the Countess St. Antonio.—*Bochsa.*

Quintetto—Mad. Ronzi, Miss Goodall, Mons. Begrez, Signor Placci, and Signor de Begnis—"Sento O dio," (Cosi fan tutte).—*Mozart.*

Aria—Mad. Pasta—"Che fare," (Orfeo).—*Gluck.*

Duetto—Mad. Ronzi and Signor de Begnis—"Non temer mio bel Cadetto."—*Mercadante.*

Aria—Mons. Begrez—"Aurora," (La donna del Lago).—*Rossini.*

Duetto—Mad. Pasta and Mons Begrez—"Ah perdona," (Tito).—*Mozart.*

Terzetto—Mad. Ronzi, Mons. Begrez and Signor Placci—"Zitti Zitti," (Il barbiere di Seviglia).—*Rossini.*

Aria—Mad. Pasta—"Di tanti palpiti," (Il Tancredi).—*Rossini.*



Sestetto—Mad. Ronzi, Mad. Pasta, Miss Goodall, Mons. Begrez, Signors Placci and De Bognis—"Sola, sola," (Il Don Giovanni).—*Mozart*.

Duetto, Harp and Piano Forte—Mr. Bochsa and Sir G. Smart—Airs in Nina, arranged by—*Bochsa*.

Aria—Mad. Ronzi—"Voi che sapete," (Figaro).—*Mozart*.

Terzetto—Mons. Begrez, Signors Placci and De Bognis—"Lamia Dorabella," (Cosi fan tutte).—*Mozart*.

Duetto—Mad. Ronzi and Mad. Pasta—"Ah come mai," (Il Tancredi).—*Rossini*.

The last we shall particularize was given by Mrs. Watts Russell, at her superb mansion, in Portland-place, and we must do this lady's good taste the justice to point the attention of our readers to the universal excellence of the pieces. And we shall take the occasion presented us to mention the extraordinary simplicity and beauty of Mr. Broadhurst's singing the old Scotch air, "*John Anderson*." We were never more struck and never so much affected with the power of a sweet and clear well-toned voice, fine articulation, and natural expression. Not a note of this ballad but drew tears, and spite of Pasta and De Bognis and Stephens, spite of Braham and Sapio, spite of the noble compositions that succeeded, we have the courage to avow that *John Anderson*, as sung by Mr. Broadhurst, was the music of the heart. We must not fail however to do justice to the admirable talent that was here displayed. It is a rare opportunity to be able to view such attainment so near, to observe great powers closely matched—a fact which incites the singer to his utmost exertion. That such was the case on this evening was apparent. The duet between Pasta and De Bognis was a magnificent encounter, and served to shew and to set off the fine majestic style of the one against the bright and beautiful facility of the other, leaving the hearer, like Hercules, between Virtue and Pleasure, or rather perhaps like Garrick, in Sir Joshua's picture, between Melpomene and Thalia. We were never more, if indeed so much convinced, of Mr. Braham's superior natural and acquired endowment. The organ gave an opportunity for the introduction of *Martin Luther's Hymn*, and both in this and in the trio of Guglielmi, we listened with the delight with which we were years

ago accustomed to listen to this great master's command of tone, the perfection of nature and art, when subdued to his chaste and classical apprehension of the powers of science. How deeply is it to be lamented that the *ignis fatuus* of vulgar applause should ever lead him to the extravagances which (for science sake) we have had so often the necessity of reprobating. And it is for this reason that we eagerly seize the opportunity of rendering our homage to his rare ability whenever it offers, for we as unfeignedly admire the grandeur as we abhor the perversion of such endowments. Miss Stephens and Miss Goodall sung *Keat's anthem* with so near an approach both in manner and in voice, that it must be esteemed a fine performance. Mr. Sapiro demonstrated the beautiful quality of his voice and the effective sensibility of his nature in his duet and song. Mr. Phillips is a young singer, but he is rapidly rising into reputation. There is no base so promising, and none perhaps much better than himself, if so good, in the two styles. Upon the whole we never derived more unalloyed pleasure from music than on this evening, and we may be permitted to depart so far from our own province as to remark, that the same good taste reigned throughout all the parts of this splendid entertainment.

## PART I.

Quartetto—Miss Goodall, Mr. Broadhurst, Mr. Sapiro, and Mr.

Phillips—"Ah grazie si rendono," (Tito.)—*Mozart*.

Scotch Song—Mr. Broadhurst—"John Anderson."

Air—Miss Goodall—"O softly sleep."—*C. Smith*.

Duet—Miss Stephens and Mr. Sapiro—"Though I leave thee now in sorrow."

Luther's Hymn—Mr. Braham, accompanied on the Organ by Sir George Smart.

Recitativo ed Aria—Madame Pasta—"Che fare senza Euridice," (Orfeo.)—*Gluck*.

Duetto—Madame Ronzi de Begnis and Signor de Begnis—"Non temer mio bel cadetto."—*Mercadante*.

Recitativo and Air—Miss Stephens—"Auld Robin Gray."—*The Rev. W. Leves*.

Quintetto—Madame Ronzi de Begnis, Miss Goodall, Mr. Sapiro, Mr. Phillips, and Signor de Begnis—"Sento, oh Dio!"

(Cosi fan Tutte.)—*Mozart*.

## PART II.

Terzetto—Mr. Braham, Mr. Phillips, and Signor de Begnis—

“Giuro alla terra” (La Guerra Aperta.)—*Guglielmi.*

Air—Mr. Sapio—“The soldier’s dream.”—*Attwood.*

Echo Duet—Miss Stephens and Mr. Braham—(Zuma.)—*Braham.*

Aria—Madame Ronzi de Begnis—“Voi che sapete,” (Figaro.)—

*Mozart.*

Anthem—Miss Stephens and Miss Goodall—“Hear my prayer.”

—*Kent.*

Duetto—Madame Ronzi de Begnis and Madame Pasta—“Ah

come mai,” (Il Tancredi.)—*Rossini.*

Air—Mr. Braham—“Kelvin grove.”

Récitativo ed Aria—Madame Pasta—“Di tanti palpiti,” (Il

Tancredi.)—*Rossini.*

Finale to Il Clemenza di Tito—“Tu è ver.”—*Mozart.*

Sir George Smart presided at the Piano Forte.

We scarcely know whether to class the concerts given by Rossini at Almack’s, under the head of private or public music, for they certainly partake of the nature of both. Of the nature of a private party, inasmuch as the lady patronesses gave their fiat, or put their veto on the admission of applicants for tickets. Of the nature of a public concert, inasmuch as they were held in a public room, advertised, tickets were sold (at a guinea each) and because they were for the emolument of a professor. There is something very revolting in this admixture, very repugnant to the constitution and the manners of the country. Nor can it be said to be founded upon any just distinction. The pretence of rendering the company *select* is perfectly absurd, for nothing would puzzle the lady patronesses so much as to call upon them to define the requisites for admission, unless their own predilections and prejudices form this criterion. Is it high mindedness and virtue, might be enquired of Marchioness Conyngham? Is it nobility of descent, might be demanded of Lady Morley? And perhaps not the least useful recollection that might be pressed upon the whole of these titled exclusionists is, that the aristocracy of France, *before the Revolution*, did as much to exasperate public feeling by such vain and absurd pretensions as by other considerations of greater political importance. If the latter operated upon

the understanding of the country, the former exacerbated the natural sense of the claims which virtue, talents, and wealth, put in for the participation of whatever advantages may be presumed to belong to admission into all circles. The Noble Lords of these good Ladies whose pride and prejudices are flattered by such dangerous distinctions, would do well to look deeper into such matters, for the classes which they esteem to be beneath them are gaining no trifling power by wealth as well as by knowledge. If there should ever arise a contest between blood and brains, brains will assuredly get the victory. But to the concerts. Catalani and the entire strength of the foreign corps vocale was mustered, and Rossini himself sung. His choice seems to be singular, for he took Cimarosa's duet, "*Se fiato in corpo avete*," which is written for two bases, with Catalani, his voice being a tenor. Humour however, and not singing, is his forte. His voice is fine, and his manner displays some few proofs of cultivation, but none of a desire to be estimated as a serious singer. His execution is often rough and abrupt, and he confines himself generally to comic compositions. "*Largo al factotum della città*" is one of his favourites. He has since sung both these things at the Cambridge Festival. As an accompanist, he is powerful rather than judicious. "I do not know how he does it," said a lady of quality, intending high commendation, "but you would never suppose so much sound could proceed from one piano forte."

One of the most singular, yet most striking circumstances attending these as well as the public concerts, is the continual repetition of the very same pieces, night after night. With every possible allowance for the power which certain songs convey of manifesting the particular attributes of singers and for the superior excellence of the compositions chosen, it is nevertheless astonishing that the auditors are not completely weary of hearing "*Sento O Dio*," and "*Se mai turbo*," "*Che fare*," "*Di tanti palpiti*," &c. &c. so eternally repeated; and in whatever degree the singer may be perfected by this course, he must also lose no inconsiderable portion of energy by the tiresome operation of singing the same airs night after night. We cannot wonder at the carelessness of the performers, or the listlessness of the audience. Mad. Pasta probably has not sung above half a dozen different

songs, (if indeed so many,) at all the public and private concerts in which she has assisted since her arrival in England.

There has been upon the whole very much of private music of such a description as we have cited and described this season. It seems scarcely credible that the absence of an individual could be felt in the vast circle of metropolitan society. Yet such is admitted to be the fact in regard to the Duke of Devonshire. This sensation however proceeds not only from the parties at Devonshire-house, but from those which are given in rivalry or return. In this as in minor matters, there is an excitement arising out of competition, and it has been observed to reach the musical as well as the general arrangements of *haut ton*. It is a question that may be difficult to decide, whether the very high charges made by singers of the first eminence will or will not be ultimately injurious to the profession and to music, by rendering such parties far too costly for any but persons of the largest fortunes and those most careless of expence. Fashion does not permit the introduction of any but a few of the most celebrated professors, and of course they will be paid in proportion to the demand for their services. Even the vocal department of a good private concert now costs the donor, at the lowest, from 100 to 120 guineas, and many a much larger sum. Some of the principal singers require 25 guineas a night—the lowest of the females from 5 to 10. Such parties must of necessity be confined to a comparatively few houses, and occur seldom. We do not wish to reduce the fair earnings of the profession, but the extravagance of such charges threatens to be fatal to its best interests. They have already proved destructive of public music of general resort in London—witness the decay of the Vocal and City Amateur Concerts, together with the fate of the oratorios, by which between 2000 and 3000*l.* we understand have been lost within the short period they have been undertaken by Mr. Bochsa; and this too while there can be said to have been no competition. The English artists (with a very few exceptions) now complain that their engagements at private concerts are so inconsiderable as to be of little worth. We cannot wonder at it.

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## PUBLIC MUSIC IN LONDON, 1824.

**I**N our last Number was an article under this title, which now requires to be concluded. Our reasons for commencing our annual exposition of the progress of the art in England before our usual time were therein stated. We shall therefore without further preface take up the topics as they present themselves.

The result of the oratorio season has justified those apprehensions, which it was but too plain must arise out of the various influences we have detailed. The extravagant demands of the principal singers—the gratification of the morbid public appetite for variety as well as excellence—the necessity of purchasing exemption from competition—and lastly, the establishment of this very competition in a new form, through the license granted to the King's Theatre for the Concerts Spirituels, have all acted most injuriously against the interests of the proprietor, and we regret to understand that he has suffered a loss but little below three thousand pounds during his short management. We are sincere in expressing our sorrow that an individual of so much enterprize and ability as Mr. Bochsa should have been subjected to so severe an injury by his desire to provide an entertainment for the public worthy their patronage, and we lament not less the complete failure of the experiment on public grounds. It is now, we must conceive, settled by repeated experiments, that no concert of cheap resort, upon such a scale, can possibly succeed. The effect must obviously be, that if oratorios be again attempted, the price of admission must be raised, or the musical arrangements diminished in expence, in excellence, or in variety. We have no hesitation in giving an opinion, that the payment of the principal singers ought to be decreased, and their appearance on successive nights be substituted for those general musters, which are almost as fatiguing to the audiences, by the necessary prolongation of the performances, as ruinously costly to the proprietor. But pampered as the public has been by such accumulations of novelty and eminence, we dare not anticipate the success of a new attempt upon these principles, although certain we are that none other can be profitable.

While we are upon this theme, we cannot avoid to notice a grand concert, given at the King's Theatre, on Whitsun Eve, by Mr. Wm. Cutler, a Bachelor of Music of the University of Oxford, and a Teacher of Music in London. The only thing that could induce us to mention so abortive an attempt, is, that it may be a warning to incompetent speculators. Mr. Cutler; in a publication entitled "*A Statement of Particulars relative to his Grand Concert, Saturday night, June 5, 1824, at the King's Theatre, Haymarket, written by himself,*" which, to say the least of it, is as injudicious and as singular a performance as was his grand concert itself, states his loss at £150.

To proceed, *per saltum* to things most distant, we shall take up the record of the Philharmonic Concerts of the season where we left them—at the close of the third. We shall subjoin the bills of each night in succession, and remark upon such novelties as may seem to require observation.

*Fourth Concert, Monday, 5th of April, 1824.*

ACT I.

Sinfonia, in D.—*Spohr*.

Quartetto—"Cielo il mio labbro"—Mrs. Salmon, Miss Goodall, Signor Garcia and Signor Placci (Bianca e Faliero.)—*Rossini*.  
Trio, Piano Forte, Violin, and Violoncello—Messrs. Neate, Mori, and Lindley—*Mayseder*.

Scena—"Ah perfida"—Signor Garcia.—*Beethoven*,  
Overture—*Faniska*.—*Cherubini*.

ACT II.

Sinfonia, in E flat.—*Mozart*.

Récit. and Air—"If guiltless blood"—Mrs. Salmon (Susanna),  
—*Handel*.

Quartetto, in D minor, two Violins, Viola, and Violoncello—  
Messrs. F. Cramer, W. Griesbach, R. Ashley, and  
Lindley.—*Mozart*.

Terzetto—"Se al volto"—Mrs. Salmon, Miss Goodall, and  
Signor de Begnis (La Clemenza di Tito.)—*Mozart*,  
Overture—*Fidelio*.—*Beethoven*

Leader, Mr. Lofer.—Conductor, Mr. Bishop.

*Fifth Concert, Monday, 26th of April, 1824.*

## ACT I.

Sinfonia, No. 3.—*Haydn.*Aria—"Mentre ti lascio"—Signor de Begnis.—*Mozart.*

Fantasia, Oboe Obligato—Signor Centroni.

Scena ad Aria—"Sommo Ciel"—Madame Pasta.—*Zingarelli.*Overture—*Tamerlane.*—*Wintor.*

## ACT II.

Sinfonia, No. 7.—*Beethoven.*Quartetto—"Don Basilio"—Madame Vestris, Mr. Begrez, Mr. Philips, and Sig. de Begnis (Il Barbiere di Seviglia).—*Rossini.*Quartetto, two Violins, Viola, and Violoncello—Messrs. Spagnolletti, Oury, Lyon, and Lindley.—*Mayseder.*Terzetto—"Cruda Sorte"—Madame Pasta, Madame Vestris, and Mr. Begrez (Ricciardo e Zoraide).—*Rossini.*Overture—(La Clemenza di Tito).—*Mozart.*

Leader, Mr. Kieswetter—Conductor, Mr. Potter.

*Sixth Concert, Monday, 10th of May, 1824.*

## ACT I.

Sinfonia, in A.—*Haydn.*

Quintetto—"Sento oh Dio"—Madame Ronzi de Begnis, Miss Stephens, Signor Garcia, Signor de Begnis, and Mr.

Phillips (Cosi fan tutte)—*Mozart.*Concerto, Piano Forte—Madame Szymanowska.—*Hummel.*Duetto—"Ricciardo! che veggo"—Madame Ronzi de Begnis and Signor Garcia (Ricciardo e Zoraide).—*Rossini.*Overture, MS.—*Beethoven.*

## ACT II.

Sinfonia, No. 6.—*Mozart.*Duetto—"Qual' anelante"—Miss Stephens and Signor Garcia.—*Marcello.*Quartetto, two Violins, Viola, and Violoncello—Messrs. Kieswetter, Oury, Lyon, and Lindley.—*Haydn.*Quartetto—"Mi manca la voce"—Madame Ronzi de Begnis, Signora Marinoni, Signor Garcia, and Mr. Phillips, (accompanied on the Harp by Mr. G. Holst) (Mosè in Egitto).—*Rossini.*Overture—*Faust.*—*Spahr.*

Leader, Mr. F. Cramer—Conductor, Mr. Cramer.



*Seventh Concert, Monday, 24th of May, 1824.*

## ACT I.

Sinfonia, in D.—*Mozart.*Quartetto—"Andrò ramingo"—Madame Ronzi de Begnis, Mrs. Salmon, Miss Goodall, and Mr. Vaughan (Idomeneo).—*Mozart.*Quartetto, two Violins, Viola, and Violoncello—Messrs. Mori, Watts, Lyon, and Lindley.—*Beethoven.*Aria—Madame Ronzi de Begnis—"Sento mancarmi l'anima."—*Crescentini.*Overture, in D.—*B. Romberg.*

## ACT II.

Overture, in C minor.—*Beethoven.*Terzetto—"Benedictus"—Madame Ronzi de Begnis, Mr. Vaughan, and Mr. Phillips.—*Cherubini.*Concerto, Flute—Mr. Guillou.—*Guillou.*Duet—"As steals the morn"—Mrs. Salmon and Mr. Vaughan (Il Moderato)—*Handel,*Overture—Prometheus.—*Beethoven,*

Leader, Mr. Spagnoletti—Conductor, Sir George Smart,

*Eighth Concert, Monday, 7th of June, 1824.*

## ACT I.

Sinfonia, in E flat.—*Spohr.*Terzetto—Qual Silenzio—Mr. Welsh, Mr. Horncastle, and Sig. de Begnis.—*Attwood.*New Concerto, MS. Piano Forte—Mr. Kalkbrenner.—*Kalkbrenner.*Duetto—"Se tu m'ami"—Madame Ronzi de Begnis and Miss Paton (Aureliano in Palmira).—*Rossini.*Overture—Anacreon.—*Cherubini.*

## ACT II.

Sinfonia, in C.—*Beethoven.*Duetto—"Io di tutto"—Madame Ronzi de Begnis and Signor de Begnis.—*Mosca.*Quartetto, two Violins, Viola, and Violoncello—Messrs. Spagnoletti, Watts, Mountain, and Lindley.—*Spohr.*Aria—Miss Paton—"Tu che accendi," (Tancredi).—*Rossini,*Overture—Jeune Henri.—*Mehul.*

Leader, Mr. Mori—Conductor, Mr. Attwood.

The prominent features of the fourth concert were Spohr's *sinfonia*, Mayseder's *trio*, and Beethoven's *song*.—The delicacy, study, and elaboration, which are so remarkable in the performance of Spohr, are transferred to his compositions, which, however delightful to amateurs in general, will please the scientific in a far more eminent degree. The *trio* was light and elegant. Garcia's selection of Beethoven's *scena* did as much credit to his taste as to his powers, for it is full of passion, in which he so eminently excels.

The fifth concert was remarkable only for the first appearance of Madame Pasta, in a London orchestra, and from Centroni's *fantasia*. Of Pasta we have spoken so much at large elsewhere, that a detailed notice of this performance would be superfluous. It is however to be observed, that *Romeo* is her first character, and her execution of this *scena* probably her *chef d'œuvre*. It was well chosen for such a critical audience, and sung with all the energy and effect so strong a stimulus might be supposed to excite.

Signor Centroni's oboe playing is distinguished rather by execution than by fullness of tone, by modern rather than by sound taste. He is above and below Griesbach, but certainly will not be so highly esteemed as that player by English judges. The composition of his piece was exceedingly unequal.

At the sixth concert Madame Szymanowska, who is, we presume, a Pole, by her name, and who holds the courtly appointment of pianiste to the Empress of Russia, played a *concerto*. She is in every sense of the terms a beautiful and able player—not perhaps in the brilliant and forcible manner of the most modern school, but remarkable rather for smoothness, delicacy, and tenderness of expression, with however abundant power of hand and rapidity of touch.

M. Guillou, a flute player, appeared on the next evening in the succession. He does not possess much execution. His performance was modest and sensible rather than remarkable, but he is so far below Nicholson, that like Tulou, he excited less attention perhaps than his real merits deserved.

Mr. Kalkbrenner's *concerto* was the only piece in the last bill of any importance. It was a very fine composition, particularly the opening movement, and his playing placed him decidedly at the very summit of his profession.

To avoid the irksomeness of repeating what has been said an hundred times of the masterpieces of science, which form the bills of this concert, we have left untouched by far the greater portion of the various performances. To record that this or that was better or worse executed, is really of little more import than to say, that these professors, the most eminent in Europe, were on one occasion a little more attentive or in higher spirits than at another, for their powers are the same at all times, with the slight alternations which is the common property of human nature. It is to be questioned whether so superb and so perfect an instrumental concert was ever assembled in any age of the world. The vocal parts are not, however, upon the same scale of excellence, and the pieces are often executed in a most slovenly manner, generally for the want of proper rehearsals. That such an evil should be tolerated is alike a reproach to the society, the directors, the singers who commit, and the audiences who endure such insults. While we are speaking of insolence it may perhaps be thought a supreme instance to relate that the Philharmonic Society voted an admission to Signor Rossini, *who never once attended*, so great is his love of art, and so intense his desire to witness its most magnificent demonstrations in the countries he visits. But why should we blame a professor who has been so much sought in private that he has not been able to find time for the fulfilment of his public engagements, nor even to attend the benefit nights of those friends whose concerts he has undertaken to conduct? Genius gives plenary indulgences to all her sons for omitting duties which ordinary men are simple enough to consider in the light of moral obligations.

We must now turn to the King's Theatre. We left Madame Catalani in full possession of the stage, as the latest *prima donna*, rising as it were upon the ruins of Mad. Colbran Rossini. Her triumphs however were short, for after a few nights she gave place to Pasta. Indeed nothing can be more singular and unexpected than the reversals of the anticipations, both of the proprietors and of the public. Thus Sig. Rossini and his wife were the first attractions; and strange to say, the one either seceded from or neglected his duties, and the other totally failed. Madame Ronzi de Begnis and Madame Caradori were both nearly incapacitated at the same time, by the indisposition not uncommon to young mar-

ried women. Catalani was called in, but she also, from whatever cause, was not so popular as was hoped, and in a very few nights was withdrawn, Pasta comes, De Begnis recovers, and Catalani re-appears; but still so strangely were these incidents timed; that scarcely a single opera has been produced with the full strength of the vocal corps. The last has been *Romeo et Julietta*, brought out for Pasta's benefit, after the town was emptied by the rising of Parliament; indeed, after the season was, in the common understanding of the word, over, and to make the matter more strange, *Semiramide* is announced for the benefit of Sig. Garcia, so late as the 15th of July. To complete the confusion Rossini, after the announcement of his new opera of *Ugo, Re d' Italia*, written expressly for the King's Theatre of London, postpones its appearance till another season, on the ground of his anxiety to produce a work surpassing all his former efforts, in compliment to the judgment of the English!!!

To the original strength of the male part of the company, Signor Remorini has been the only addition, with the exception of the occasional appearance of Signor Begrez. His voice is a base, powerful and flexible, but uninteresting. Indeed it very rarely happens that a singer of this description rises to any extraordinary popularity in the serious opera. Signor Remorini has obtained great praises abroad, but he was obscured here by the superior attention bestowed upon the introduction of Mad. Pasta, about the same time,

Of that great artiste we have thought it necessary to give a separate character, to which we need here add nothing. Her attraction and her reception have certainly been more powerful and more warm than even Catalani herself has experienced; for though the first appearance of the latter was greeted by such an audience as we hardly ever saw in the Opera-house, it seemed rather the effect of curiosity than of approbation, for she ceased to draw from the first night, with the exception of her benefit, which was crowded beyond all precedent. Whether the inordinate terms granted to Madame Catalani formed any part of the cause of her appearance so seldom, must remain a matter of conjecture. Her engagement was said to be for ten nights before and ten nights after Easter. We pretend to no knowledge of the affair beyond the general report. Her subsequent engagement to sing seven or

eight nights between the acts, at Drury-lane, sufficiently indicates that disinclination had little to do with her secession. If such a share of the receipts of the house as it is given out were actually allotted to her, there is no difficulty in proving that the managers must have found her a profitless weight upon the concern after a very few nights.

Never perhaps did a season exhibit a greater variety of pieces, as well as of principal singers. Besides those we have already enumerated, there were revivals of most of Mozart's and Rossini's operas played during the last two years.

If the present season has not been a profitable one, farewell to all reasonable expectations of success upon the same scale and systems. So vast has been the flux of company, that since April it has been thought indispensable to suspend the free list entirely. The house has been continually crowded, and boxes have occasionally borne an uncommon advance. But that the public pays infinitely too dearly for this amusement, grand as it is, there can be no doubt. A sum of from fifteen to twenty thousand pounds will more than discharge the engagements of the finest company that could be assembled. The rent of the house, scenes, and other properties, do not exceed £10,000. The receipts have fluctuated from 62 to £72,000. We know not what the process can be that swallows the balance, but it is at once the national pride and reproach to pay much more for its gratifications than they can be had for elsewhere.

The Benefit Concerts vary very little from year to year; but as the singers in estimation (and they are comparatively few,) grow into greater request, more difficulty attends the attempts of rising professors, and even of the really eminent, to assemble a band, and to make a benefit profitable. Upon the whole, there has scarcely been so many concerts of this class as in the two preceding years; for here, as in the other instances, expence on the one side, and the numerous claims upon the public on the other, occasion a defalcation.

Two examples of early talent have appeared this season in the persons of two boys—George Aspull and Francis Liszt. The former is of English parents, and in his ninth year; the latter is a German by birth, and is in the fourteenth year of his age. They are both piano forte players. Aspull is certainly an extraordinary

child. He executes the most rapid compositions with a neatness and brilliancy, altogether surpassing his years. With a hand even smaller than is common, it is not however possible for him to vanquish the difficulties of such distant intervals as modern players of execution are accustomed to introduce into their compositions. Hence this little boy has been exhibited to a disadvantage, whenever he has been set to play such things as Moscheles' *Fall of Paris*, &c. which have been somewhat injudiciously put before him; but he is really a wonderful child. His first introduction was at a concert in the presence of his Majesty, at Windsor, in February, and he has since had two public concerts in London, and is about to have a third at Blackheath. The more mature, though still immature age of Liszt has given him very superior advantages, which have been improved to a high pitch: We heard this youth first at the dinner of the Royal Society of Musicians, where he extemporized for about twenty minutes, before that judgmatial audience of professors and their friends. His execution is as neat and rapid, and almost as forcible as the best players of the day—his self-possession not less complete; and if in any thing we could have discovered the youth of the player, presuming we had not been apprized of the fact, it would have been in the brevity of the strains of melody, and in the repetitions of favourite passages of execution, which were traits too remarkable to be missed. In every other respect there were the marks of acquirement vast at any age, but prodigious at his, and of talent that requires only the assistance of a larger share of acquired knowledge. His genius brightens in his face, and particularly when any thought first rises to his mind. There was an eminent proof of this previous to the commencement of a fugue with his left hand, which he worked with much skill. He feels every note he touches. A Harpist of the name of Lebarre also played after this dinner, and his merit is of a very high order. He does more perhaps in execution than even Bocha himself has ever done, and his performance is as neat as that of a first rate pianist. M. Lebarre is very young, being, as we understood, not more than nineteen.

Appended to the account of the Concert of Ancient Music, given in our first volume, is a notice of the Royal Society of Musicians, to whose meeting we have just alluded. It may be beneficial

to this very useful charity, occasionally to recur to the exposition of its funds and their employment, thus made annually. The society at present numbers 143 honorary life subscribers, 159 honorary annual subscribers, and 184 professional members. The disbursements amounted this year to £2421 16s. 1d. the surplus to £52 19s. 11d. The interest of their funded property is £1177, of property on mortgage £250, and the rest is derived from occasional ways and means, such as the concert, subscriptions, and donations. The exposition of the state of the finances was on this occasion entrusted to Mr. Horsley, who narrated the objects of the society with the eloquence of plainness and truth, and it made its way to the heart. Seven aged musicians, thirty-nine widows, and twenty-six orphans, have this year experienced the benefits this association confers. Contrary to the custom at such dinners, no collection is made, but the impression is left to the knowledge of the good effected, and to the feeling the very fine instrumental and vocal music performed, inspires. Several new subscribers were announced. There are, our readers will remember, two societies for nearly the same objects—the *Royal Society of Musicians*, and the *New Musical Fund*. Might not the common aims of both be better promoted by an union of interests?

The theatres have produced little novelty this year. The presentation of Mr. Sinclair, "on his arrival from Italy," as the court circular says, has been the principal. A correspondent in the first article of our last Number (page 10 of this volume) has drawn a pretty accurate outline of this gentleman's improvements by foreign travel. He demonstrates in a manner not to be mistaken, the erroneous notion that after a certain period of life a new style may be formed or engrafted upon an old one. Whenever this has been done, it has been done, we will venture to affirm, only by persons of more than ordinary intellect, and of profound judgment and of considerable self-knowledge. Mr. Sinclair has gathered up exotic graces without number and without assimilation; his singing is truly "an unweeded garden," or to sum up all in one phrase, it exhibits the very best specimen of the very worst taste it ever fell to our lot to hear. That natural organic powers of such an order should be so mis-directed is peculiarly unfortunate, for Mr. Sinclair might have made a fine

English dramatic singer, had a master of tolerable sense directed his endeavours.

We may here close our recital of the progress of Metropolitan music and musicians for this season. The same leading phenomena, it will be seen, are still in progress. In point of style, there is a general and gradual departure from those principles which may be called the natural principles of musical expression, by the addition of new parts, both in vocal and instrumental performance; the same thing has indeed been said ever since the age of Palestrina, and it will probably go on till the power of variety is exhausted. The change is momentous, but not perhaps so much so to the character of the country, as the obvious desertion of English for foreign notions and feelings. Such a course has a tendency to take from us all strength with all originality, and to reduce us to a nation of imitators. And as we trust it has been shewn in our pages that encouragement alone is wanting to raise British art and British artists to equal if not superior eminence with foreign schools, so we hope this acknowledged truth will find its way to the understandings and the hearts of those elevated persons who have an influence in society, and instruct them to use their power and patronage for the honour and the benefit of the country and their countrymen.

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## GRAND MUSICAL FESTIVALS.

**T**HERE is nothing more novel or more striking, in the whole history of the progress of music in England, than the multiplication of the vast assemblages of talent, which have received the denomination which stands as the title of our article. The performances in commemoration of Handel, at Westminster Abbey, about forty years ago, filled the country with the report of so prodigious an effort; but it was not then even imagined that the provinces would rival the metropolis—and although from that period, meetings in the several counties and cities of England became more general, they were the efforts of individual professors for private emolument. The triennial meetings of the Hereford, Gloucester, and Worcester choirs had existed for a century, and the Birmingham festivals had gone on with increasing energy for twenty years, before any thing amounting to a national understanding of the benefits to be derived from the combination of science and charity was diffused. At length however the principle seems to be universally apprehended. The proximate causes appear to be—first, the well-established celebrity of the music at Birmingham, which drew amateurs from the most remote parts of the kingdom, who returned home impressed with the grandeur of the design and execution, and who propagated the desire both for the enjoyment of magnificent demonstrations of art, and the knowledge of the local advantages to be derived from them. This first and general impression was at once carried to its pitch, by three such meetings in one year as those of Birmingham, Liverpool, and York. All of these were eminently successful, and the splendour and vastitude of the latter especially, added incalculably to the force and velocity with which an acquaintance with the delights and benefits attendant on such concentrations of rank, opulence and talent, circulates. Hence the operation became universal. Amongst the high there has been raised a liberal solicitude to partake in the praise bestowed on the patrons of art, and on the contributors to those benevolent institutions which are thus made the objects of these assemblages of all that is lofty in station and eminent in science.

In the middle classes there is the wish for pleasures which, to be indulged at all, must be brought home as it were; and there is also that common good which flows from the support trade receives from the congregation of the numbers which are brought together by such occasions. These and other sources of gratification even more permanent, may fairly be considered to have had a share in exciting a feeling so ardent as well as important in its consequences, both as respects charity, the arts, and the commerce of the districts where these meetings are held.

The subject has always appeared to us as deserving of deep consideration, and under its present aspect it deserves even more attention than ever, because it has really assumed a character which may almost be called national. We shall therefore endeavour to throw all the light we can upon it.

The meetings for the present season have been and are to be as follows :

Bath and Somersetshire .....	June 15
Cambridge .....	July 2
Salisbury (date unknown to us)	
Welch Pool.....	Sept. 7
Worcester .....	— 15
Norwich .....	— 21
Wakefield .....	— 29
Newcastle .....	Oct. 5
Edinburgh .....	— 25

The Bath and Cambridge festivals were undertaken by contract by Mad. Catalani, and it was given out that she would never again make an engagement unless she shared the profits of the undertaking in which she consented to display her talents. She had even extended her views so far as to endeavour to engage the English female singers of the first distinction, Mrs. Salmon and Miss Stephens, to follow in her suite, and she had meditated by this master-stroke of policy to have rendered herself and her attendants absolutely indispensable, where music was to be given upon a grand scale. But extravagant designs are almost sure to defeat themselves, and while the enormity of her demands revolted the feelings of the gentlemen who gratuitously superintend the provincial meetings, the professors who were applied to saw the power they

were about to place in her hands, and probably became alarmed at the possible consequences of falling into the train of this great comet. The scheme therefore failed as a whole, though it succeeded in two or three instances, the circumstances of which we shall relate.

The performances at Bath commenced on the morning of June 15th, at the Abbey Church, and the first thing that met the eyes of the congregation was the following notice :

“MUSICAL FESTIVAL---*Tuesday, June 15th, 1824.*—In consequence of the great fatigue Madame Catalani has undergone, and her taking cold in her journey to Bath, she most respectfully requests the indulgence of being allowed to omit the pieces allotted to her in this morning’s performance, with the exception of the air ‘*Angels ever bright and fair.*’ Mrs. Salmon has in the kindest manner offered to perform the solo of ‘*Sing ye to the Lord.*’ ”

In the evening an apology of rather a stronger cast was exhibited, and all Mad. Catalani’s songs were omitted. It was announced that Signor Placci would sing “*Largo al factotum della citta,*” but the Signor declined the honour of becoming *locum tenens* for Madame. The concert was consequently disarranged, and the audience expressed great dissatisfaction. On the 16th, in the morning, another apology was posted, stating that from continued indisposition Mad. Catalani could not sing at the church. A selection from “*The Ark,*” an unpublished poem by the Rev. W. L. Bowles, and set by Mr. W. C. Manners, was performed this morning, but from the imperfect state of the parts, it was by no means creditably done. It consisted principally of concerted pieces, there being only one air, which was for a base. The apology for this evening is so curious, that it deserves insertion :

“*16th June, 1824.*—It is respectfully announced that Madame Catalani is much better, but it was deemed advisable by her medical attendant that she should not expose herself to the air this morning. She will however do herself the honour of singing this evening at the rooms.”

On the 17th it was thought necessary to publish a notice, assuring the public that Mad. Catalani would positively sing, and the pieces were enumerated.

Madame Catalani did sing, but the entire festival, in spite of the united talents of Braham and Mrs. Salmon, with other great

names, did not fully succeed. It is given out that Madame Catalani has suffered a loss. The hospital shares, it is understood, a tenth of the receipts, and it should seem that the contractor herself does not gain so much as she might have been paid simply for singing.

The Cambridge festival was contracted for by Madame Catalani, upon the condition of taking the entire risk upon herself, and of giving a fifth of the receipts to Addenbroke's Hospital. Perhaps there can be no more pregnant instance found of the danger of such an agreement than this meeting presented. The first point of collision arose out of the donations which were sent to the hospital by such of the patrons as could not be present. Madame Catalani it is said claimed to share these, while on the contrary, the committee of management held that these donations made no part of the concert receipts, and consequently were in the nature of direct gifts. We believe there was not a dissentient voice in the committee as to the points in dispute.

But this question, though of some magnitude, fades into insignificance when compared with the deficiencies in the musical arrangements. It is always understood by the public, that the principal singers announced upon such occasions are engaged for all the performances, unless it is expressly stated to the contrary. For the Cambridge meeting the names of Mesd. Catalani, Colbran, and Pasta, Miss Stephens and Miss George, Signors Rossini and Placchi, Messrs. Sappio, Kellner and Phillips, were advertised. But Rossini and his wife appeared only on the two first evenings—Madame Pasta only on the last day, Miss George and Mr. Phillips not at all. This was mortifying enough to those whose opportunities allowed them to be present at a part only of the festival, but how great must be the disappointment of the amateurs, who expected one of these grand displays of art to which alone the title of a grand musical festival attaches—how strong must be their indignation to find the entire instrumental band consisting of only 28 persons, and not a single choruser in the orchestra!! To such absurdities did the want of proper consideration expose the conductress, that Miss Stephens, actually sang the recitative in the *Miserere*—beginning "*There were shepherds,*" and ended with the passage, "*And suddenly there was with the angel a multitude of the heavenly host*

*praising God, and saying,*" leaving the ear and the understanding in expectation of the chorus, "*Glory to God,*" which *did not* follow. The overture was played in the original key and to accommodate Mad. Catalani's reduced powers, the opening recitative transposed, to the total destruction of science, unity, and effect. Upon one or two occasions only one copy of the music to be done was provided, and the singers were actually compelled to retreat from the front of the orchestra to the organ, in order to enjoy a view of what they were to sing. We know not how Dr. Clarke Whitfield must have felt the indignity of seeing his name stand as the conductor of a series of performances which were remarkable for little beside disorder and the misapplication of the talents employed, but musicians will scarcely fail to consider the obtrusion of Madame Catalani into the opening of *the Messiah*—her singing a duet, written for bases, with Rossini, a tenor, and *Non piu andrai*, a base song, as all deserving the character of a capricious perversion of ability.

The receipts at Cambridge were near £2500, exclusive of the donations—the expences probably about £1600. The Hospital had £500, and Madame Catalani about £400, so that in this instance she did not obtain at the utmost more than her services as a singer would have commanded. If any thing can convince her advisers of the folly and disgrace of placing her in a situation of responsibility, in lieu of her maintaining the respect which must always have awaited her in her proper office, it must be—the experience that she gains nothing in a pecuniary point of view, while she is losing every thing by appearing to grasp at the emoluments and usurp the stations of others far more competent than herself, by knowledge and by the application of their talents to their own pursuit. In point of fact, Madame Catalani must be utterly incompetent to undertake a performance of Sacred English Music, unless she engages a conductor to act for her—and he must not be a mere *nominis umbra*, who will consent to sacrifice the character of the concert to the caprices or the imaginary interests of his fair employer—but one who will not lend his name to an imposition upon the public. We beg to be understood that we do not allude to Dr. Clarke Whitfield, whose respectability forbids the possibility of any such imputation. We have no doubt but Dr. C. was influenced solely by the wish to

throw no sort of impediment in the way of a charity, but to lend his best assistance in the matter. We are quite sure that the professor can but feel himself aggrieved at having his feelings made the stalking-horse to allure him, apparently to sanction with his name arrangements which his judgment could not approve. The failure of the Bath and the Cambridge Festivals will however act as a sufficient warning, and after this year it is probable neither Madame Catalani nor the counties desiring to have grand meetings, will be led into a repetition of errors so fatal to the general effect.

At Cambridge, Madame Pasta and Miss Stephens completely carried away the palm. Rossini attracted great attention by his humour, but not by his singing, which had neither the finish nor the excellence which was anticipated. The sober majesty and expression of Pasta, and the simplicity of Stephens, won all hearts, while Madame Catalani made no strong impression (though encored in "*Cease your funning,*") except in "*Rule Britannia*," and "*God save the King.*" Mr. Sapio\* was the favourite amongst the male singers. Signor Placci sung very little—no song indeed—and if Mr. Kellner had been so curtailed, the audience would not have complained. Upon the whole, the performance was totally unworthy the patronage, totally unworthy of the place, totally unworthy the name of a Grand Festival, and ought to be recorded as a warning. Gentlemen conducting public institutions should be governed by great public principles, and should not put their characters to the hazard, or compromise their judgment by niggardly considerations—and above all, they should engage competent persons to frame the terms of a contract, which is very liable to evasion. Nothing probably would have startled the gentlemen who engaged with Madame Catalani so much as the knowledge of the practical deception to which they were about to be made the innocent parties. The result however has been favorable to the Hospital, since it has reaped the entire advantage of the donations, as well as the fifth of the receipts.

\* This gentleman refused, much to the honour of his taste, to sing "*Sound an alarm*" without the chorus, which was proposed to him. He is rising greatly in the public estimation. He is engaged at Drury-lane Theatre next season, and at the Antient Concert. The latter is the post of honour in orchestral engagements.

Of the festivals that are to come, Madame Catalani, we believe, has an interest in that at Newcastle, and is to assist if not to share in one or two others. At Norwich she is not to be, but the scale there will be very grand; the band will consist of not less than three hundred performers—some of the Royal Dukes will be present, and the patronage of the whole district is enlisted in the service of the charity, for the benefit of which the music is given. We may, then, congratulate both the profession and the public upon this association of charity and music, which will, we trust, be beneficial in a high degree to both, while the districts in which these grand demonstrations of art take place, cannot fail to be advantaged in all the ways in which the circulation of money and the diffusion of science, contribute to human happiness.\*

\* Since the previous statements were printed, we have learned from authority upon which we can depend, that the arrangements of the Cambridge meeting were in a manner dictated by the gentlemen with whom Madame Catalani negotiated. The committee, apprehensive that the receipts would not be sufficient to satisfy the expences of a band and chorus upon a grand scale, and being aware that general hearers most commonly prefer song and duet, recommended the plan that Madame Catalani adopted, and impressed upon that lady the necessity of limiting her expences to £1500. (They however exceeded that amount by full £200.) They also suggested the engagement of principal singers in succession, as the sum could not be adequate to their retention during the whole period. We are also assured that Madame C. behaved with much liberality as to circumstances which have not come to the public knowledge. Lord Hardwicke has sent £50 to Mad. C. with a note expressive of his Lordship's regret that her talents and exertions were not better repaid. We can rely upon the truth of these statements, and it gives us far more pleasure to make them, than to be the vehicles of any accusations of a contrary tendency against the advisers of this gifted lady. We have from the first sincerely lamented that some one who had a just knowledge of the public feeling in England, should not have been found amongst Madame Catalani's counsellors—who could have certified to her that such deviations as she has been lately led to attempt from her natural path of greatness, must lead to the destruction of her fame.

*A Collection of Motets for the Offertory, and other pieces, principally adapted for the Morning Service; the whole composed, selected and arranged, with a separate accompaniment, for the Organ or Piano Forte, by Vincent Novello, Organist to the Portuguese Embassy in London. Books 7, 8, and 9. London. Falkner.*

*The Evening Service, being a Collection of Pieces appropriate to Vespers, Complin, and Tenebrae, including the whole of the Gregorian Hymns, for every principal festival throughout the year; composed, selected, and arranged, with a separate accompaniment, for the Organ, by Vincent Novello, Organist to the Portuguese Embassy. London. By the Editor.*

Of the many arrears which the fecundity of the musical press has left us under, we feel the obligations due to the elegant and erudite Editor of the works, the titles of which we have just recited, amongst the heaviest that lie upon us. For not only is the musical public indebted to him for these works, but for three additional masses of Mozart, and seven or eight of Haydn. We regret that it has been impossible for us, under the claims upon our pages which matters of current interest have lately made, to notice any of these things sooner; and now we can do no more than announce the last great publications while we endeavour to convey to our readers some knowledge of the contents of these, Mr. Novello's former publications.

Our present article must be taken as a continuation of those at page 215, vol. 1, and page 198, vol. 5, where the commencing numbers of each series are reviewed.

Book 7 opens with Gregorian responses and chants at high mass. The first piece is a quartetto from Haydn—*Tu dectote mortis aculeo*; the two first chords are long notes, and a short fugue opens upon a solemn but calm and soothing subject, by the counter-tenor, which is taken up by the soprano, base, and tenor, when after about 30 bars, all the parts unite. Some bold modulation follows—then a point, very smooth and beautiful, is led off by the upper parts, and answered by the tenor and base successively, bringing on the original subject. The rest of the movement is



varied, and combined with consummate art, till it ends in a fine and sustained close. *Deus noster*, a duet for treble and counter-tenor, leading to a quartet from a MS. of Naumann, is flowing and pathetic. The next piece is a treble song by Scicht, very melodious and expressive, having some resemblance in style to Graun's celebrated *Te ergo quæsumus*. *O Jesu, deus pacis* is a terzetto of Winter's for three trebles, lighter than the former pieces, but full of sweet melody. *Jesu, bone pastor*, from Danzi, is singular in its construction, from employing one short strain of only five notes as the real subject, and using it almost throughout with singular ingenuity. It appears to us expressive though quaint and scientific. Handel has the same subject in one of his choruses. The quartetto, *Jesu deus pacis*, from Naumann, bears a strong resemblance to the German hymn. The last piece is the most spirited, and very animated and fine it must be allowed to be. It is a chorus by Schicht, ending in a highly wrought fugue. This number is alike various and excellent.

Book 8 opens with a composition in four parts by Mr. Novello, of which the combined elegance and learning can but be acknowledged by every lover of melody and modulation. The latitude which the Catholic Service allows to devotional expression must however be taken into account, for the style is not that of the Protestant Cathedral. The next, a tenor solo, duet, and quartet, from Himmel, is exceedingly beautiful, as is a quartetto from Haydn, which follows. The base solo and chorus from Righini is in a style of great grandeur, and so expressive a subject can seldom be met with. The short quartetto from Weigl, is a noble piece of harmony, in which science is made to minister to solemnity. The next is a solo for an alto, and a quartet from Naumann. Mr. Novello has subjoined a note, advising that it may be sung by a treble if found too high for an alto. This is quite necessary, for there are few if any counter-tenors who could reach it *with effect*. It is however in other respects well adapted to the quality of the voice, which is peculiarly fitted for the office of prayer. Counter-tenor songs are rare; and this, by its sustained tones, will be found very acceptable with the transposition of a few of the very highest notes. The trio, from Himmel, led off by the treble, next in succession, is remarkable for the airy melody of that composer's general manner. The motet from Caldara, is solemn and

learned, and the choral motet from Himmel, parts of which are in fugue, is splendid and masterly.

In Book 9 we ought not perhaps to say there is not so much merit as to the rest, but there is certainly not so much attraction. The pieces are a quartet and chorus from Haydn, a base solo and quartet from Himmel, a trio from Cherubini, a duet for tenor and base from a MS. of Naumann, a quartet from the *Benedictus* of Hummel's first mass, a quartet and chorus of Andreas Romberg, a quartet, from a rare MS. of Bonelli, and a *Tantum ergo* and chorus by Mr. Novello. The general character of this number is more ecclesiastical than that of the former—there is more science and less melody. Hadyn's quartet and Himmel's base solo—the duet from Naumann, and Mr. Novello's compositions, are the lightest and most agreeable, but the rest have gravity and learning—well worth preservation in such a form.

If the learned Editor has been less successful in the last book of his motets, he has been even more than usually happy in the fifth of his evening services, which is remarkable for the beauty of the whole, and for the very pleasing, elegant, and expressive nature of the pieces throughout the entire book. The *Regina Cæli*, a composition from Mr. Novello's hand, can hardly be too highly commended, whether the sweetness of the air intermingled with the chorus, the general contrivance or the arrangement of the parts be considered. This work alone is sufficient to hand down Mr. Novello's name as that of a man studied in the best schools, and as one whose understanding of his art has been cultivated far beyond the fortune of the many to attain. The terzettino from Winter, is very delightful music, and the *Stabat Mater*, from the rare MS. of Signor Fago, is a magnificent work. The air from Himmel is elegant; and the quintet from Mozart concludes the Number worthily. The chants and hymns are of a sober though elevated character. A selection of such general excellence can rarely be met with.

Mr. Novello has, in the sixth book of evening services, made a choice which is to be esteemed for the purity of the style and the gravity of the general character of the pieces. A hymn by Haydn, a quartet, a *Salva Regina*, of great power, by Danzi—an exquisite quartet and treble solo from Mozart—a prayer and choral motet, very learnedly put together by Schict, are all nearly equally re-

markable for solemnity and grandeur—a quartet and base solo from Winter are in a lighter but more captivating manner. A MS. trio, from Caldara, full of erudite modulation, and a chorus and fugue from Paisiello conclude the book. The latter is spirited, fine, and masterly almost beyond example.

Mr. Novello has established a character for judgment in the selection and accuracy in the preparation of his materials that needs no additional commendation from us. He surmounts with uncommon tact the objection brought against such adaptations, that they may tend to lower devotional feelings by vulgar or light associations, for in all these three books are very few themes that we recollect, while they are so admirably fitted to the words that it would be supposed they were all written as they now stand. To have effected all this is certainly Mr. Novello's praise. And if the love of music and the judgment in the science, which are universally attributed to the inhabitants of Catholic countries, be in a great measure owing to the frequency of hearing the finest compositions in attending the duties of their religion, we may hope that the adoption of these pieces into the choirs of Catholic chapels in England, may assist in forming the taste of many of our own countrymen. The way in which the service is performed at such places of worship in London is become a source of high and unusual attraction, and the chapels are constantly crowded by persons of other persuasions, who attend expressly to hear the music—a fact well worth the consideration of those who have the direction of Protestant cathedrals. It has fallen to our lot to excite much attention to the subject of church music, both as regards the Catholic and the Protestant faith; and by the communications,\* now laying before us, it should seem that the influence of discussion has been beneficial, and is likely to be still more so to the interests of religion as well as of music.

\* Two or three, which reached us too late for this number, shall appear in our next.

*Say, Myra, why is gentle Love, a Glee for four voices—*

*The Bride's Wreath, a pastoral Glee for four voices—*

*Hail Lovely Power, a Glee—*

*To-Morrow, a Song—*

*The Weird Sister of the Lake, a Song.*

*All composed by T. F. Walmisley.*

London. For the Author, by the Royal Harmonic Institution.

If glees, the praise and pride of English composers, are now rarely printed, there are several causes which conspire to produce such an effect. The strongest of them unquestionably is, the growing taste for Italian concerted pieces, which now pervades even the provinces. We have minutely described the true construction of the glee, and so often discussed its claims to favour, that it should seem superfluous to add more here. We may, however, be permitted to say, that there is no more striking sign of the times (musically speaking) than the decline of the regard towards this species of composition. For the English glee addresses itself exactly and comprehensively to those affections which used to be the characteristics of the mind of the country: It can be sublime or pleasing, solemn, soothing, or airy. Indeed even the voluptuous intensity before which this species of writing is fading into insipidity, was not wanting to some of our past songs; for instance, Lord Mornington's "*How sweet, how fresh, this vernal day.*" But English glees, as a whole, certainly cannot vie in dramatic force, if they may be thought by their admirers to compare in other respects with Italian dramatic concerted pieces—and as nothing short of dramatic force will now affect the general mind, from the constant succession of strong stimulus applied in every possible shape—the glee, with all other gentler gratifications that agitate less at the time, and please as much on reflection as in enjoyment, is rapidly sinking into the catalogue of things no longer worthy to be remembered by the sons and daughters of an age of excess.

Mr. Walmisley, in spite of these discouragements, adheres to the purer form of writing. He cultivates sweet and flowing melody—a just arrangement of parts, with occasional interspersions

of the contrivance and learning in which the composers of early times used to delight. The three compositions before us meet this description. "*The Bride's wreath*," which is the lightest though not perhaps the most graceful of the three, is "6 libris Concentorum," or from the books of the Concentores' Society, now almost the only one which *encourages* the production of such works. We admire the smoothness and flow of "*Hail Lovely Power*." But Mr. Walmisley must, we fear, be content with the respect of the few rather than the commendations of the many. The *aura popularis*, now a days, wafts along only the gayest and most glittering barks, which spread their careless sails to every "wanton wind."

"*To-morrow*" is written after the manner of the cantata, with changes of movement which bestow variety and force. It is not however in an ambitious style, but simply seeks effect by legitimate means.

"*The Weird sister of the Lake*" is a song of greater pretensions. It was sung at the British concerts, but was not esteemed to be a very happy effort. We know not whether we are right in guessing that Mr. W. was led to his choice of a subject by the popularity of his own little fairy glee, to which supposition we are led, not only by the success of that pleasing trio, but by passages in the song. After Purcell's "*Ye twice ten hundred Deities*," and Lock's music to Macbeth, and Calcott's "*Sisters of Acheron*," (which by the way is not by any means the finest of the Doctor's works) after all these, however, it was rather a fearful encounter to try. There is considerable strength in many of the passages, but the sameness which reigns throughout the images in the poetry forbids such an exercise of the imagination as so fantastic a subject demands. The song will however vary and increase the limited stores of base singers, but we fear it will never attain any extended degree of reputation. Yet it may be made effective by a powerful voice and a good band. Such songs ought indeed to be published in score, for they are, generally speaking, orchestral, or they are nothing.

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*A Temple to Friendship, from Moore's National Melodies, arranged with an Introduction and Variations for the Harp, by N. C. Bochsa.* London. Power.

*Fantasia and the Vesper Hymn, from Moore's National Melodies, with Variations for the Harp, by N. C. Bochsa.* London. Power.

*Glorious Apollo, with Variations for the Harp, by N. C. Bochsa.* London. Goulding, D'Almaine, and Co.

*Grand Fantasia for the Harp, with Variations on the Scottish Melody, "Saw ye Johnny coming, by N. C. Bochsa.* London. Goulding, D'Almaine, and Co.

*Grand Fantasia for the Harp, with Variations on the admired French Melody, "Au clair de la lune," by N. C. Bochsa.* London. Goulding, D'Almaine, and Co.

*Les Souvenirs, a pathetic Fantasia for the Harp; composed by N. C. Bochsa.* London. Chappell and Co.

We believe variations to be the easiest species of composition, and yet at the present time of day the production of an original and good variation is by no means frequent. In the five pieces named above, there are no less than thirty, none of which are strictly speaking new or very excellent, and yet perhaps none are below mediocrity. The composer has in many instances forgotten his theme to follow his own imaginings, and we can forgive these wanderings from the beaten path for their elegance and sweetness.

Mr. Bochsa has not seldom assimilated his manner to that of vocalists in the application of ornament, and sometimes he carries the resemblance throughout a whole phrase, and thus he speaks a more universal language.

We have frequently pointed out the characteristics of Mr. Bochsa's style, and of these the most striking are, ease, or rather the absence of affectation, and the contrasts produced by the opposition of force and delicacy, gaiety and tenderness. His introductions are more particularly so distinguished, and he is also very happy in the manner of inserting into them portions of his theme.

We shall proceed to notice separately the principal features of the compositions enumerated above.

The first is dedicated to Mr. Moore, and it is one of the most simple of Mr. B.'s productions. The first and second variations are light, playful, and animated; the third is brilliant, but bordering on common place—correct and rapid execution nevertheless will make it tell. The fourth variation is in the *Tempo di Marcia*, and opens in D minor. The first bar, fourth staff, is note for note, the same as the transition in *Di tanti palpiti*, on the words “*sei tuoi bei rai.*”—This quotation is so striking, that we conclude it to be intentional. The fifth variation is full of spirit, and the sixth is a waltz, terminating with a brilliant and effective passage.

The fantasia with variations upon the Vesper Hymn is a bold undertaking, and must be regarded we fear as a failure, when we bear in mind the character and even the melody of the theme; the former is altogether lost, and the latter only occasionally preserved. The lesson will however please many, for it is melodious, elegant, and spirited, but they must forget the Vesper Hymn, and all its associations.

The bold style of the variations to *Glorious Apollo* retains the spirit of the theme, even where its melody is rarely to be traced. The fourth variation is the best both as to conception and execution, and the sixth is a very pretty polacca. The piece altogether may be made very effective.

The two grand fantasias are the best upon the list, particularly the last. The subjects are well preserved; the variations have enough character to engage the mind and rouse the intellect and powers of the player: they afford scope both for expression and execution; and they have intrinsic excellences that will repay the labour that may be spent in overcoming the difficulties they present.

The title of the last piece promises something more intellectual, now is it deceitful in its promises. We can imagine it to be the accompaniment, or rather the organ of some romantic story, wherein either hope, fear, melancholy, despair, sorrow, tenderness, and phrensy are depicted—so strongly is it marked with the language of passion. We shall not attempt to give an analysis of this beautiful composition; we have said enough to draw the

attention of the real lover of music towards it; but let no one attempt it who cannot feel and understand the poetry of the art, and who cannot wake the string with a master's hand.

*Away with this pouting and sadness, an Irish Air, with Variations for the Piano Forte, by Alicia Bennett. London. Power.*

*Le Troubadour du Tuge; a favourite French Air, with Variations for the Piano Forte, by W. W. Sutton. London. Mayhew & Co.*

*The favourite Air, Aurora the Sorcerer, by Rossini, arranged for the Piano Forte, with Variations, and an Introduction, by J. S. Peile. London. Chappell and Co.*

*La Brillante, Rondo for the Piano Forte, with an Introduction, by J. A. Moralt. London. Addison and Beale.*

*Military Divertimento for the Piano Forte, in which is introduced the favourite Gavot de Vestris, composed by A. Moralt. London. Lavenau and Co.*

*Introduction and Rondeletto on a favourite Air, by James Calkin. London. Addison and Beale.*

*Divertimento for the Piano Forte, in which is introduced a favourite Spanish Waltz, by James Calkin. London. Chappell & Co.*

*Adeline, a Divertimento for the Piano Forte, by F. W. Crouch. London. Addison and Beale.*

*An Italian Serenade, with Variations for the Piano Forte, by G. Kiallmark. London. Chappell and Co.*

*The Bells of St. Petersburg, a favourite Italian Air, with Variations for the Piano Forte, by G. Kiallmark. London. Chappell and Co.*

*Rossini's favourite Air, *Ma dov'è colui che accendè*, in *La Donna del Lago*, with Variations for the Piano Forte, by G. Kiallmark. London. Chappell and Co.*

*La Jeannette, Introduction and favourite Air, with Variations for the Piano Forte, composed and arranged by T. A. Rutolings. London. Addison and Beale, and Everestaff.*

The above compositions are selected from many of the same description now lying before us, for we find it impossible to notice all the publications that daily issue from the press, and indeed we



have so often remarked upon the styles of the different composers, that it is not less difficult to furnish even a catalogue raisonnée, so little novelty or food for remark do such works afford. It is perhaps hardly to be expected that pieces which are produced almost entirely for the use of learners should be in a style above their powers and understanding; still the task falls not the less heavily upon the reviewer, and the lesson which a boarding-school Miss pronounces to be "sweetly pretty," (more especially when it is dedicated to herself) appears to us little more than insipid. But we must try to forget that we have played through thousands of such things, and endeavour to assume the feelings of those days when to conquer "*The Battle of Prague*" was the summit of our ambition, and the test of our young companions' abilities.

The first piece upon our list is unassuming and simple, and will strengthen the hands of the player.

The second is a little higher in the scale of difficulty, and combines practice with amusement.

The third is also progressive, but the air is only faintly to be traced in the variations; still it is agreeable.

Mr. Moralt's rondo is very inferior, the introduction leads us to expect better things, but the allegretto movement is any thing but *brillante*. The military divertimento is animated, and altogether better; we doubt whether the change of rhythm in Vestris' gavot be an improvement.

Mr. Calkin's compositions are very meritorious; the divertimento has much ease and even elegance about it.

Mr. Crouch's *Adelina* is in good taste, and calculated to give smoothness to the style and touch of the player.

Mr. Kiallmark's three pieces have much to recommend them. He has given all the variety and interest that the limits to which he has confined his imagination would permit, and has preserved the melody of his subject through every change, while he has avoided monotony.

The Italian serenade is very elegant.

Mr. Rawlings has been particularly successful; yet his composition contains nothing eminently new or original: it is simply the production of a cultivated fancy. If the performer possess delicacy of perception and execution, it must however be effective

- Thema, with an Introduction and Variations for the Piano Forte, by S. H. A. Marsh.* London (for the Author) Chappell & Co.
- The favourite Irish Air, Savournah Declish, with Variations for the Piano Forte, by Mrs. White.* For the Author, Mayhew and Co.
- Air du Petit Matelet variè pour le Piano Forte avec Rondo finale, by J. Ancot.* Op. 180. London, Mayhew and Co.
- La Speranza, an Introduction and Rondo for the Piano Forte, by J. L. Abel.* London. Boosey and Co.
- Favourite Air in the Opera of Semiramis, with Variations for the Piano Forte, by Leidesdorf.* London. Chappell and Co.
- Impromptus, or Brilliant Variations on a favourite Cotillon, by Gallenberg, for the Piano Forte, by Charles Czerny.* London. Boosey and Co.

Mr. Marsh is an inhabitant of Sidmouth, and a pupil of Mr. Bochsá, to whom this work is dedicated, and we presume it to be one of his first attempts at composition. If so, it is highly creditable to him. The theme is smooth and elegant, the melody and character of which is preserved through seven variations. Without incurring the imputation of imitating his master, Mr. Marsh has given his style a resemblance to that of Mr. Bochsá in many points, in the introduction particularly, where he has taken the first bar of his theme as a subject, and also in the marks of expression. The prevailing character of the piece is smoothness and delicacy, with occasional passages of force, but the former qualities are most generally apparent.

The second piece is by Mr. White, of Leeds. We are sorry we can only speak of it as a common place production. Brilliant execution may however give it effect.

The third piece also demands a powerful finger, as it chiefly consists of passages of force and rapidity. Players who possess this qualification will find in it ample scope for the display of their particular talent, as it calls forth mechanical excellence rather than the powers of the mind.

*La Speranza* is a production of a higher character; both the natural and acquired faculties are here requisite. There is more

of intellect in its composition, a deeper feeling of the capabilities of the art. Miss Bisset, to whom it is dedicated, is the celebrated pupil of Mr. John Cramer, and Mr. Abel has paid a very flattering homage to the talents of this lady as a piano forte player.

The two last-named pieces by Leideadorf and Czerny are evidently the productions of players of vast execution, and intended as vehicles for the display of their particular acquirements; they are therefore entirely dependant on the performer; the combinations are neither very original nor very agreeable, but as exercises they will be found extremely beneficial.



*Sacred Songs, by Thomas Moore, Esq. and Sir John Stevenson, Mus. Doc. London. Power. Second Number.*

Five years or thereabouts have passed away since the first Number of this work fell under our review—during which period however the world owes so many and so great obligations to Mr. Moore, for his musical, poetical, and political productions, that no complaint can be against him for the protracted date at which this second of the same family appears. On the contrary, the lapse of time would probably have mellowed the mind of the poet for the solemnity of his undertaking. In our article on the first number we were constrained to shew how the reading and habits of this elegant scholar had led him away from the mode of thinking sacred subjects require. For if, as has been admitted, love and devotion proceed from the same natural temperament, and become as it were only progressive stages of existence, yet the appearance of the creature under the different forms is as unlike as the butterfly and the chrysalis—as the illuminated glow-worm to the brown and dirty grub in its dark state. If love in youth becomes religion in age, our poet has yet scarcely reached the perfect state, but in his transit exhibits a mixture of both, like some insects which retain traces of their earthly existence while passing into the new being that lifts them to the inhabitants of the regions of air. The

transformation appears to be a little further advanced, but there are still wanting, as it seems to us, those attributes which we described in our notice\* of the first Number of the Sacred Songs.

But though the plan is not new, though many have been the attempts of a similar kind, Mr. Moore leaves most of his competitors at a vast distance, and if we cannot be brought to admit that his sacred poetry is in the purest and best taste, we must yet allow that it is better than that of any other writer who has yet turned his talents to the same object—which we take to be, to give to “the serious” the solace of music, and combine at the same time pious with poetical thoughts.

To the critical eye this volume presents much that is curious. The author’s design appears generally to be to paraphrase passages of Scripture. Hence however arises a comparison which is all but fatal to the new version, for what modern versification will bear the test of comparison with the simple majesty of the sacred text? Nor is Mr. Moore, although far more successful (as we have admitted) than the million, so successful as some. Sir Walter Scott, in his *Lay of the Last Minstrel*, has “a hymn for the dead,” which is made exactly upon the same ideas as the third song in this collection. Mr. Moore’s will not stand a moment against it, and nothing could account for the deficiency but the recollection that the words are written to fill up the measure of the music. This however is scarcely an excuse for the redundancy of the verbiage which Mr. Moore’s good taste would never have admitted for any other reason, when the nature of the subject is fully weighed. We subjoin the two poems.

*Mr. Moore’s Sacred Song.*

Lord, who shall bear that day, so dread, so splendid,  
 When we shall see thy angel, hov’ring o’er  
 This sinful world, with hand to heaven extended,  
 And hear him swear by Thee that time’s no more.  
 When earth shall feel thy fast-consuming ray—  
 Who, mighty God, oh, who shall bear that day?

When through the world thy awful call hath sounded,—  
 “Wake, oh ye dead, to judgment wake, ye dead!”  
 And from the clouds, by seraph eyes surrounded,  
 The Saviour shall put forth his radiant head;  
 While earth and heav’n before him pass away—  
 Who, mighty God, oh, who shall bear that day?

\* Vol. 1, p. 388.

When with a glance th' Eternal Judge shall sever  
 Earth's evil spirits from the pure and bright,  
 And say to *those*, "Depart from me for ever,"  
 To *these*, "Come, dwell with me in endless light!"  
 When each and all in silence take their way—  
 Who, mighty God, oh, who shall bear that day?

— — —

*Sir Walter Scott's Hymn for the Dead.*

That day of wrath, that dreadful day,  
 When heaven and earth shall pass away,  
 What power shall be the sinner's stay!  
 How shall he meet that dreadful day—  
 When, shrivelling like a parched scroll,  
 The flaming heavens together roll;  
 When louder yet, and yet more dread,  
 Swells the high trump that wakes the dead!  
 Oh! on that day, that wrathful day,  
 When man to judgment wakes from clay,  
 Be THOU the trembling sinner's stay,  
 Though heaven and earth shall pass away!

In some other instances Mr. Moore very narrowly escapes, if indeed he can be admitted to have escaped the danger of making the sublime, ridiculous—*ex. gra.*

Before yon Sun arose,  
 Stars cluster'd through the sky—  
 But oh, how dim, how pale were those,  
 To his *one* burning eye!

Shakespeare, cum multis aliis, indeed has employed the same image, but without the unfortunate precision affixed by the "one" word which destroys it.

"Now ere the sun advance his burning eye,  
 The day to cheer, and night's dank dew to dry."

*Romeo and Juliet, Act 2, Scene 3.*

Surely in the hymn we are about to cite, poverty both of thought and language is but too perceptible—it is to us absolutely mawkish, and savours strongly of the cant which is so disgusting to good taste as well as to sincere religious feeling.

Come, ye disconsolate, where'er you languish,  
 Come, at the Shrine of GOD, fervently kneel;  
 Here bring your wounded hearts, here tell your anguish—  
 Earth has no sorrow that Heaven cannot heal.

Joy of the desolate, Light of the straying,  
 Hope, when all others die, fadeless and pure,  
 Here speaks the Comforter, in GOD's name saying,—  
 "Earth has no sorrow, that Heaven cannot cure."

Go, ask the infidel, what boon he brings us,  
 What charm for aching hearts he can reveal,  
 Sweet as that heavenly promise Hope sings us—  
 "Earth has no sorrow, that GOD cannot heal."

As we have accused our author of not having completed his transmigration, it is incumbent upon us to shew him in his middle state, and we think we may safely appeal to the apprehension of the reader by the following citation :

Oh! teach me to love Thee, to feel what Thou art,  
 Till, fill'd with the one sacred image, my heart  
 Shall all other passions disown—  
 Like some pure temple, that shines apart,  
 Reserv'd for Thy worship alone!

In joy and in sorrow, thro' praise and thro' blame,  
 Oh still let me, living and dying the same,  
 In Thy service bloom and decay—  
 Like some lone altar, whose votive flame  
 In holiness wasteth away!

Tho' born in this desert, and doomed by my birth  
 To pain and affliction, to darkness and dearth,  
 On Thee let my spirit rely—  
 Like some rude dial, that fix'd on earth,  
 Still looks for its light from the sky!

And as a still stronger proof of mannerism, we quote another, and that certainly not the least excellent of these little poems.

How lightly mounts the muse's wing,  
 Whose theme is in the skies—  
 Like morning larks, that sweeter sing,  
 The nearer heav'n they rise!

Tho' Love his wreathed lyre may tune,  
 Yet ah! the flow'rs he round it wreathes  
 Were pluck'd beneath pale Passion's moon,  
 Whose madness from their odour breathes.

How purer far the sacred lute,  
 Round which Devotion ties  
 Sweet flow'rs, that turn to heav'nly fruit,  
 And palm, that never dies.

Though War's high-sounding harp may be  
 Most welcome to the hero's ears,  
 Alas, his chords of victory  
 Are bath'd, all o'er, with tears.

How far more sweet their numbers run,  
 Who hymn, like saints above,  
 No victor but th' Eternal One,  
 No trophies but of Love.

But to prove that we do not delight in defects, we shall make two more quotations, which exhibit the purest specimens in the book.

Like morning, when her early breeze  
Breaks up the surface of the seas,  
That, in their furrows, dark with night,  
Her hand may sow the seeds of light—  
Thy Grace can send its breathings o'er  
The spirit, dark and lost before,  
And, fresh'ning all its depths, prepare  
For Truth divine to enter there !  
Till David touch'd his sacred lyre,  
In silence lay th' unbreathing wire—  
But when he swept its chords along,  
Ev'n angels stoop'd to hear that song.  
So sleeps the soul; till Thou, oh LORD,  
Shalt deign to touch its lifeless chord—  
Till, wak'd by thee, its breath shall rise  
In music worthy of the skies.

The last is a single stanza, and one which is not to be equalled from the beginning to the end of the volume.

Guard us, oh Thou, who never sleepest,  
Thou who, in silence thron'd above,  
Throughout all time, unwearied, keepest  
Thy watch of Glory, Pow'r, and Love.  
Grant that, beneath thine eye, securely,  
Our souls, awhile from life withdrawn,  
May, in their darkness, stilly, purely,  
Like "scaled fountains," rest till dawn.

The value we attach to this production will be estimated, we trust, by the attention we think it necessary to bestow upon it. The heart is never in so prepared or so fit a state to be acted upon and to be directed in its moral propensities and duties, as when the thoughts are engaged in religious exercises, or any thing that so nearly resembles them as the employment of such compositions as these. A cheerful reliance on the Creator—admiration of his works—the perfect apprehension of his benevolence in the whole order of the universe—resignation to his dispensations in the conviction of their wisdom—and above all, thanksgiving—these are the feelings and recollections which ought, as we esteem the matter, to be presented to the mind during such exercises. For this reason we object against the melancholy and almost hopeless impressions such images and such sentiments as are inculcated in the two first stanzas of "*There's a bleak desert.*" We deny the

fact that in "*Life, cheerless life, the few joys that come are lost.*" —Life is unquestionably liable to painful alternations, but we deny expressly that man is a creature of more sorrows than joys. There is more cant than truth in such a representation of our state, and the worst part of it would be, if it could be admitted to be true, that it would convert the Giver of all good into a malevolent being, which is as contrary to reason as to expérience, and therefore the supposition that leads to it ought always to be controverted upon this very ground.\* But though we cannot allow that we are wandering from our province, since we have a moral as well as a musical purpose and authority, we must turn to that which is our most obvious department. Of the compositions then, both selected and original, we think very highly indeed. The selector, composer, and arranger, have judiciously comprehended the employment of a single voice, and of more than one. The airs are most of them very superior, and they are arranged in a

\* The reasoning in the following passage from the "Correspondance adressée au Duc de Saxe Gotha, par le Baron de Grimm," has a great portion of good sense in it. "Il y a long-temps que j'ai envie d'écrire une apologie des passions, et d'étendre ce que l'auteur des *Pensées philosophiques* a dit en leur faveur au commencement de son livre. M. de Buffon les traite extrêmement mal ; elles ont plus que jamais besoin d'apologiste : malheureusement, leur ennemi a raison dans tout le mal qu'il en dit. Elles causent le malheur de l'homme. 'De violentes passions,' dit-il, 'avec des intervalles, sont des accès de folie. La folie est le germe du malheur, et c'est la sagesse qui le développe : la plupart de ceux qui se disent malheureux sont des hommes passionnés, c'est-à-dire des foux auxquels il reste quelques intervalles de raison pendant lesquels ils connaissent leur folie, et sentent par conséquent leur malheur, et comme il y a dans les conditions élevées plus de faux desirs, plus de vaines prétentions, plus de passions désordonnées, plus d'abus de son âme, que dans les états inférieurs, les grands sont sans doute de tous les hommes les moins heureux.' Voilà la moindre partie du mal que M. de Buffon dit des passions, et il n'a que trop raison dans tout ce qu'il en dit, mais il a oublié qu'il y a tout autant de bien à en dire. La passion malheureuse ou la passion dans une tête mal faite, produit tous les maux que notre auteur étale à nos yeux : la passion heureuse ou la passion dans une tête bien ordonnée fait le bonheur de l'homme ; elle lui donne du génie ou du moins elle le développe ; elle le rend capable de toutes les vertus, des travaux les plus longs, les plus difficiles. Sans elle notre vie serait un sommeil. Tout ce qu'il y a jamais eu de plus grand, de plus admirable, de plus sublime dans le monde, c'est l'ouvrage des passions. D'ailleurs, quand il serait vrai que les passions ne peuvent que causer notre malheur, cette vérité serait plus funeste encore pour nous, que les passions mêmes ; il faudrait nous prouver qu'il est possible de nous défaire des passions ; il faudrait nous convaincre du moins, que le sage est à l'abri de ces maux."



manner to make them very valuable either for public or domestic usefulness, for they are done with simplicity and effect. The compass is commonly within the reach of most voices, male or female, while there are portions especially contrived to introduce the different species. There are thirteen pieces from celebrated masters, which are all set singly and in parts. The expression is various, and though all are of a due solemnity, yet some are of force and lightness, without deviating into the licence of unbecoming levity. "*Behold the sun,*" air from Lord Mornington, is admirable for its simplicity—" *Lord, who shall bear that day,*" is very imposing. "*Weep, Children of Israel,*" does Sir John Stevenson very high credit, for it approaches very near to a sublime expression, as does also "*There is a bleak desert.*" "*Come ye disconsolate,*" a German air, is very soothing and sweet. We are not so well pleased with the transformation of "*Since first I saw your face*" into "*Since first thy word awak'd my heart.*" It presents too much of the old associations. "*Hark! 'tis the breeze,*" is most appropriately written to the well-known air, "*Rousseau's Dream,*" an air so exquisitely expressive that we have often wondered it had not found a place in Mr. Moore's "National Airs." This is one of the very happiest adaptations, and includes the elevated stanza we have quoted above." "*Where is your dwelling*" is amongst the finest of the selection, which closes worthily with Sir John Stevenson's "*Go forth to the Mount,*" very happily conceived, and with Mr. Novello's spirited and martial air, "*War against Babylon.*" Whatever then are the faults which may be imputed to this volume, its general character is far above the ephemeral compounds which have been exhibited to the public by those who are not ashamed to take their design from Mr. Moore, and to walk in the paths which he has made.

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*An easy Duet for two Performers on the Piano Forte, composed C. M. De Weber. Nos. 1 and 2. London. Banister.*

*Mayseder's Polonoise, arranged as a Duet for two Performers on the Piano Forte, by Thomas Attwood. London. Power.*

*Oft in the stilly Night, from Moore's National Melodies, arranged with Variations for two Performers on the Piano Forte, by Ferdinand Ries. Op. 136. No. 1. London. Power.*

We have frequently recommended duets as exercises for learners, as one of the best means of confirming a habit of keeping time. Those by Weber are, we imagine, arranged from works of greater importance; they unite the attractions of melody with elegance of style; indeed we have seldom seen a lesson for beginners written with so much attention to this point, for although simplicity is one of the first principles of art, it but too often degenerates into meanness and poverty of imagination.

The arrangement of Mayseder's Polonoise is injudicious, inasmuch as the passages of a violin concerto are quite unfit to be transferred to the piano forte. The nature of the two instruments is different, and so ought compositions for them to be. Surely the taste for arrangements is carried too far. All distinction between styles is lost and confounded in the adaptation of every species of composition as piano forte lessons.

Parts of Mr. Ries's duet are very agreeable, and parts a little overstrained. For instance, the third variation is quaint and rather affected. We are aware that the manner is peculiar, and demands a corresponding style of execution; attention to the last point will make it tell, and we might like it better if we could forget that the name of Ries teaches us to expect better things.

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*Domine Labia mea aperies, 51st psalm and sacred Bravura, Gloria Patri, as sung by Madame Catalani at the York and Birmingham Musical Festivals—composed expressly for the occasion, by Pio Cianchettini. Dublin. Willis.*

Madame Catalani, almost ever since her first appearance, has relied upon compositions written expressly to fit her powers; and she is even more fortunate in attaching Mr. P. Cianchettini to her name than she was in her previous acquaintance with Sig. Portu-gallo. Mr. C. has had much opportunity of observing the powers of the singer, and he has the tact to give them their proper direc-tion and employment with force and ability. This song is highly creditable to his taste: It opens with a cantabile movement of much beauty, and concludes with a bravura. The judicious ob-server will not fail to remark how little of execution it contains, and how very easy the passages are, at the same time that they are melodious, shewy, and effective. The limitations are obvious, and it is no slight praise to the composer to have done so much with such materials.

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*Dr. Boyce's anthem, "Lord thou hast been our refuge," &c. an-nually performed at St. Paul's Cathedral, at the festival of the sons of the Clergy, with an accompaniment for the Organ or Piano Forte, arranged from the full score by Edward Holmes, Organist of the New Church, Poplar. London, (for the Editor) by Preston.*

The memory of Dr. Boyce is deservedly dear to the lovers of church music. His splendid edition of the services and anthems of the old masters would, of itself, have gained him an honourable name, even had he been known only as a learned and zealous collector; but he has other powerful claims upon our respect and gratitude. His original compositions combine the highest attri-

bates of the art. Melody and harmony, in the most refined and scientific forms, pervade every page of his writings, and are employed with admirable taste and skill in giving effect to some of the most sublime and affecting truths of christianity. The exhibition of such fine powers of intellect and imagination, places Dr. Boyce in the list of *great* composers, and he will always occupy a distinguished rank, even when classed with Purcell, Croft, and Greene.

It redounds greatly to the credit of Dr. Boyce, that some of his best compositions have been devoted to the purposes of the sacred cause of charity. His beautiful anthem, "*Here shall soft charity repair*," has been every where heard, and is universally admired. The one which we have now before us, "*Lord, thou hast been our refuge*," is higher in the scale of excellence, but it is, perhaps, not as well known as it deserves to be. This may be attributed to the circumstance of the score being originally the property of the late Messrs. Ashleys, who furnished the public with a meagre, ill-arranged copy, which gave a very incomplete idea of the grand effect produced by its annual performance at St. Paul's, for the benefit of the Sons of the Clergy. Mr. Holmes has supplied the deficiencies complained of in the first edition in a very able manner. He has had access to the full score, and "with a master's hand" has compressed the instrumental accompaniments, all the leading features of which appear to have been retained, and much skill employed in concentrating them. The elaborate and light accompanying passages (so essential, as developing the author's meaning) are now for the first time embodied in the organ part, which presents a rich stream of harmony, and "without overflowing, full."

As the composition is more or less known to many of our readers, it would be superfluous labour to give an analysis of its various excellences; we shall therefore content ourselves with recommending Mr. Holmes' improved edition to the especial notice of the Precentors of Cathedral choirs, to whom the advantage derived from playing it in its present, rather than its former published state, will be obvious. Curtailment will of course be necessary on every-day occasions; for we believe that its entire performance (notwithstanding the sublimity and beauty of its separate movements) would be fatiguing to those persons who de-

not possess a tolerable portion of musical enthusiasm, as well as cultivated talent.

Mr. Holmes announces himself as the pupil of Mr. Novello (to whom the above anthem is dedicated). We should hardly have needed an assurance of the fact, for his organ arrangement gives distinct and creditable proofs of the best system of instruction.

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*Crescentini, Paer, and Pellegrini's celebrated Solfeggios, or Exercises for the Voice, forming a complete System of Practice for the Student in Singing, arranged with an Accompaniment for the Piano Forte, by J. B. Duruset, Member of the Royal Academy of Music, and of the Theatre Royal, Covent Garden. London (for the Proprietor) by Chappell and Co. Clementi and Co. Preston, Goulding, D'Almaine, and Co. and Birchall and Co.*

Mr. Duruset, the compiler and arranger of this book, is known to the public as a tenor singer, with a sweet voice, of good taste, and of a modesty which is rare enough in these days of universal pretension. We have no hesitation in pronouncing that by this work he has manifested a far better understanding and a more elegant interpretation of the power to be conferred by the practice of solfeggi than any individual who has yet published. For the selections are not only excellent as vocal exercises, but they are beautiful compositions, full of various expression, and admirably calculated too for the taste as well as the voice of the student. This high praise belongs to no publication of the sort we ever remember to have met with, most even of the best solfeggi being dry examples, framed with little regard to that point which seems to be, and justly so, considered the most important in this work—namely, the delight of the pupil in practice, and the gradual though constant attention to the introduction of passages which have a meaning clearly to be understood. Another advantage is that they comprehend as much of modern gracefulness, as of the sober dignity of a manner more removed from the present times.

The author in his preface meets an objection which would otherwise lie against his work, by stating that it "must not be regarded as a new and regular method of singing, but merely as a series of exercises for the improvement of those who are already acquainted with the principles [rudiments] of the art." It is indeed calculated for pupils in a state of such advancement as to have fixed their tone and intonation by long practice of the scale, and to have overcome the first difficulties of motion in passages of combined notation. The book is admirable, but not for beginners, and Mr. Duruset has acted very honestly in making this declaration.

The great foundation upon which a singer can safely build is laid by vocalising. For it not only forms and confirms the voice—it not only acquaints the singer beforehand as it were with every combination he is likely to meet with—it not only enables him to preserve an uniformity of voicing—but it fills his head with passages of every sort and thence stores his imagination. The true way to make a true artist is to enable a pupil by such practice to take every possible combination of notes in any desired manner—to cast the emphasis upon this or upon that note, to give the division a pathetic, a bold, or a tender tone and accentuation. To be able to do this is to be a true artist; and the reason why so few accomplish the object, is, because there are few, very few indeed, who have mind and perseverance enough to encounter the task. To apply all this to the work before us—Mr. D. has made a selection which comprehends almost every species of passage—he has affixed marks for the places where the breath may be most judiciously drawn—he has filled his score with signs of expression, and he has thus enabled the industrious scholar to accomplish every part of his task.

The book consists of thirty-four exercises, upon 146 well printed pages, with a piano forte accompaniment. This is so arranged as never to confuse the singer or distract his ear and attention, being in the general merely supporting chords—but there are occasionally passages to accustom him to modulation very judiciously introduced. The lessons are in all styles—the melody is frequently very beautiful, and they are such compositions as will "cast noble or tender hints into the soul." Upon these the student of taste will work with pleasure, with satisfaction, and with profit. To ;

conclude, the book is announced to be under the especial patronage of his Majesty, whose judgment is unquestionable. It is dedicated to the Duke of Devonshire, and we have seldom seen a list of subscribers including so many persons of rank. This is perhaps enough for the fashionable, but we mention these particulars not as throwing lustre upon the work, but because we think the work really worthy the high patronage Mr. Durusset has obtained. It is much to his honour that the book is published at a very cheap price.

*The Maid for whom I languish, composed by C. Cummins.* London. Chappell and Co.

*How happy in my native bowers, composed by P. Knappton.* London. Chappell and Co.

*Ah! why display those Charms, fair Maid, the music by W. Eavestaff.* London. By the Author.

*Ah! why should love, composed by Sir J. Stevenson.* London. Power.

*Come evening with thy balmy hour, the music by F. W. Crouch.* London. Gow and Son.

*Oh! come to me, love, composed by J. C. Clifton.* London. Chappell and Co.

*The Moss Rose, composed by J. C. Clifton.* London. Chappell and Co.

*I saw while the earth at rest, composed by J. H. Banister.* For the Author, by Clementi and Co. and the Harmonic Institution.

We shall not attempt more than to announce these ballads as compositions, all of nearly equal merit, and all deserving the regard of those who seek novelty in a pleasing form. They are all tinged with a certain degree of elegance and expressiveness, particularly those by Mr. Clifton, Mr. Crouch, Mr. Eavestaff, and Mr. Banister. Mr. Cummins's would have been the best of them but for the French conceit, which forms the burden, and which is not in the good taste we should have expected from this gentleman's known talents. In other respects it is a superior song.

*Sarabade à la Militaire for the Piano Forte, with a Flute Accompaniment, (ad lib.) arranged by Joseph Coggins. London. Addison and Beale.*

*Russian Divertimento for the Piano Forte, with an Accompaniment for the Flute, by F. J. Klose. London. Chappell & Co.*

*Divertissement Ecossais for the Piano Forte, with a Flute Accompaniment (ad lib.) in which the favourite Air "My love is but a lassie yet" is arranged as a Rondo, by T. A. Rawlings. London. Gow and Son.*

*Ceres, Introduction and Pastorale Rondo for the Piano Forte, with an Accompaniment for the Flute (ad lib.) by W. J. Ling. Op. 14. London. Addison and Beale.*

*Fantasia for the Flute and Piano Forte, in which is introduced the popular Scottish Air, Mary of Castle Cary, by Wm. Card. London. Lavenau.*

*We're a Noddin, with Variations for Flute, with an Accompaniment for the Piano Forte, by Wm. Card. London. Lavenau.*

*Di tanti palpiti, with an Introduction and Variations for the Flute, and an Accompaniment (ad lib.) for the Piano Forte, by Wm. Card. London. Metzler and Son.*

*The favourite Air Au clair de la lune, with an Introduction and Variations for the Flute and Piano Forte or Harp, composed by J. Guillou. London. Chappell and Co.*

Duets for the flute and piano forte are most frequently of two kinds. The one has an ad libitum accompaniment for the flute, which is generally so easy as to be nearly insignificant, and in the other the piano forte becomes unimportant, and the flute part is made too difficult for any but first-rate players. The composers of the first description are not unfrequently unacquainted with the capabilities of the flute as an accompanying instrument, and are content with asking it proceed in unison with the piano forte. Thus, although there is a vast quantity of music published for these instruments, there is little which is really useful to amateur players. We shall in our next Number notice a collection called *Les Belles fleurs*, which appears to be judiciously composed and arranged.

In the three first pieces on our list the flute parts are not well



arranged. They might have been more distinct from the piano forte, and not more difficult. As lessons for the latter instrument alone they are easy and agreeable.

The introduction to Mr. Ling's piece is its best part, and the flute is perhaps rather less subservient to the piano forte; but although there is a good deal of sameness in the rondo, spirited performance will do much for it.

Mr. Card is a professor who is rising in the public estimation, and his compositions will be valuable to the flute player, for they are adapted to the attainments usually to be found amongst amateurs, and they have a lightness and brilliancy that will recommend them both to the performer and his audience.

Mr. Guillou is a distinguished flute player, and has composed for the instrument with the feeling and understanding of a master. He has also given novelty to the form of his variations, and while we must think that the real character of the instrument is lost amidst the rapidity of execution it is now the fashion to introduce, we will nevertheless grant that Mr. Guillou's composition is distinguished for taste and fancy. A slow air, or an adagio from the flute of Mr. Nicholson, decides what the genius of the instrument is, and makes us the more regret that its beautiful tone should be frittered away amidst the multitude of notes usually allotted to it. The only objection to the publication is, that it is printed without a separate flute part, but it is a defect that may be easily remedied.



*Twelve Single and Double Chants, with Responses for the Commandments, dedicated to Lady Frances Bankes, by Z. Buck, Organist of the Cathedral, Norwich. London, (for the Author) by Chappell and Co.*

For reasons often recited, it is a matter of intense interest to art as well as to religion, that the music of our churches, and particularly of our noble cathedral service, should become the subject of the greatest attention. It is lamentable to perceive where so much importance has been attached, and where such rich endowments have been lavished, so little respect is commonly paid to the object for which all this ceremony has been instituted, and all this money secured. When a Bishop, a Dean, and Prebendaries

and Canons, find that they outnumber their daily congregations, with all the vast assemblages of architecture and music and splendor, to say nothing of the duties which should draw men to the temple—surely they themselves should begin to suspect that so vast an apparatus were prepared for greater results than the edification of a few old men and women, and at least to leave nothing on their part undone to make the service popular, for unless it is popular it becomes worse than useless. Mr. Buck's publication is worthy regard in two points of view, as connected with these premises—first, on the score of intrinsic merit, and secondly, because in his dedication he has held out the example of a lady, and that lady the daughter of the Lord Chancellor of England, who has done much and liberally in the encouragement of the choir of which he is a member, and in which Mr. Bankes has a Prebendal stall. Chants are in themselves compositions of more difficulty than at first appears. The very brief limits to which they are restricted, not less than the solemnity of the subject, should seem altogether to preclude much variety, and to forbid the application of diversified melody. Yet when it is considered that they are in every day use, there seems to be peculiar necessity for the stimulus of change and excellence. Mr. Buck has succeeded eminently well in producing very delightful melodies, with very good harmony, and the occasional use he has made of discords, not common in such compositions, saves the ear from the satiety which but too often waits upon this part of the service. We have gone through the best collections with a view to this express examination, and we find few better than these, and fewer still so good.

With respect to the other point, nothing can tend more to the proper performance of the duties of the church, than the personal attendance of the families of church dignitaries, and such proofs of attention as Lady Frances Bankes is here recorded to have given. The fact cannot be too broadly stated. If the connections of those elevated in clerical rank are perceived to be indifferent to the duties which are so highly honored and so liberally rewarded, how can it be expected that common minds should not be corrupted by the example? and on the contrary encouragement comes with double force from those who are high in station and in office.

*The Young Muleteers of Grenada, a Glee for three voices, by Thomas Moore, Esq. London. Power.*

*Idie your victim, cruel fair, a Glee for four voices, composed by Sir J. Stevenson. Dublin. Willis.*

*The original Boat Glee, the words by Joseph Atkinson, Esq, the music composed by Sir J. Stevenson. Dublin. Willis.*

*O Beata virgine, the Maltese Mariner's Hymn, a Trio, by John Smith. Dublin. Willis.*

Mr. Moore is the adaptor of words to this composition, which is a tirade, arranged by Mr. Bishop. It is light and lively, but better calculated for a dramatic purpose than for amateurs.

The second of these part songs appears to be written with a recollection of the old glee, "*When first I saw your face.*" It is, literally, short and sweet.

The third is elegant and capable of being made very effective. The accompaniment adds to this quality, and it may safely be recommended as one of the best things of its kind.

The last is of the same species, but differently constructed, for the greater part of it is a successive solo for each voice, which is closed by a short strain in harmony. It is very nicely done, and has the same qualities, though not perhaps quite to the same degree of excellence as that which precedes. Both however have very pleasing and popular attributes; they are more fitted for private society than public performance, and much effect is to be produced with little effort.

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*The Overture, Songs, Duets, Glees, Chorusses, &c. in the musical Comedy of "Pride shall have a fall," as performed at the Theatre Royal, Covent Garden; composed, arranged, and adapted to the English Stage by J. Watson, composer at the Theatre Royal, Covent Garden. London. Eayestaff.*

This play has attracted much attention. The extravagant and ever-changing dresses of our Hussar regiments, so perfectly absurd in every thing that regards the character both of the man and

the soldier, and at the same time not a little derogatory to the sense of those who direct such matters,\* had gone nigh to bring them into much dis-esteem, not to say contempt, when the dispute between a lieutenant of the 10th regt. and the corps of officers at large, and the monstrous insolence and injustice with which he appeared to be treated became the subject of public notice and animadversion. At this moment, *Pride shall have a fall* was performing, and as its principal object was to display the indolence, the fopperies, and the follies of a corps of Hussars, it became exceedingly popular. The satire is as bold as it is just, and though veiled under a foreign allusion, it was by far too palpable to miss its aim. "*Ridiculum acri fortius et melius,*" is trite but true; and every man who wishes well to the character of the British army will desire that this lesson may have its full effect.

The music consists of an overture and nine vocal pieces—of the latter one only is the entire production of Mr. Watson, the rest being all adaptations. Thus we have, *Mamma mia,*" "*Le faccio un inchino,*" (from *Il Matrimonio segreto*), "*Batti, Batti,*" "*Di tanti palpiti,*" with some of Rossini's finales metamorphosed into English songs and concerted pieces. The merit of most of the originals is unquestionable, and some of them will afford much satisfaction to those honest members of the family of *Bull* who are yet ignorant of Italian operas. We do not relish the conversion of "*Batti, Batti,*" into a trio, but in other respects the selections and adaptations are creditably executed. Greater praise than this does not belong to such labours, and it is always a source of regret to us to speak of English professors in any other terms than as original writers. The frequency of the practice is rather a matter of apology than extenuation, both as respects the composer and the public.

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\* One of the bitterest compliments ever paid to judgment is contained in the well-known line, "Who has taste in cuirasses, wigs, collars, and lace."

*The pretty Rose Tree, a Duet, by Thomas Moore, Esq.* London. Power.

*At Summer Eve, a Duet for two Trebles, composed by Wm. H. Callcott.* London. Birchall and Co.

There is no species of composition in which the Italians excel us so far as in those little pieces which are published under the various titles of notturnos, duettinos, &c. The English have indeed scarcely a single original thing of the kind. We therefore look anxiously towards such attempts, and do all that in us lies to encourage the direction of endeavours towards them. For who can hear such entrancing strains as the "*Farewell Theresa*" of the author whose duet is at the head of our article, and not wish for a multiplication of such beautiful specimens of feeling, taste, and melody?

*The pretty rose-tree* is a tirana, but not by any means of the order to which Mr. Moore's selections in general belong; and the words turn upon conceits which savour of affectation rather than of sensibility.

Mr. Callcott's is in far better taste, and altogether more pleasing.—It is, we believe, the maiden composition of one of the youngest sons of the respected Dr. Callcott. Most happy shall we be if we can assist in encouraging the early efforts of any one of that family of genius, by the language of sincerity and truth, or by pointing out to the public the rising scion of such a stock. With this view we say then that Mr. H. C.'s composition is very agreeable, in good taste, correctly written, and that it will be found by amateurs to lie within a moderate compass, and to have melody and power to please the circles which they are accustomed to entertain.

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ON THE  
PRESENT STATE OF MUSIC IN ENGLAND.

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TO THE EDITOR.

SIR,

**M**ETASTASIO, in one of his letters, says, that the throne of music is in the theatre; and few will be found to deny the assertion, at the present day. There was a time, however, when the noblest throne of music was erected in the church. There she sat, in heavenly state, listening to the song of cherubim and seraphim, and striving to emulate, so far as emulation was possible, that "host," who,—

————— "in thousand quires  
" Touch their immortal harps of golden wires,  
" With those just spirits that wear victorious palms,  
" Hymns devout, and holy psalms  
" Singing everlastingly."

Metaphor apart, it is certain, that the greatest composers have, in all times, devoted themselves to the service of the temple; and the finest works of musical art, which the powers of man have produced, are, beyond comparison, those which have been appropriated to the praise of Almighty God. With us, in England, this has been the case in a very particular manner; and it is only by reverting to the writings of our ecclesiastical musicians, that we feel ourselves at all able to compare with the composers of Italy or Germany. Nothing, indeed, can be more natural, than that works of the greatest genius should issue, as it were, from the bosom of the church; since the objects which she proposes for our contemplation, are calculated, infinitely more than any others, to exalt and purify the imagination. Accordingly, we shall find, if we take a review of the English school of music, from the time of Tallis down to Boyce, that it was distinguished by a succession of admirable writers, whose productions may vie with those of any other nation.

It is painful to reflect, that he, who would maintain the honour of his country in respect to the compositions for her church, must revert to those of past times, for at present we produce nothing, absolutely nothing. To what must this be attributed, if not to a decay of public taste, and to an indifference on the part of those who should be foremost to encourage sacred music?

We have men of talent still among us—men who have distinguished themselves in almost every other species of composition—and it cannot be doubted that they would exert themselves successfully, were proper opportunities and means afforded to them. The truth, I fear, is, that the powerful aid which religion may derive from music, is too much overlooked by those who exercise authority in our excellent church; and consequently, those establishments which were formerly intended for the support & advancement of “celestial song” have been suffered to fall into much decay. Not many years since, the neglect of the children of St. Paul’s choir was so great as to excite public attention, and they found an advocate in Miss Hackett, a lady, who was in the habit of attending divine service in that cathedral. She addressed a series of letters to the Bishop of London, to the Dean of St. Paul’s, and other dignitaries, in which she forcibly depicted the situation of the children; referring, at the same time, to ancient statutes, which had been framed to ensure proper provision for their maintenance, and education.\* I am not acquainted with the success which attended the fair authoress’ exertions; but though some improvement may have been effected by them, it does not appear to have been great.

Subsequently to the above transaction, we find the organist and choir of Bangor cathedral, engaged in a Chancery suit, with their Bishop, to recover certain revenues, which, having been originally intended for the support of the choir, had been diverted from that purpose, and appropriated to the repairs of the church itself.†

\* These letters, with “Evidences” and “Observations on Dean Colet’s Foundation,” were published by Miss Hackett.

† See “Papers, Documents, Law Proceedings, &c. &c. respecting the maintenance of the choir of the cathedral church of Bangor,” by Joseph Pring, Mus. Doc. Oxen. Endowed Organist of Bangor cathedral. In the preface to his book Dr. P. quotes the following observations by the late Rev.

Such circumstances seem to bespeak great indifference to our choral establishments, on the part of those who alone can render them effectual aid; and the existence of such indifference may be confirmed, if we consider the scanty pittance which each adult member even of the metropolitan choirs would receive, were it not eked out by sums which are collected, by making a shew of the churches themselves! I am aware, Mr. Editor, that, in ancient times, when the musical part of the divine office was performed by ecclesiastics alone, no distinct provision was made for them. Long before the Reformation however, the professions of theology and music began to be separated; and since that great event, the service of the choir has chiefly devolved on laymen. Important as this function must appear to all those who seriously consider the vast influence which it may have on the religious feelings of a nation, those who engage in it have never been adequately remunerated for their labour.

This is particularly the case among us, at present; and, while the salaries of all other persons connected with the church have advanced, according to the different value of money wrought by time, those of her "singing men" remain very much the same as they were a century and a half ago: augmented only by the means before mentioned. But, with this augmentation, a situation even in the best of our choirs, would be totally inadequate to the decent maintenance of a musician and his family. Men naturally desire to live in a way which is conformable to the sphere in which they move, and as professors of music are in the constant habit of associating with gentlemen, it is not wonderful that they should wish to make an appearance worthy of such association.—Hence they are led, almost inevitably into expence, which many others may avoid; and hence we find them seeking in the church, for a plurality of places; and often undertaking more than they

Dr. Anselm Bayly, Sub-Dean of this Majesty's Chapels Royal. He, speaking of the heads of choirs, "as defenders, lovers, and promoters of church music," thus expresses himself—"It were to be wished, while their own income hath been increased so vastly beyond the foresight of the founders, though the letter of their statutes may not oblige them, yet that the supposed will of the founders, had they foreseen the different value of land, that conscience, kindness, charity should lead them to augment the stipends of those who are members of the same body, a part of their family, their brethren—and not confine them to their original allowance."



can well execute. Grievous complaints are frequently made, concerning the careless and hurried manner in which our admirable cathedral service is performed ; especially in the metropolis. It is indeed truly to be lamented, that any want of seriousness or energy, should be discoverable in those, whose office is so eminently calculated to raise the minds of their fellow creatures to the highest pitch of devotion. But it is not to be imagined that the same person can repeat the same service several times in the same day, with equal ardour and attention. Besides, if he be singing in the Abbey, he may feel apprehensive lest he should be too late for the Chapel Royal ; or if performing in the latter place, he may have some misgivings, whether it will be in his power to snatch a hasty morsel, and arrive, breathless, in time for service at St. Paul's.

If those whose business is merely to sing, labour under such disadvantages, can we expect that fine composers should arise from among them ? Every one, who is at all acquainted with the difficult art of composition, must be aware of the labour of thought which is necessary for the production of great works. And accordingly we may observe, that our finest church music was written when the salaries of musicians were more commensurate with their wants than they now are. In Germany, where excessive wealth has not brought about such a remarkable change in the relations of society as may be observed in England, the musician who has a church appointment, generally finds it equal to his expenses. This affords him ample leisure for study, and this circumstance may be considered as one of the main causes of the vast superiority of the German school. It is surely impossible to suppose that we shall ever regain that eminence which we once enjoyed as ecclesiastical composers, while our choirs, those nurseries of the art, are suffered so to languish.

In addressing you on this subject, I have alluded more particularly to the church music of the metropolis ; presuming that it is superior to any which could be found in the rest of the kingdom. Concerning the provincial choirs, excepting that of our own ancient city, I know little ; but I believe the stipends attached to situations in them are so small, that they are principally filled by tradespeople or mechanics ; persons whose musical acquirements cannot enable them to give effect to the service in which they are

engaged, or lead us to expect from them a line of "mighty masters."

It is not incumbent on me to shew, whence the means are to be derived for putting our choirs on a better footing; but it is easy to point out some of the advantages which would flow from such a measure. Nothing affects the imagination more than church music. Nor are its effects confined to minds of a higher class; for we may observe them extend to all. The members of the Romish church, aware of this circumstance, have never failed to call in harmony to aid their most solemn rites; and though, on some occasions, they may have carried the use of it to excess, we should do well to consider, whether this divine art might not be rendered more available than it now is, in heightening the interest of our own form of worship. Man requires constant excitements to the performance of his religious duties, and from the earliest ages of the Christian church, music has been found among the most powerful. At Antioch, and almost in the time of the apostles, they had their choir, their service, and their responses. Might we not then hope, that, were music to form a more prominent part of our public worship, numbers who, at first would go only to "hear," might afterwards remain "to pray?" On this point, even the Dissenters read us a very useful lesson; notwithstanding the execrable taste which they frequently display, in selecting tunes from the play-house and street, and in appropriating them to the praise of Him that "sitteth upon the throne."—Were the choral establishments of our country conducted on a more liberal principle, the improvement of our national music would be a sure consequence. Many would engage in choirs, who now occupy themselves wholly in teaching; and, as the study and practice of church music have a natural tendency to elevate the mind, the general tone of composition among us would be exalted—nor would it be extravagant to look forward to some future Byrd or Purcell, Croft or Boyce.

If I have been correct in attributing the decay of our finest species of composition to a neglect of our choirs, and if they have been establishments in which the greatest musicians of England have been nourished and educated, it will not appear wonderful if I lay no stress upon our excellence as dramatic composers.

In this respect, however, our deficiency is more striking, and

may be fairly attributed to our national character; for we have been, and now are, a warlike, a philosophical, and a religious people—but never OPERATIONAL. Even in the construction of our musical drama, many, among whom we may place you, Sir, find much to condemn. On this point, as a full discussion of the subject does not come within my present design, I would only observe, that the English are not in a worse state than their French and German neighbours; who, nevertheless, can boast of possessing theatrical composers of the highest class. We have had, it is true, Matthew Lock, Purcell, Arne, Linley, Shield, and Storace: but their works which have appeared at very distant periods, and many of which consist of selections from other composers, can hardly be said to give us any claim to the possession of a dramatic school of music; yet, it is to them alone we must look, if we would aim at such a distinction.

Of the theatrical composers of our own time, it may suffice to observe, that their productions are beneath criticism. Bishop, of course, is a complete exception to this remark; and of him, it is not too much to say, that he is one of the finest dramatic musicians who have appeared in England. He has more vigour than Shield, and more invention than Storace; while in a knowledge of stage effect, he is vastly superior to Arne. Notwithstanding these advantages, it must be admitted that Bishop has produced no opera which has delighted the public like *Rosina*, or the *Haunted Tower*, or which gives promise of the enduring popularity of *Artaxerxes*. This excellent composer seems to be ever-worked. He is engaged, if I mistake not, as “composer and director of the music,” to Covent Garden Theatre,\* and in that capacity, he must write—too frequently, we may fear, invita Minerva—for all operas, tragedies, comedies, and melo-dramas, which may be presented to him.

Nor does it appear, that in these labours, he is always permitted to follow the bent of his own genius. On the contrary, it may be presumed, that he frequently finds himself obliged to please his masters, the managers; or, rather, their masters, the “gods;” otherwise how can we account for the bells and bugles with which he afflicts us? Often too, through the medium of a melody overture.

\* Mr. Bishop is now engaged at the Theatre Royal Drury Lane.—*Editor*.

The present state of our great theatres is certainly very unfavourable to the production of fine musical works. By calamity—by a considerable change in the public taste—and by that expensive system of excitement, through the means of showy novelties, which the managers are obliged to keep up, their funds are generally low; and they are indisposed to offer, or find themselves incapable of offering, such remuneration as may induce men of superior talent to devote their time to dramatic musical composition. Thus the English opera falls into the hands of miserable writers, who are content to drudge for the manager almost for nothing, in the hope of procuring some sale for their trash, in consequence of its being heard on the stage. And, let the truth be told—our audiences have not that discriminating taste for musical excellence, which characterises some of our neighbours; but considering rather the abilities of the machinist, the dress maker, and the scene painter, they are content with and loudly applaud compositions which are contemptible both in design and execution.

But have we not an “English Opera House?” We have, Mr. Editor, and I well remember the great satisfaction which I felt on hearing of its establishment, and the pleasing anticipations which it led me to form. On my first visit to the metropolis, I hastened to enjoy the treat prepared for me; nor was I disappointed, for the music was by Bishop, and in his happiest and most careful manner. “At least,” said I to myself, “here is an opening made for our native writers, and one of the most gifted among them leads the way.” In the country too, I had the delight of reading accounts of many new pieces, which followed each other in rapid succession; and as the manager and the diurnal critics (kind souls!) were loud in their praises, I verily believed all to be gold which glittered, and at our harmonic club in ———, I did not hesitate to predict, that the time was fast approaching, when the talents of our best musicians would be called into action, and England be no longer reproached with the inferiority of her musical drama. It would be difficult to describe the mortification which I felt, on my next visit to the “English Opera House,” after a lapse of several years. Unfortunately, I was accompanied by two friends, members of our club, who, being great sticklers for the music of Italy and Germany, had ventured to doubt my pretensions to prophecy.

In the course of the evening, we had to undergo the misery of listening to three pieces, composed by Messrs. A, B, and C, "writers unknown to song." My companions chuckled, and from time to time, directed my attention to a foreign musician, of great celebrity, who sat—

"With nose uplift, though not inspired."

But, not chusing to give up my favorite point immediately, nor in consequence of one disappointment, to forego all the pleasing expectations which I had been in the habit of indulging, I stole to the theatre several times alone, and must confess that each time I became more convinced that we must expect no improvement from it in our national style. Indeed, setting aside Bishop's case, the point, with all our managers, seems to be—not to select the man who will produce the finest music, but him who will write for little, or *nothing*. If this be partly owing to the deplorable state of theatrical concerns, which are among the most unfortunate speculations of the day, can it be supposed that they who conduct our opera, will become more on the alert, while the public remain indifferent?

It would here be improper to pass over the great advantage which the Italian composer enjoys, by the union of fine acting and singing in his performers. There can be no doubt, that the effect even of a musical drama, and its influence on the general taste, will depend materially on the histrionic powers of those who are engaged in it. And when we consider the comic talents once possessed by Naldi, Ambrogetti, and now by De Begnis; the tragic force which has been exhibited by Tramezzani, Garcia, Catalani, Camporese, and many more, we shall not be surprised at the sensation they produce in the minds of those who understand their language, and can enter into the spirit of their poetry. Among us, the contrast to all this is deplorable; and it may truly be said, that our actors cannot sing, and our singers cannot act.

If ever the English musical drama be raised from its present low estate, it will be in consequence of greater interest on the part of the public, greater spirit on the part of the managers, and greater enthusiasm in the performers. These eminent persons must learn to think less of themselves and more of the art, in which they are essential yet subordinate agents. They must not be perpetually requiring a composer of eminence—such, for

example, as Bishop—to sacrifice his own superior judgment to their caprices, or to their desire of bringing down thunders of applause “from the galleries.” They must learn to understand and justly to appreciate that which is good in itself, and not merely consider whether it is likely “to catch,” by means of some vile species of quackery—such as a shout, a groan, a whistle, or an echo.

Our theatrical orchestras must also be materially improved, before they will be able to give effect to fine music. Those of the London *theatres*, though a few good performers may be found in them, are a discredit to the metropolis. When I was in town last autumn, I visited the Haymarket theatre, the band of which would disgrace a country barn. The manager will perhaps tell us, that he gives so much to those who sing, that he has very little left for those who accompany them. It may be so: but while it is so, we can expect no improvement in our dramatic music; for we might defy a genius like Mozart to produce great effects, with such agency as the limited and parsimonious construction of our theatrical orchestras would afford him.

In all countries, the music of the church or of the theatre, will have a powerful influence on that of the chamber. More than a century ago, when Purcell, Blow, and Weldon, were enriching our choral service by their admirable works, their compositions for the chamber were of a character so grave, that a modern hearer, unacquainted with their original destination, might easily consider them intended for ecclesiastical purposes. At a much later period, indeed, we find sacred words adapted to some of Handel's finest *opera songs*; which are improved, rather than injured, by the change. In our own time, the church having lost her dominion over us, our chamber music, if it possess any peculiar features—a fact very much to be doubted—but if it possess them, they may be said to be derived chiefly from the theatre.

Now having given my opinion concerning the state of our theatrical music, somewhat at large, it will easily be imagined that I feel little disposed to pass any high encomiums on our present music for the chamber.

To be sure, never were pewter and paper in greater request than they now are. Never were engravers and printers more busy; for every body writes, every body publishes. Then—for

though my observations have chiefly regarded vocal composition, I must not entirely pass without notice such instrumental works as appear in this country—what a figure we make, as manufacturers of divertimentos, &c. &c. &c. for the piano forte, harp, and flute! It is all true, Sir, and may contribute much to the advantage of individuals, and of the music sellers. It is only to be regretted, that in this bustle, the great interests of the art are neglected; or they are considered only by a few solitary individuals, whose efforts, when they are not weakened by disappointment or disgust, can effect but little.

You may be inclined, Mr. Editor, to instance our part-songs as a proof that our chamber-music is not yet altogether in a declining state, and, in that respect, I may not much differ from you. At the same time, while I acknowledge, that the claims to originality set up by English composers who have lived within the last half century, have mainly rested upon that species of writing we call glees,\* I must remark, that there are few, very few indeed, who now labour to uphold those claims. On the contrary, we are overwhelmed with a mass of harmonized airs, which too often take the place of original and superior compositions. What would have been our "claims" at this moment, if Webbe, Stafford Smith, Callcott, and many other excellent writers, had contented themselves with ransacking antiquity for old tunes, hashing them up in a new form, and presenting them to the public, instead of those works which we now enjoy? But "audiences applaud," and "they who live to please, must please to live." This is true only in a certain sense; for it cannot be denied, that the superior artist, while he endeavours to conciliate the favour of the multitude, will never lose sight of the best principles of his art. He will enjoy popularity, if it come in his way; but he will not truckle, nor make unworthy sacrifices for it.

Among the worst signs of the present time, may be reckoned the supineness of the profession itself, with regard to all that concerns the noblest purposes of music, and the lukewarmness with which they support establishments, especially designed for their own particular advantage. A remarkable instance of this may be found in your last number, wherein you mention "the failure

\* No 21, p. 87.

or abandonment" of the British concerts, and observe, that it is hard to speak of the circumstance "in measured terms." Certainly, of all the plans which have been proposed to advance the musical art in England, none was ever more likely to effect its purpose, than that which originated in the Concantores Society. In my last address to you, I endeavoured to shew some of the great difficulties which the British musician labours under, and those who can most thoroughly appreciate them, can most justly conceive the advantages which might have been derived from an institution of a character so truly national. Notwithstanding this, the whole falls to the ground, after one season of imperfect trial; and the subscribers are informed "that the British concerts cannot take place, it being found impossible to select persons from the Concantores Society sufficiently at leisure to undertake the management of them."\* Now I know, that Messrs. Attwood and Horsley, two directors of the first season, had consented to resume their office, we must therefore conclude, from this notification, that no other could be prevailed on to join them. Is it then astonishing that the foreigner should "mightily prevail" against a profession so little alive to that which so nearly concerns them? Various causes will be assigned for this lamentable indifference, according to the feelings, or prejudices, of different persons; but, for my own part, I am disposed to account for it on the principle of selfishness: of selfishness engendered by a neglect of the British professor, on the part of those who chiefly possess the means of exalting his character, and of giving a more noble direction to his energies.

Again I must repeat, that while our native poets and painters are distinguished, in the most flattering manner, our musicians are overlooked; and it almost seems that, adopting the language of a certain demagogue, the public voice is,—“put them down, and keep them down.” Now, Sir, I would say to that public, “let the British professor pass to his grave, with the character of an able and assiduous teacher—one, who in that capacity, may be confidently received into the sanctuary of your families;—but, upbraid

\* I here quote the words, or very nearly the words, of a circular sent to the subscribers in February or March last, by the Society's secretary Mr. Nicks.



him not with his inferiority in other respects, till you can shew that he has had all those inducements to exertion which you hold out, with a lavish hand, to the natives of other countries. When your spacious saloons are opened to him, when it has ceased, for some time, to be a decree of the great goddess Fashion, that 'nothing English must be introduced;' and, consequently, when you dare to bestow upon him some of that applause which has ever been found the 'cheap reward' of the true artist—then, and not till then, will you have a right to complain, if your musicians fail in emulating the schools of Italy and Germany."

The view which I have taken, of the state of English music, is certainly dispiriting—but is it just? This is the great question, and according to my promise, I have endeavoured to enable your readers to answer it for themselves. In the investigation which I have proposed to myself on this and a former occasion, I am not conscious that my mind has been warped by prejudice: assuredly it has not been influenced by any interested motive. With a feeling natural to a sincere lover of music, I am anxious to see it successfully cultivated by my countrymen; and, believing that their inferiority as musicians is owing to moral and not to natural causes, I have ventured to state some facts, and to offer some arguments in their defence. This I have done in a very imperfect manner; but I shall be happy, if I should be the means of exciting attention hereafter to a subject, with which some of our most innocent and refined pleasures are connected, and which is not unworthy the consideration of the philosopher and the divine.

I remain, Sir,  
Your very obedient humble Servant,  
AN OBSERVER.

*June 12, 1824.*

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London, August 28, 1824.

TO THE EDITOR.

SIR,

As a sincere lover of the art I profess, I beg leave to point out something to your readers which appears to me to be very curious—I have asked many of my learned friends, amongst whom was one of our greatest theorists, for a solution of it, but have not yet obtained a satisfactory answer.

The following is what appears to me to be extraordinary, inasmuch as it is peculiar to the note in music called C for major keys, and A for minor keys.

Major Keys.	{	A diatonic semitone above.. C is $D\flat$ , which key has 5 flats
		A diatonic semitone below.. C is $B\sharp$ , which key has 5 sharps
		A chromatic semitone above C is $C^*$ , which key has 7 sharps
		A chromatic semitone below C is $C\flat$ , which key has 7 flats
		A whole tone above ..... C is $D\sharp$ , which key has 2 sharps
		A whole tone below ..... C is $B\flat$ , which key has 2 flats
		A minor third above ..... C is $E\flat$ , which key has 3 flats
		A minor third below ..... C is $A\sharp$ , which key has 3 sharps
		A major third above ..... C is $E\sharp$ , which key has 4 sharps
A major third below ..... C is $A\flat$ , which key has 4 flats		
&c. &c. &c.		

Minor Keys.	{	A diatonic semitone above.. A is $B\flat$ , which key has 5 flats
		A diatonic semitone below.. A is $G^*$ , which key has 5 sharps
		A chromatic semitone above A is $A^*$ , which key has 7 sharps
		A chromatic semitone below A is $A\flat$ , which key has 7 flats
		A whole tone above ..... A is $B\sharp$ , which key has 2 sharps
		A whole tone below ..... A is $G\sharp$ , which key has 2 flats
		A minor third above ..... A is $C\sharp$ , which key has 3 flats
		A minor third below ..... A is $F^*$ , which key has 3 sharps
		A major third above ..... A is $C^*$ , which key has 4 sharps
A major third below ..... A is $F\sharp$ , which key has 4 flats		

And so on, ad infinitum, the *number* of flats invariably corresponding with the *number* of sharps, and vice versa.

The question I would put to your learned correspondents is this, why does this strange coincidence of sharps and flats emanate only from C for the major keys, and A for the minor keys?

Convinced that speculations of this kind greatly tend to advance the science, and knowing that great improvements have been frequently made from small beginnings, I am induced to offer, through the medium of your excellent Journal, the above query, with the hope that some of your readers will oblige me with the desired demonstration.

I am, Sir, truly your's,  
J. C.

## TO THE EDITOR.

SIR,

Is it or is it not important in music to assign a definite idea to composition? When the differences of vocal and instrumental pieces are discussed, it generally happens that the superiority which is adjudged to the former is placed mainly upon the absolute meaning which words affix. But even where this is the case so much depends upon the singer, not only as relates to power but will, that a composer, now a days especially, will find himself exceedingly puzzled to stamp a decided character upon his song.

I have been led into this common train of observation by Mad. Pasta's performance of the celebrated air, "*Di tanti palpiti.*" This scena had been hitherto divided into three distinct portions. The recitative, which is declamatory and impassionate—the first movement of the air, "*Tu che accendi,*" which is of the same character, mixed also with a noble expression that adds weight and dignity, and exalts the nature of the whole. Last comes "*Di tanti palpiti,*" which is tender, powerful, and enlivened by joyous expectancy—"the soft green of the soul," as Mr. Burke has it, illuminated by the beams of a rising sun. Such had been the common interpretation of the character of this celebrated

piece, and it appears to me clearly the true interpretation. But Madame Pasta has given it another version, making the last movement as decidedly melancholic. Now the question is, does this or does it not fall in with the designs of the composer, and the meaning of the words? I think not, and for this reason I lend no small share of credence to the often repeated rumour, that this great singer, knowing how completely hacknied the song had become, and that it was almost indispensable for her to give it effect by novelty, had recourse to this artifice. I shall step so far out of the bounds of my immediate subject of enquiry, as to offer an opinion that this is not justifiable. There is a little too much of the "*quocunque modo*" about it. A singer is tried—that is to say fairly tried—by the force of natural expression, not by the transformations he or she may be capable of inventing or performing. Proteus did not establish the character of valour, or of skill, or of strength, by his metamorphoses! And by a parity of reasoning, singers who trust to this sort of trickery not only evade the proof, but are liable to establish a precedent very fatal to art, by the after-citation of their authority for what is in itself a grievous error or perversion of powers.

Such, I say, I take to be Madame Pasta's translation of "*Di tanti palpiti*." Let us consider the construction of the whole piece. A lover, a warrior, and a hero, returns incognito to an ungrateful country, under a directing impulse which assures him that he shall again enjoy happiness as the fruit of his virtue and his valour. These are the words of the scene.

Oh Patria! dolce, e ingrata Patria!  
 Alfine a te ritorno. Io ti saluto.  
 O cara terra degl'avi miei, ti baccio!  
 E questo per me giorno sereno,  
 Comincia il cor, a respirarmi in seno.

#### ARIA.

Tu ch' accendi questo core;  
 Tu che desti, al valor mio,  
 Alma gloria, dolce amore!  
 Secondate il bel desio,  
 Cada un empio traditore,  
 Coronate la mia fé.  
 Di tanti palpiti, e tante pene,  
 Dolce mio bene spero mercè.

Mi rivedrai, ti rivedrò,  
 Ne'tuoi bei rai, mi pascero.  
 Delisi, sospiri, accendi, contenti !  
 Saro felice, il cor mel' dice,  
 Il mio destino vicino a té.

If we analyse the sensations which may be supposed to proceed with the words, we find they rise from the beginning to the end from mixed and varied sensations to one settled feeling of hope and joy. The first stage, if I may be allowed such a term, is at the close of the recitative; when, throwing off the awe with which he hails his arrival in his native land, (accompanied with a grateful sense of delight) he "begins to breathe." The adjuration contained in the first movement of the air, again displays heroic exaltation of mind, inspiring courage, determination, and the *hope* of the destruction of his antagonist, and of the reward of his fidelity. Then comes the fulfilment of these hopes, and the anticipation of the joy his impulses assure him he will experience. He begins by exclaiming that of so many sufferings he hopes to taste the reward. He enumerates the delight of meeting his mistress—of basking in the sunshine of her eyes—of his unutterable and half-uttered accents of his love, and he bursts into his full anticipation of perfect happiness at the close of the air, in the words "My heart tells me I shall be happy!! The measure which the poet has adopted, the brevity of the exclamations, all argue elevation of spirits, and this goes on accumulating till the very last words.

Such being the case, Sir, what possible excuse can be drawn from the poetry for Madame Pasta's interpretation? Let us turn then to the music, and observe what there is in its construction to justify the new reading.

The introductory symphony is peculiarly expressive, but it is descriptive of natural objects—the agitation of the boat from which *Tancredi* lands upon the waves. Not a note of the song is anticipated. The recitative is declamatory, yet full of feeling—and with the greatest possible deference to higher authorities, I think I never saw a mere recitativo parlante more powerful, yet one that required or would bear less embellishment. When therefore I hear it loaded with *rifioramenti*, I feel that the natural majesty and grace of the composition are sacrificed to the modern

notion of charming by wonder. There is nothing, Mr. Editor, so indispensable to fine taste (it is indeed the very essence) as to preserve in our minds a distinct perception of the separate beauties of every style, and not to confound the effects of one with another. This discerning faculty, this power of elective attraction, to borrow a phrase from chemistry, is that which keeps the substance pure—that which combines the elements rightly—that which concentrates the several qualities to one end—that which prevents the heterogeneous admixture of properties which reduces the value of the compound, and precludes its proper and right application. Sir, the generality of hearers are satisfied if they are pleased, without enquiring into the manner in which their pleasure is excited. But such a mode of estimating the excellence of a performance has little to do with a correct judgment, which demands to be pleased upon true principles. And herein lies all the difference between the possession and the want of taste. The pleasure of the million of hearers is drawn from mere surprise or mere novelty. But I contend, Sir, it is the part of judgment to regulate effects, and by such regulation and a philosophical adjustment of powers, to produce them in the greatest possible degree. We know what the most uninstructed spectator would think of a painting which represented a dolphin in a wood, or a human head and a horse's neck as part of the same body.\* Why then should we admit anomalies quite as absurd in singing, merely because they give us physical pleasure, merely because they tickle the ear, when the slightest exertion of the understanding would shew us the monstrous absurdity† of these garish decorations. The brilliant colours of the Dolphin might be as worthy an excuse for our admittance of the painter's work. Yet all the difference lies in the one absurdity being more palpable than the other. I should

\* "Delphines inter sylvas"—"Humano capiti cervicem pictor equinam," &c.—Hor.

† Brydone, in his Tour to Sicily and Malta, relates of a certain Prince of P. that his mode of decorating his grounds was by placing statues of the most ridiculous and frightful monsters that the imagination could combine. These were multiplied to a most prodigious extent, and all sorts of shapes were made up of the human and the brute species in the most anomalous conjunctions. The most modern taste in singing is exactly upon a par with the taste of the Prince of P. in statuary, only that the world has not the same acute perception of the ridiculous in sound as in sight. This will give a new sense to the "Segnitas irritant animos demissa per aures quam quæ sunt oculis submissa fidelibus."

not have entered into this digression had I not considered the general importance of these truths a sufficient justification, and particularly were I not sure, that by a judicious distribution and appropriation of the powers which *the science* of singing contemplates and effectuates, pleasure in a much higher degree is conferred than by a careless jumble of parts, however beautiful or effective in themselves they may be separately. To proceed then with our analysis.

The first movement of the *aria* is prefaced only by a single chord, which indicates how little interruption the composer could allow his mind to suffer, while under the impulse of the strong feeling by which he is impelled along. The adjuration (*Tu che accendi*) is rendered more graceful and tender by the light notes of ornament which are inserted, and which very delicately portray the aspirations of a feeling which outgoes the level ordinary pace of thought and expression. Upon the words "*alma gloria*" the movement assumes a steady and noble march, still however lightened by the tenderness of the connected passion. At the words "*cada un empio traditore,*" a full accompaniment of instruments moving with a decided rhythm is thrown in, to make the burst more strongly apprehended, and the closing idea is clearly so left as to allow a striking and powerfully expressive passage of ornament. Now, Sir, if it be allowed to me that I interpret this song rightly, it seems up to this point perfectly plain in its whole construction, and so far from admitting the variety of embellishment which is but too often bestowed upon it, I should be disposed to question the propriety (I mean by propriety the effect also) of adding a single note except at the close. For if notes be added where the light and elegant and I will say expressive little passages are inserted to image the sudden gleaming of thought forwards, as it were, the delicacy of the idea will be destroyed—the passage will not be of the same sort—it will not image this vivid lightning of the mind—augmentation will change the whole nature of the intention, as well as the execution, and render it a mere accumulation of notes—"notes et rien que des notes."

Now then, Sir, we touch on the disputable ground—the celebrated *Di Tanti*, which Madame Pasta says shall be slow and melancholy, after all the rest of the world have said it should be animated by joyful motion. I assert that the melody of the sub-

ject cannot receive so good an expression by a retarded as from its own spirited and rather accelerated time. I assert that such a motion is indispensable to the natural expression of the very melody itself. If we proceed further, we find passages inserted to give the same subject, or their repetition, a still greater degree of acceleration by augmentation, and when they are repeated for the last time, divisions are accumulated. Hence I infer not only that the expression was meant to be joyful, or which is the same thing anticipatory of joy, but that the composer meant (as is customary at the conclusion of Italian songs) to make his passion gradually stronger. Here then I cannot deny that Rossini has opened the door to alterations, if they be *emendations* also, but merely to change one passage for another, unless that other be also a better, I cannot admit to be an apology for ornament. If therefore Madame Pasta has retarded the time of the song, simply to give it a novel air, or to allow herself more facility in the substitution of her inventions for those of the composer, I deny the utility and I protest against that lady's authority in the art, as exercised in this instance, however high it may be on other occasions. I maintain that her interpretation is neither consistent with judgment nor with the best effect.

The manner of singing a single air could be matter of little moment, but I have taken hold of the fact to illustrate what I think is of considerable import, namely, the principle upon which it is come to be admitted, that the singer and not the composer is the person best qualified to construe the meaning, and consequently to determine upon the most proper manner of executing his composition. I expressly deny the justice of this violation of his vested rights, and the advantage that is expected to be derived from it.

In the first place, Sir, I consider a true artist to be a person capable of giving *any sort* of expression to a passage that it is susceptible of receiving. I no more hold that singer to be an artist who is able to give a passage in one peculiar manner only, than I should admit him to be a painter who could depict nothing but a red lion.\* Style is now coming to be better understood. And

\* The anecdote to which I allude is very trite, but not less illustrative. A painter of signs, who was celebrated for his portraiture of a Red Lion, was desired by an honest innkeeper to furnish a sign of the Bush. The



this definition of mine with relation to the powers of a true artist, it is not to be taken as invalidating the direction of a singer's mind to one class of perceptions, or the adoption of one line of study. It is unreservedly granted that such a concentration is absolutely necessary if not indispensable to greatness. But, Sir, your testimony is before the world, that one style comprehends many parts, and that pathos and tenderness are as essential portions and properties of the great style as majesty. I therefore require of a true artist, that he should not invade the province of the composer, for the simplest reason in the world—that a singer is not a composer—that they study two different though connected branches of science, and consequently that the singer is no more competent to amend the composer's work than the composer is able to vie with the singer. If it be objected that the singer best knows his own powers—I admit the position—readily admit it. And let him then I say shew his judgment by the appropriation of those songs which are best adapted to his powers—not by making such a choice as compels him to change not only a few of the passages, but the entire design of the composition. What, Sir, should we think of a man who should esteem it fit to change a few of the words in each line of Shakespeare, Milton, or Pope, in reading, or the measure itself? And why are not the notes of a composer as sacred as the words or the rhythm of a poet? Because it will be replied, custom has ordained it otherwise—because music admits of various yet equally good modes of expressing the same passion; but these reasons will not stand—the boundless range of composition presents every possible opportunity for the display of every possible grace of manner *in its fit and proper place*. Hence I deny the right, and hence I deny the propriety of a singer's desire to cram dissimilar parts together—to join the horse's neck to the human head. The innovation proceeds from a love of variety and bad taste, and it owes endurance to ignorance alone, which is indulged by the latitude the practice of the art allows. It pro-

artist earnestly recommended a Red Lion, but mine had been determined. The painter executed his favorite animal, and wrote under it, "This is the sign of the Bush." We have a good many such artists amongst our vocalists—for whom the words of the song interpret their execution, as did the scroll so ingeniously subscribed at the bottom of the sign. But for the words the hearer would never imagine what the notes intended. "My lodging is on the cold ground," with variations, *to wit*,

ceeds entirely upon the principle that to please is the end of music; but in the adoption of this general maxim I repeat, that men lose sight of the capital advantage—they forget that pleasure is enhanced by propriety, and that variety is increased by the due distribution of parts—that to apportion rightly the tender, the graceful, the pathetic, the ornamental, and the majestic, is to augment the gratification we derive from the exhibition of art by the force of unity of design and concentration of feeling. If not there is no such thing as philosophy in art.

I know it is considered by many—nay, I know it to be inculcated by great Italian masters—that a singer ought never to sing the same passage twice alike. If this be true, the singer must become a composer—he must *descant* upon the ground of the melody. If this be true, what limits are we to place upon his invention? And if we cannot (as I contend we cannot) place any boundary line, what becomes of the composer? How Rossini has felt this power, in its capricious exercise, we know from the anecdote of Velluti,\* and the adoption of his second manner. But even Rossini cannot satiate the winged fancy of the modern vocalist, or of a public trained to novelty in every phrase of a song. His second manner, in which he has exhausted the resources of his mind to fill his score with notes, avails him nothing. And why? Because every singer can *alter* a passage, and though they cannot add they can vary, which answers the same end—the production of what they esteem *new* effects.

The whole matter thus then, Sir, we see resolves itself into one single sensation—surprise derived from novelty. Now ought this to supersede the old method, and with it all the composer's empire over the passion of his work—for to this length does the concession proceed? I say no—decidedly no—and I trust I have shewn why the man of cultivated taste and judgment ought to join in my negation.

I am quite ready to yield to Madame Pasta all that her genius can claim. She is a great artist. But for this very reason I would the more vehemently oppose such innovations as that which forms the ground of my letter. It is the authority of great singers that does so much mischief when they indulge themselves in an

\* See Musical Review, vol. 6, page 5.

abuse of their talents and their art. I do not object to any or to every exertion of power—but let us I say have it *in loco*. Let us recollect that “there is a time for all things.”

I am, Sir, your obedient Servant,

G. S.

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## SONGS OF TRADES OR SONGS FOR THE PEOPLE.

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### TO THE EDITOR.

SIR,

**T**HE amusements of the people have from the remotest ages of the world afforded a curious and valuable assistance to the philosophic mind in exploring their manners. To the *musical antiquary* an account of their *songs* cannot but be entertaining, I have therefore transcribed, from a very excellent work, “D’Israeli’s Curiosity of Literature,” the following interesting paper on the subject :

“Men of genius have devoted some of their hours, and even governments have occasionally assisted, to render the people happier by song and dance. The Grecians had songs appropriated to the various trades. Songs of this nature would shorten the manufacturer’s tedious task work, and solace the artisan at his solitary employment. A beam of gay fancy kindling in his mind, a playful change of measures delighting his ear, even a moralizing verse to cherish his better feelings—these ingeniously adapted to each profession would contribute something to public happiness; and such a collection, not incurious to the philosopher, offers themes fertile in novelty, and worthy of a patriotic bard, of the Southey’s for their hearts, and the Moore’s for their verse.” ‘The story of Amphion building Thebes with his lyre was not a fable,’ says Dr. Clarke. ‘At Thebes, in the harmonious adjustment of those masses which remain belonging to the ancient walls, we saw

enough to convince us that this story was not a fable—for it was a very ancient custom to *carry on immense labour by an accompaniment of music and singing*. The custom still exists both in Egypt and Greece. It might therefore be said that the *walls of Thebes* were built at the sound of the only musical instrument then in use, because, according to the *custom of the country*, the lyre was necessary for the accomplishment of the work.”\*

“Athenaus † has preserved the Greek names of different songs as sung by various trades, but unfortunately none of the songs themselves. There was a song for the corn-grinders, another for the workers in wool, another for the weavers. The reapers had their carol, the herdsmen had a song, which an Ox-driver of Sicily had composed; the kneaders, and the bathers, and the galley-rowers, ‡ were not without their chaunt. We have ourselves a song of the weavers, which Ritson has preserved in his *Ancient Songs*, and it may be found in the popular chap-book of the *Life of Jack of Newbury*, and the *Songs of Anglers*, of old Isaac Walton, and Charles Cotton, still retain their freshness.

“Dr Johnson § is the only writer I recollect who has noticed something of this nature, which he observed in the Highlands.—

\* Dr. Clarke's *Travels*, vol. 4, p. 58. † Deip. Lib. 14, cap. 3.

‡ Mr. Lockart, in his “*Specimens of Ancient Spanish Poetry*,” has given a very beautiful song of the Galley, beginning

“Ye mariners of Spain,  
Bend strongly on your oars,  
And bring my love again,  
For he lies among the Moors.”

§ I cannot help here noticing the circumstance of Dr. Johnson's having become a *musician*! in his latter days see the paper on his life and writings in the *London Magazine* for August, 1823, page 182. “Six months before his death he requested Dr. Burney to teach him the scale of music:” “Teach me,” said Johnson to him, “at least the grammar of your language.” What a picture this little anecdote presents of the great *Hercules of literature*, laying by his massy club of knowledge, and condescending to become as a “little child,” to learn the first rudiments of our art. In my mind's eye I fancy I can see him sitting meekly by the side of his elated teacher, and patiently listening to the exposition of G gamut, A la mi, &c. as they move in hieroglyphic array before his erudite capacity. Consider too the gentle historian unfolding his subject with a *simple* and *cautious* phraseology suited to the *tender years* of his pupil. I would have given a good round sum to have heard Dr. B. *dodge* the *unweildy tyro* through the gamut, lines, and spaces, &c. and to have witnessed the *deliberation* of the latter before he might venture “incontinently to reply”—it would have been a rich treat.

The strokes of the sickle were timed by the modulation of the harvest song, in which all their voices were united; they accompany every action, which can be done in equal time, with an *appropriate strain*, which has (they say) not much meaning, but its effects are regularity and cheerfulness.—There is an *our song* used by the Hebrideans.

“But if these chaunts have not much meaning, they will not produce the desired effect of touching the heart, as well as animating the arms of the labourer. The gondoliers of Venice while away their long midnight hours on the water, with the stanzas of Tasso; our sailors at Newcastle, in heaving their anchors, &c. use a song of this kind. A society, instituted in Holland for general good, do not consider among their least useful projects, that of having printed, at a low price, a collection of *songs for sailors*. We ourselves have been a great ballad nation, and once abounded with songs of the people, not however of this particular species, but rather of narrative poems. They are described by Puttenham, a critic in the reign of Elizabeth, as “small and popular songs, sung by those *Cantabanqui* upon benches and barrel heads, where they have no other audience than boys or country fellows that pass by them in the streets; or else by blind harpers, or such like tavern-minstrels that give a fit of mirth for a groat.” Such were these reliques of ancient English poetry, which are more precious to us than they were to our ancestors; strangers as we have become to their pure pastoral feelings, and more eccentric habits of life. They form the collections of Percy and Ritson; but the latter poetical antiquary tells us that few are older than the reign of James 1st. The more ancient songs of the people perished by having been printed in single sheets, and their humble purchasers had no other library to preserve them than the walls on which they pasted them. Those we have consist of a succeeding race of ballads, chiefly revived or written by Richard Johnson, the author of the well-known romances of the Seven Champions, and Deloney, the writer of *Jack of Newbury’s Life*, and the *Gentle Craft*, who live in the time of James and Charles.

These writers collected their songs in their old age into little penny books, called “*Garlands*,” some of which have been published by Ritson; and a recent editor has well described them as “humble and amusing village strains, founded upon the squab-

bles of a wake, tales of untrue love, superstitious rumours, or miraculous traditions of the hamlet." They enter into the picture of our manners as well as folio chronicles. These songs abounded in the good old times of Elizabeth and James, for Hall, in his satires, notices them as

" Sung to the wheel, and sung unto the payle ;"

that is, sung by maidens spinning, or water carriers ; and indeed Shakespeare has described them as " old and plain," chaunted by

" The spinsters and the knitters in the sun,

And the free maids that weave their threads with bones."

They were the favourites of the poet of nature, who takes every opportunity to introduce them into the mouths of his clown, his fool, and his itinerant Autolycus. When the late Dr. Burney, who had probably not the slightest conception of their nature, and perhaps as little taste for their rude and wild simplicity, ventured to call the songs of Autolycus, " two nonsensical songs"—the musician called down upon himself one of the bitterest notes from Stevens that ever commentator penned against a profane scoffer.\* Whatever these songs were, it is evident they formed a source of recreation to the solitary task-worker. But as the more masculine trades had their own songs, whose titles only appear to have reached us, such as " The Carmen's Whistle," " Watkin's Ale," " Chopping Knives," &c. they were probably appropriated to the respective trades they indicate. The feeling our present researches would excite, would naturally be most strongly felt in small communities, where the interest of the governors is to contribute to the individual happiness of the laborious classes ; and thus we find, in such paternal governments as was that of Florence under the Medici, that songs and dances for the people engaged the muse of Lorenzo, who condescended to delight them with pleasant songs, composed in popular language ; the example of such a character was followed by the men of genius of the age. These ancient songs, often adapted to the different trades, opened a vein of invention in the new characters and allusions, the hu-

\* Dr. Burney subsequently observed, that " this rogue Autolycus is the true ancient minstrel in the old Fabliaux," on which Stevens remarks, " many will push the comparison a little further, and concur with me in thinking that our modern minstrels of the opera, like their predecessor Autolycus, are pickpockets, as well as singers of nonsensical ballads."—*Stevens' Shakespeare*, vol. 3, p. 107, his own edit. 1793.

mourous equivoques, and something with the licentiousness of popular fancy. They were collected in 1559, under the title of *Canti Carnascialeschi*, and there is even a modern edition in 1750; in two vols. quarto. Mr. Roscoe\* and M. Guingene† have given a pleasing account of these songs; it is said they sing to this day a popular one by Lorenzo, beginning

“Ben venga Maggio,

E'l gonfalon selvaggio,”‡

which has all the florid brilliancy of an Italian spring.”

With your permission, Sir, I shall resume this subject in your next Number, as I think (with some further research) it may prove more interesting.

Believe me, Sir, your's,

F. W. H.

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## MUSICAL TUITION.

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### TO THE EDITOR.

SIR,

IN looking over the letter, contained in your twentieth Number, “On the present State of the English Musician,” I was particularly struck with many passages, but with none more than the following:—

“It unfortunately happens, that the liberality of the public towards those who are engaged in giving musical instruction, in this country, does not serve much to advance the art. The demand for instruction is now so great, that every one presumes to satisfy it, and, as little discrimination is used in the selection of teachers, persons are often employed who are totally unqualified

\* Life of Lorenzo de Medici, vol. 1, p. 304.

† Hist. litt. de l'Italie, vol. 3, p. 506.

‡ Mr. Roscoe has printed this very delightful song in the *Life of Lorenzo*, No. 41, appendix.

for the task which they undertake. Instead, therefore, of enlarged views and fine taste, their contraries are found to prevail among many classes; nor can we hope to witness any beneficial change till those who have the means of patronage shall be careful to distinguish between the man of merit and the pretender—till they shall think for themselves, and not be satisfied with giving their money to the first who has the impudence or the temerity to receive it."

Fully agreeing with "An Observer" in these remarks, I would beg leave to add a few of my own, the subject in my opinion being well worth the consideration of your readers. If the question indeed only regarded the loss of time and money to which inconsiderate people subject themselves, I should hardly venture to trouble you with a line concerning it. Those who are too idle or too indifferent to examine carefully the pretensions of the persons to whom they commit any branch of their children's education, would have no cause to complain were they left to reap the consequences of such conduct. The great evil, however, which results from it is this—proper encouragement is not always held out to superior merit, the blockhead is frequently preferred to the real musician, and thus one of the finest excitements to exertion is taken from our professors,

This carelessness exhibited by the public has also another injurious tendency, for it encourages many to undertake parts of musical instruction for which they "are totally unqualified."—Almost every performer on the violin, violoncello, double bass, or flute, will now give you lessons on the piano forte or in singing; players on wind instruments will teach you the harp, and players on the harp will teach you wind instruments—to which, if desired, some of them are ready to add "*the science of harmony and the art of composition!*" Even our music-sellers' assistants join in the confusion, and many a young gentleman who has furnished you with a waltz in the morning will attend to teach it to your daughter in the evening. There is something exquisitely ridiculous in all this, and to the real judges of the art it might furnish a subject of mirth, were the results less serious; but as men do not "gather grapes from thorns nor figs from thistles," we cannot expect a fine system of music to prevail in



this country till we see the utmost diligence employed in the selection of musical instructors.

I would not say much concerning that large, and, in many respects, interesting class of females, who undertake to teach music. Their sex, and the difficulty which there is to procure for them occupations suited to it, must make it incumbent on every one to speak of them with reverence and forbearance.

Nevertheless it cannot be denied, that while there are many ladies who possess considerable talents and judgment, the great majority, whether acting as private teachers or as governesses, are incapable of giving musical instruction in a manner truly beneficial. It is not uncommon for a female, after she has gone through the usual routine of a boarding school for two or three years, to seek for a "situation," and to announce "music" among her other qualifications. Now, Sir, I shall not attempt to describe the kind of "music" which is to be derived from such a teacher, for you and your readers must have been too often afflicted by it, to render any description necessary.

The mention of boarding-schools brings me to one of the main purposes of this letter, and I shall immediately proceed to make a few observations on these establishments. Not many years ago boarding schools were seldom undertaken but by persons who had received some portion of education, but at the present day numbers engage in them, who are profoundly ignorant, and who consider the business altogether as a matter of trade. The injury such persons do to those who have better pretensions than themselves is great, but the injury they do to society is greater.

Confining myself to that branch of education which forms the subject of this address, I may observe, that when a music master is to be engaged, the question with these *tradespeople* is—not his ability to teach the children committed to their care, but his willingness to make them a *handsome allowance* from the sum paid by the parents of those children. Accordingly five and twenty, thirty, and even fifty per cent. deduction is occasionally claimed and allowed—but by whom? Certainly not by the man who is conscious of his talent, but by the driveller who is conscious of possessing no talent at all, and who is glad to *purchase* employment which he cannot hope to obtain or to secure by any other means. Little indeed do many imagine the impositions

which are practised on them. Even in some schools, where very large sums are paid for each child, the musical instruction is given by "the lady herself," or by her daughter, or niece; or it may be, by an apprentice, or a teacher. Thus, when the child returns home, and her fond parents suppose that it is only requisite to have a few lessons from a "finishing master," the whole business is to be begun again, under the heavy disadvantages which arise from bad habits, long indulged, and an indisposition on the part of the pupil to submit to that discipline which is absolutely necessary to correct them.

These remarks will give no pain to those whose feelings I have every wish to regard. Among the great numbers who now occupy themselves in keeping public seminaries, many are to be found of the strictest integrity, the purest intentions, and the highest honour. Such persons are of infinite value to the population of our great Metropolis; and, while they are justly entitled to all the patronage which can be bestowed on them, the public are deeply interested in seeing that its patronage is bestowed on no others. Diligence should be exerted, and the strictest enquiries made—not only concerning the characters of those to whom we entrust the education of the objects most dear to us, but also concerning the characters and professional reputation of all whom they call in to their assistance. If due vigilance were always exerted in these respects, the crowds of incompetent persons who now rashly or imprudently come forward as teachers, would be compelled to find out some other means of support; and they who shamefully enter into contracts with such persons, from a lust of "filthy lucre," would be compelled to forego their profits, or seek some other employment. Music—to which (of course) my observations have here been particularly applied—must be considered as forming only a small part of general education. It must however be remembered, that the observations which I have made on music will apply to every other part; to the most useful as well as the most ornamental.

I remain, Mr. Editor,

Very obediently your's,

THE FATHER OF A FAMILY.

May 13th, 1824.

## LIST OF SERVICES IN THE SEVERAL ECCLESIASTICAL LIBRARIES OF ENGLAND.

*Continued from Vol. 6, Page 26.*

### CARLISLE.

- |                             |                         |
|-----------------------------|-------------------------|
| M. and E. Blank, in D minor | M. Foster, in D minor   |
| M. Boyce, in C              | M. and E. Jackson, in C |
| M. in A (Verse)             | M. and E. ———, in E     |
| M. and E. Camidge, in F     | M. and E. Kent, in C    |
| M. and E. Clarke, in F      | M. and E. Mudd, in C    |
| M. and E. ———, in F (short) | M. and E. ———, in F     |
| E. ———, in A                | M. Marsh, in D          |
| E. ———, in A minor          | M. and E. Nares, in C   |
| E. ———, in E                | M. and E. Porter, in D  |
| E. ———, in Eb               | M. and E. ———, in Bb    |
| E. ———, in D                | M. and E. Russell, in A |
| M. and E. Ebdon, in C       | Boyce's Collection      |
| E. ———, in C                | Arnold's Collection.    |

### DURHAM.

- |                            |                          |
|----------------------------|--------------------------|
| M. and E. Adcock, in E     | E. Kelway, in B minor    |
| M. Bacon, in A             | E. ———, in A minor       |
| M. and E. Bishop, in D     | M. and E. Kent, in C     |
| M. Boyce, in C             | M. Marsh, in             |
| M. ———, in A (Verse)       | M. Nares, in C (No. 2.)  |
| M. and E. Child, in F      | M. and E. Priest, in F   |
| M. and E. ———, in G.       | M. Purcell, in D (Grand) |
| M. and E. Cweighton, in B. | M. and E. Rogers, in F   |
| M. and E. ———, in Eb       | E. ———, in A minor       |
| E. Cooke, in C             | E. Raylton, in Eb        |
| M. Croft, in A.            | M. Shenton, in Eb        |
| M. and E. Clarke, in F     | M. Wakeley, in F         |
| M. and E. Ebdon, in C      | E. Wise, in Eb           |
| E. Fassell, in A           | M. Walsh, in D           |
| M. Goodson, in C           | Boyce's Collection       |
| M. and E. Hayes, in Eb     | Arnold's Collection      |
| M. and E. King, in D.      |                          |

### ELY.

- |                            |                                 |
|----------------------------|---------------------------------|
| M. and E. Aldrich, in A    | M. and E. Ferabosco, in Bb      |
| M. Boyce, in A             | M. and E. Jones, in G           |
| E. Blow, in Eb             | M. and E. Kempton, in Bb (Full) |
| M. and E. Bryan, in G      | M. and E. ———, in Bb (Verse)    |
| M. and E. Child, in F.     | M. and E. Kent, in C            |
| M. and E. ———, in G        | M. and E. King, in C            |
| M. and E. Cweighton, in Eb | M. and E. ———, in F             |
| M. and E. Clarke, in F     | M. and E. ———, in Bb            |
| M. and E. ———, in E        | M. and E. ———, in D             |
| M. and E. Ebdon, in C      | E. Morley, in D                 |
| M. and E. Ferabosco, in A  | M. and E. Nares, in F.          |

ELY continued.

M. and E. Patrick, in G minor  
 M. and E. Portman, in G  
 M. and E. Richardson, in C  
 M. and E. Skeats, in C  
 M. ———, in Eb  
 M. ———, in D

E. Skeats, in A  
 M. and E. Wood, in C  
 E. Worgan, in Eb  
 Boyce's Collection  
 Arnold's Collection

EXETER.

M. and E. Alcock, in E minor  
 M. and E. Aldrich, in A  
     E. ———, in E minor  
 M. and E. Bishop, in D  
 M. Boyce, in A  
 M. ———, in A (Verse)  
 M. ———, in C  
 M. and E. Canidge, in F  
 M. and E. Child, in F  
     E. Clarke, in A  
     E. ———, in A minor  
     E. ———, in E  
     E. ———, in Eb  
     E. ———, in D  
 M. and E. ———, in F  
 M. and E. ———, in E  
 M. and E. Compton, in D  
 M. and E. Corfe, in Bb  
 M. and E. Creighton, in E  
 M. Croft, in A  
 M. and E. Ebdon, in C  
     E. ———, in C  
 M. and E. Fussell, in A  
 M. Goodson, in C  
 M. and E. Hall, in D  
 M. and E. Hall, in A  
 M. Hall and Hine, in Eb  
     E. Hayes, in Eb  
     E. Hawkins, in B minor  
 M. and E. Hallett, in Eb  
 M. and E. Jackson, in G  
 M. and E. ———, in A

M. and E. Jackson, in Bb  
 M. ———, in Bb  
 M. and E. ———, in C  
 M. ———, in D  
 M. and E. ———, in E  
 M. and E. ———, in Eb  
 M. and E. ———, in F  
     E. Jones, in F  
     E. Kelway, in B minor  
 M. and E. Kent, in C  
 M. and E. King, in Bb  
 M. and E. ———, in C  
 M. and E. ———, in D  
 M. and E. ———, in F  
 M. Hempell, in A  
     E. ———, in C  
 M. Langdon, in A  
     E. ———, in A  
 M. Marsh, in D  
     E. Moseley, in E  
 M. and E. Porter, in Bb  
 M. and E. ———, in D  
 M. and E. Randall, in G  
 M. and E. Richardson, in C  
     E. Rogers, in A minor  
 M. and E. ———, in E minor  
 M. and E. Slater, in E  
 M. and E. Talbot, in E  
 M. Tozer, in A minor  
     E. Travers, in D  
 Boyce's Collection

GLOUCESTER.

M. and E. Alcock, in E minor  
 M. Boyce, in A (Verse)  
 M. ———, in C  
     E. Bishop, in D  
 M. and E. Clarke, in F  
 M. and E. Child, in E  
 M. Croft, in A  
 M. and E. Dean, in Bb  
 E. Greville, in C  
 M. and E. Jackson, in C  
 M. and E. King, in D

M. and E. Kent, in C  
     E. Linley, in  
 Te Deum, Nares, in D  
 M. Pitt, in D (from Handel)  
 M. Purcell, in E  
 M. and E. Thomas, in G  
 M. Walsh, in D  
     E. Wise, in Eb  
 Boyce's Collection  
 Arnold's Collection.

## HEREFORD.

- E. Arnold, in A  
 M. and E. Batten, in D minor  
 M. and E. Bishop, in D  
 M. Boyce, in C  
 E. Blow, in E.  
 M. and E. Clarke, in E  
 M. and E. ———, in F  
 M. and E. ———, in F (short)  
 E. ———, in A  
 E. ———, in A minor  
 E. ———, in E  
 E. ———, in Eb  
 E. ———, in D  
 M. and E. Child, in G  
 M. and E. Creighton, in Eb  
 M. and E. Corfe, in Bb  
 M. ———, in A  
 M. Croft, in A  
 M. Dare, in G  
 M. Gates, in F  
 M. Goodson, in C  
 M. and E. Hall, in F  
 E. ———, in D  
 E. ———, in A  
 M. Hall, jun. in F  
 E. Hayter, in Eb  
 Hawkins, in Bb  
 M. Handel, in D  
 M. Hayes, in Eb  
 M. Kent, in C  
 M. and E. King, in D  
 M. and E. ———, in B minor  
 M. and E. Mudd, in G  
 E. Mundy, in C  
 E. Moseley, in C  
 M. Nares, in C  
 M. and E. Porter, in D  
 M. and E. ———, in Bb  
 M. and E. Purcell, in D  
 Te Deum, ———, in C  
 M. and E. Russell, in A  
 M. and E. Richardson, in C  
 M. Rogers, in F  
 E. ———, in A minor  
 M. and E. Smith, in E  
 M. Swarbrick, in D  
 E. Shenton, in D  
 M. and E. Walkley, in A  
 M. Walsh, in D  
 E. Wise, in Eb  
 Boyce's Collection  
 Arnold's Collection

## LICHFIELD.

- M. and E. Alcock, in A minor  
 M. and E. ———, in E minor  
 E. ———, in C  
 M. Boyce, in A (Verse)  
 M. ———, in C  
 M. Camidge, in F  
 M. and E. Child, in F  
 M. and E. ———, in B  
 M. and E. Cooper, in Bb  
 M. and E. Corfe, in Bb  
 M. and E. Creighton, in Eb  
 M. and E. Croft, in E  
 M. and E. Dean, in A  
 M. and E. Dupuis, in Eb  
 ———, in G minor  
 Ebdon, in C  
 E. Grenville, in C  
 E. Hayes, in Eb  
 M. Heathcote, in Bb  
 E. Jackson, in E  
 M. and E. ———, in Eb  
 M. and E. ———, in F  
 M. and E. Kempton, in Bb  
 E. ———, in E minor  
 M. King, in D  
 M. and E. Kent, in C  
 M. and E. Marsh, in D  
 M. and E. Nares, in C  
 M. Porter, in D  
 M. Porter (Rev. W. J.) in F  
 M. and E. Richardson, in C  
 M. Sargerson, in Bb  
 M. and E. Wise, in E  
 Boyce's Collection  
 Arnold's Collection

## LINCOLN.

- E. Aldrich, in A  
 E. Bishop, in D  
 M. and E. Bryan, in G  
 M. Boyce, in A  
 M. ———, in A (Verse)  
 M. Boyce, in C  
 M. and E. Camidge, in F  
 M. and E. Child, in F  
 M. and E. Dupuis, in Eb  
 M. ———, in C

LINCOLN continued.

- |                            |                           |
|----------------------------|---------------------------|
| M. and E. Dupuis, in D     | M. and E. Kent, in C      |
| M. and E. _____, in F      | M. and E. King, in Bb     |
| M. and E. Ebdon, in C      | M. and E. _____, in F     |
| M. and E. Ferabosco, in Bb | M. and E. _____, in C     |
| E. Fussell, in A           | M. and E. Nares, in F     |
| E. Greville (Rev.) in C    | M. and E. _____, in C     |
| M. Hall and Hine, in Eb    | Te Deum _____, in D       |
| E. Hayes, in Eb            | M. and E. Porter, in D    |
| M. _____, in D             | M. and E. _____, in Bb    |
| M. and E. Jackson, in C    | M. Sargerson, in Bb       |
| M. and E. _____, in E      | M. and E. Woodward, in Bb |
| M. and E. _____, in F      | Boyce's Collection        |

LLANDAFF.

Neither Choir nor Organ.

NORWICH.

- |                           |                                       |
|---------------------------|---------------------------------------|
| M. and E. Beckwith, in Bb | E. Hawkins, in E                      |
| M. and E. _____, in E     | M. and E. Holder, in C                |
| M. and E. _____, in C     | E. Hayes, in Eb                       |
| M. _____, in D            | M. Handel, in D                       |
| M. _____, in G            | Te Deum, _____, in D. Dett. shortened |
| E. Bishop, in D           | M. and E. Inglott, in D               |
| E. Bullis, in G           | M. and E. Jones                       |
| M. Boyce, in A (Verse)    | M. and E. Jackson, in C               |
| M. _____, in C            | M. _____, in E                        |
| F. Cotton, in A           | M. and E. Kent, in C                  |
| E. Child, in F            | E. Kelway, in A                       |
| M. and E. _____, in G     | E. _____, in B minor                  |
| M. and E. Cooper, in F    | M. and E. King, in D                  |
| M. and E. _____, in E     | M. Linley                             |
| M. and E. _____, in G     | M. Linley (Rev. O.)                   |
| M. and E. Connout, in G   | M. Marsh                              |
| M. and E. _____, in F     | Te Deum (Norwich) Beckwith            |
| M. Croft, in A            | M. and E. Nares, in C                 |
| M. Camidge                | E. Priest, in F                       |
| F. Creighton, in Eb       | M. and E. Pleasant, in D              |
| M. and E. Ebdon, in C     | M. Purcell, in D                      |
| M. and E. Ferabosco, in A | M. and E. Rogers, in G                |
| M. and E. _____, in Bb    | M. and E. Stodgers, in D              |
| Fussell, in A             | E. Smyth, (Rev. C. J.) in Bb          |
| M. and E. Farrat, in A    | M. _____                              |
| M. Goodson                | E. Wesley                             |
| M. Garland, in A          | M. and E. Wise, in D                  |
| E. Gibbons, in D          | F. _____, in E                        |
| M. and E. Humphreys, in E | Boyce's Collection                    |
| E. Hawkins, in C          | Arnold's Collection                   |
| E. _____, in D            |                                       |

OXFORD.

- |                              |                        |
|------------------------------|------------------------|
| E. Bird, in C                | M. and E. Blow, in E   |
| E. _____, in G               | M. Boyce, in A (Verse) |
| M. and E. Batten, in D minor | E. Bishop, in D        |

## OXFORD continued.

- |                           |                             |
|---------------------------|-----------------------------|
| M. and E. Camidge, in F   | M. and E. Mundy, in D       |
| M. and E. Child, in E     | M. and E. ———, in G         |
| E. ———, in A              | E. Morley, in G             |
| E. ———, in A (Verse)      | M. and E. Parsons, in D     |
| E. ———, in C              | M. and E. Priest, in D      |
| M. and E. Creighton, in E | M. and E. Portman, in G     |
| M. and E. Croft, in A     | M. and E. Patrick, in A     |
| M. and E. ———, in E       | M. and E. Randall, in D     |
| M. and E. Goodson, in C   | E. ———, in G                |
| M. and E. Gibbons, in C   | M. and E. Serton, in D      |
| E. Giles, in C            | M. and E. Stodgers, in D    |
| E. Howard, in D           | M. and E. Tomkins, in D (2) |
| M. and E. Humphreys, in E | E. Wallond, in E            |
| E. Hayes, in Eb           | M. and E. Wise, in D        |
| E. Jones, in F            | M. and E. Walkley, in F     |
| M. and E. Kent, in C      | Boyce's Collection          |
| E. Kelway, in A           | Arnold's Collection         |
| E. ———, in B minor        |                             |

## PETERBOROUGH.

- |                             |  |
|-----------------------------|--|
| M. and E. Aldrich, in A     | M. and E. King, in C                         |
| M. Boyce, in A              | M. and E. ———, in Bb                         |
| M. ———, in A (Verse)        | M. and E. ———, in F                          |
| M. and E. Child, in F       | M. and E. Kempton, in Bb                     |
| M. and E. Calah, in C       | M. and E. Nares, in F                        |
| M. and E. Creighton, in Eb  | M. and E. ———, in C                          |
| M. and E. Corfe, in Bb      | M. and E. Patrick, in G minor                |
| M. and E. Clarke, in F      | M. and E. Porter (S.) in D                   |
| M. Dupuis, in D             | M. and E. Porter (Rev. W. L.) in F           |
| M. and E. ———, in Eb        | M. Pitt, in D (from Handel)                  |
| M. and E. Ebdon, in C       | M. and E. Rodgers, in A (Sequel<br>to Boyce) |
| M. and E. Ferabosco, in Bb  | M. and E. Rodgers, in Eb                     |
| M. Hall and Hine, in Eb     | M. and E. Richardson, in C                   |
| E. Hayes, in Eb             | M. Sargerson, in Bb                          |
| M. ———, in D                | E. Tudway, in A                              |
| M. and E. J. Hawkins, in Bb | E. Wise, in E                                |
| M. and E. Jackson, in E     | M. and E. Woodward, in Bb                    |
| E. ———, in Eb               | Boyce's Collection                           |
| M. Jones, in G              |  |
| M. and E. Kent, in C        |  |

## ROCHESTER.

- |                         |                              |
|-------------------------|------------------------------|
| M. Aylward, in Eb       | M. Hayes, in D               |
| M. and E. Barrow, in F  | E. ———, in Eb                |
| M. Boyce, in A (Verse)  | M. and E. Kent, in C         |
| M. ———, in C            | M. and E. Kempton, in Bb     |
| M. and E. Banks, in C   | M. and E. ———, in Bb (Verse) |
| M. ———, in G            | M. and E. Porter, in D       |
| M. ———, in Eb           | M. and E. ———, in Bb         |
| M. and E. Child, in F   | E. Priest, in F              |
| M. and E. Camidge, in F | M. Purcell, in D (grand)     |
| M. Croft, in A          | M. and E. Railton, in A      |
| M. and E. Dupuis, in C  | Boyce's Collection           |
| M. and E. Ebdon, in C   | Arnold's Collection          |

## SALISBURY.

- |                            |                                     |               |
|----------------------------|-------------------------------------|---------------|
| E. Arnold, in A            | M.                                  | Goodson, in C |
| E. Attwood, in F           | E. Guise, in E                      |               |
| M. Bacon, in A minor       | E. Hayter, in Eb                    |               |
| M. Boyce, in A (Verse)     | E. Hall, in Bb                      |               |
| M. ———, in C               | M. Humphrys, in E minor             |               |
| M. and E. Barrow, in F     | M. and E. Jackson, in C (not Exon.) |               |
| M. and E. Bishop, in D     | M. and E. Kent, in C                |               |
| M. Child, in F             | M. and E. ———, in D                 |               |
| M. ———, in G               | E. Kelway, in B minor               |               |
| M. and E. Cooke (Dr.) in G | E. ———, in A                        |               |
| E. Cooke (R.) in C         | M. Marsh, in D                      |               |
| M. Coombs, in D            | E. Rogers, in A minor               |               |
| M. and E. Corfe (J.) in Bb | E. Richardson, in C                 |               |
| M. Corfe (A.) in A         | E. Stephens, in Eb                  |               |
| M. and E. Creighton, in Eb | M. Walkley, in A                    |               |
| M. and E. Ebdon, in C      | M. and E. ———, in F                 |               |
| E. ———, in C               | Boyce's Collection                  |               |
| M. and E. Fussell, in A    | Arnold's Collection                 |               |

## ST. DAVID'S.

- |                              |                        |
|------------------------------|------------------------|
| M. Boyce, in A               | E. Langdon, in A       |
| M. Day, in D                 | M. and E. Porter, in D |
| Te Deum and E. Inglott, in F | M. and E. ———, in Bb   |
| M. Kent, in C                | E. Patrick, in G minor |
| M. and E. King, in F         | Boyce's Collection     |

## WELLS.

- |                              |                               |
|------------------------------|-------------------------------|
| M. and E. Aldrich, in A      | M. Hudson, in Eb              |
| M. Boyce, in C               | Te Deum, Herschell, in G      |
| M. ———, in A                 | M. Hall and Hine, in Eb       |
| M. ———, in A (Verse)         | M. Hall and Broderip, in E    |
| E. Broderip, in E            | E. Heathcote, in Bb           |
| E. ———, in D                 | M. and E. Jackson, in C       |
| E. ———, in F                 | E. Kelway, in A               |
| E. Bishop, in D              | M. and E. Kent, in D          |
| M. and E. Calah, in C        | M. and E. ———, in C           |
| M. and E. Clarke, in F       | M. and E. King, in Bb         |
| M. and E. Corfe, in Bb       | M. and E. ———, in C           |
| M. and E. Creighton, in E    | M. and E. ———, in F           |
| M. and E. ———, in F          | M. and E. Nares, in F         |
| M. and E. ———, in D          | M. and E. Patrick, in G minor |
| M. and E. ———, in D (Verse)  | E. ———, in A                  |
| M. and E. ———, in Bb         | M. and E. Porter, in D        |
| M. and E. ———, in Bb (Verse) | M. and E. ———, in Bb          |
| M. and E. ———, in C          | E. Priest, in F               |
| M. and E. ———, in C (Verse)  | E. Richardson, in C           |
| M. and E. ———, in Eb         | E. Smyth, in Bb               |
| M. Dean, in C                | M. and E. Travers, in F       |
| M. and E. Ebdon, in C        | M. and E. Walkley, in A       |
| Te Deum, Tripp, in D         | —————, in F                   |
| M. Goodson, in C             | Boyce's Collection.           |



## WINCHESTER.

M. and E. Bishop, in D  
 M. Boyce, in C  
 M. ———, in A (Verse)  
 M. and E. Calah, in C  
 M. and E. Child, in F  
 M. and E. ———, in G  
 M. and E. Chard, in Bb  
 M. and E. ———, in F  
 E. ———, in C  
 M. Croft, in A  
 E. Cooke, in C  
 M. and E. Clarke, in F  
 M. and E. ———, in E  
 M. and E. ———, in F (Short)  
 E. ———, in A  
 E. ———, in A minor  
 E. ———, in E  
 E. ———, in Eb  
 E. ———, in D  
 M. and E. Dean, in Bb  
 M. and E. Ebdon, in C

E. Ebdon, in C  
 M. and E. Ferabosco, in A minor  
 M. and E. ———, in E  
 M. and E. Fussell, in B minor  
 E. ———, in A  
 M. and E. Hayes, in Eb  
 E. Heathcote (Rev. G.) in F  
 M. Jackson, in F  
 E. Kelway, in B minor  
 E. ———, in A minor  
 M. and E. King, in D  
 M. and E. Kent, in D  
 M. and E. ———, in C  
 M. ———, in G minor  
 M. Purcell, in D  
 E. Shenton, in C  
 E. Tudway, in A  
 E. Wise, in Eb  
 Boyce's Collection  
 Arnold's Collection  
 Alcock's printed volume

## WORCESTER.

M. and E. Alcock, in D  
 M. and E. Aldrich, in A  
 E. Arnold, in A  
 M. Boyce, in A  
 M. ———, in A (Verse)  
 M. and E. Bishop, in D  
 M. and E. Blow, in Eb  
 E. Cooke, in C  
 M. and E. Clarke, in F  
 M. and E. ———, in E  
 M. and E. Child, in F  
 M. and E. Corfe, in E  
 M. and E. Dean, in C  
 M. and E. Dean, in Bb  
 M. Davis, in C  
 M. and E. ———, in G  
 M. Dupuis, in Eb  
 M. and E. Ebdon, in C  
 E. Ebdon, in C  
 M. and E. Goodson, in C  
 M. and E. Goldwin, in F  
 M. Hall and Hine, in Eb  
 E. Hayes, in Eb  
 M. ———, in D  
 M. Handel, in D

M. and E. Humphries, in E  
 M. and E. Henstridge, in D  
 M. and E. Jackson, in C  
 M. and E. ———, in Eb  
 M. and E. King, in C  
 M. and E. ———, in F  
 M. and E. ———, in Bb  
 M. and E. ———, in A  
 M. and E. Kent, in C  
 M. Loder  
 E. Moseley, in E  
 M. Nares, in C  
 M. and E. Purcell, in C  
 E. Pitt, in A  
 M. and E. ———, in Bb  
 M. and E. ———, in D  
 M. and E. ———, in E  
 M. and E. Porter, in D  
 M. and E. ———, in Bb  
 E. ———, in Eb  
 E. Rogers, in A minor  
 M. Walsh, in D  
 M. and E. Woodward, in Bb  
 Boyce's Collection

## SERVICES in BOYCE'S COLLECTION, Published in 1760.

M. and E. Aldrich, in G	M. and E. Child, in E minor
M. and E. Bevin, in D minor	M. and E. Farrant, in G minor
M. and E. Bird, in D minor	M. and E. Gibbons, in F
M. and E. Blow, in A	M. and E. Purcell, in Bb
M. and E. —, in G	M. and E. Rogers, in D
M. and F. —, in E minor	M. and E. Tallis, in D minor
M. and E. Child, in D	

## In ARNOLD'S COLLECTION, Published in 1790.

M. and E. Aldrich, in A	M. King, in A
F. —, in E minor	M. and E. —, in A (Verse)
M. and E. Bryan, in G	M. and E. —, in C
M. Boyce, in A (Full)	M. and E. —, in F
M. and E. Child, in Eb	M. and E. —, in Bb
M. Croft, in B minor	M. and E. Nares, in F
M. and E. Goldwin, in F	M. and F. Patrick, in G minor
M. and E. Green, in C	M. and E. Travers, in F
M. Hall and Hine, in Eb	Te Deum —, in D

## ERRATA IN No. XXI.

Page 19, line 9, for here read <i>hence</i>	Page 25. The last sentence should
21, 3, for and read <i>end</i>	have been printed thus:—
— 22, for <i>secundem</i> read	“ It will be unnecessary to enumerate
<i>secundum</i>	the contents of Boyce and Arnold
22, — in note*, read <i>a like</i>	<i>more than once.</i> ”
<i>qualification</i>	

## IN THE CANTEBURY LIST.

Read Porter in Bb	For Surgerson read <i>Sargerson</i>
Read Brailsford in C minor	For Tuderay read <i>Tudway</i>
For Croyghton and Creighton read <i>Creyghton</i>	

## IN THE YORK LIST.

For Elway in C read Ebdon in C	And add, M. and E. Ebdon in C
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## IN THE BANGOR LIST.

For Mr. R. .... read .... M. R.

## ADD TO THE BRISTOL LIST.

M. and E. Clarke, in E	E. Clarke, in E
M. and E. —, in F (Short)	E. —, in Eb
E. —, in A	E. —, in D
E. —, in A minor	

## ADD TO THE CHICHESTER LIST.

E. Bennett (A.) in F, (arranged from Mozart, Novello, &c.)	M. and E. Porter, in D
E. Cooke (R.) in C	For Croyghton read <i>Creyghton</i>
	For Arnold and Corke, in B read Bb

ON THE DIFFERENCES IN THE SINGING OF  
PROFESSORS AND AMATEURS.

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TO THE EDITOR.

SIR,

**Y**OUR Correspondent VETUS, in the first letter of the fourth volume of your Review, has gone into an examination of the differences between "Amateur and Professional Singers," but he has confined himself rather to the elucidation of the causes why they differ than of the specific effects. With your permission I will endeavour to supply what he has left unfinished, in the hope that the attention of amateurs being directed especially to the common defects, they may avoid what in many instances perhaps they may have failed to remark.

It is very commonly said that public singers have more or finer expression than amateurs—but, Sir, it has already been pointed out in your Numbers, that *expression* is a general term, and conveys no information sufficiently precise to be useful. I must therefore dissect in order to demonstrate my subject.

The first quality in which amateur singers, as compared with professors fail, is in that firmness of tone, that command of chest which leads to ductility of voicing. This deficiency is more frequent than deficiency of volume. It displays itself in taking and leaving notes too loud or too soft or too coarsely—thus destroying the continuity of effect, and producing huge breaches between or inequalities in the tones. Thus the general evenness and smoothness is lost, which is one of the first characteristics of fine performance. The causes of this defect are insufficient practice of the scale in the commencement of instruction—a too early attempt to sing songs of more difficult execution than the student has had patience or practice to attain—an improper manner of taking the breath, which leaves the lungs inadequately supplied, and also an injudicious mode of parting with the breath, which occasions the use of more than is necessary, and becomes consequently a waste of power. It is from all these defects conjoined

that amateurs usually sing their songs in a slower time than professors, a method which not only makes them go heavily, but which moreover demands more sustaining of the voice than if they were sung in a quicker movement.

The same want of entire command of the chest accounts for the occasional failure of the intonation. But the capital defect arising from it is, the languor which falls upon parts of the execution, and which destroys the effect of the whole. Professors never suffer their performance really to drop into insipidity. They indeed throw portions into shade, but yet we hear the power and the finish still going on in the same way. It is not here a strong and there a feeble note or phrase, without any assignable reason. Even the weakest places display the mastery which severe, unremitting attention and confirmed exercise bestow.

One of the most constant defects in the formation of the voices of amateurs is the adoption of a thick guttural tone, instead of the "*purezza argentina*," the brilliant silvery quality \* of which the Italians speak in such rapturous terms. All my observations

\* A small tract on singing, in Italian and English, entitled "Considerations on the Art of Singing in general," by a Mr. Da Costa, has been recommended to our perusal by a master of high authority. It contains an enumeration of the defects of singing in general. These defects he reduces to eighteen distinct heads. Mr. Da Costa speaks of this power of the voice in the following terms:—"Every middle voice, or voice which proceeds from the chest, is capable, by its nature, of attaining to that degree of purity called silvery; and this description of silvery middle voice is, not only the most grateful to the ear, but the best adapted to distinct syllabical pronunciation; consequently the most capable of expressing the affections. On this account it is gifted with the magic power of exciting in the soul those delightful sensations, which cannot be obtained from any other source. The blameable abuse, or as it were, the madness of too violently exerting the high notes of the voice, so as to injuriously force them to an useless extent, is perhaps the only cause of the decay of the middle voice.—Besides the partial injury the voice thus sustains, there is another, not less detrimental, arising out of the above error, namely, an improper inequality in the strength and character of the whole system of the voice.—This additional injury becomes particularly conspicuous, when a run downwards, (which commences in a round and full high-falsetto voice,) is made to rest in a middle voice of an indistinct and otherwise defective character, and still more so when the same run terminates in a strong base voice.—In the latter case, the double contrast of the middle notes with the high and the low ones, which precede and follow during the passage through the different gamuts, increases the unpleasant effect."—Mr. Da Costa, it will be perceived, adopts the theory of the voice having three registers, which it is maintained was that of the great Roman school.

upon this point lead me to know that this tone is far more distinct, clear, and effective than the thicker sound. It is produced more from the head than the chest, and from the place of its formation renders all parts of the voice more equable than is the case when from adopting the thicker tone in the lower and middle notes, the singer is compelled to shift more remotely the place of production for the high notes. This error is the national error of the English. The thick tone used to be peculiar to English singers—the “*purezza argentina*” is the Italian quality. I say used to be peculiar to English singers, because I believe that our best taught vocalists now practice the Italian method—all of them except our bases, who still reject the reform as an innovation. I do not speak of singers absolutely guttural, gentlemen who, in common phrase, “have a whole cathedral in their throats;” but of a slightly throaty tinge, which proceeds from the cause I have cited. This defect is avoided or corrected by vocalising upon the sound *ah*, as pronounced in *father*.

The result of this malformation of tone is to confine the range of the sound, to limit the compass, to reduce the brilliancy of the voice, and consequently the effect upon the ear, to deteriorate the execution, and to impede its facility; and as a whole, to injure the expression. This description it may be thought would include all possible defects, and indeed it is very difficult to say where the evil of a single deficiency stops—but still it appears to me necessary to enumerate all, and to treat of them separately as well as generally.

In respect to ornament, amateurs are apt to commit very serious mistakes. These errors however do not appertain so much to the choice of graces as to their execution.

There is no part of the performance of professional singers that produces such universal effect as their facility—and as nothing seems so easy as their turns and volatas, so these become the capital and prominent points for imitation. To obtain a power of sustaining, costs the labour of half a life—to accomplish the perfect lubricity with which practised singers glide through ornamental passages, the toil of the other half. Yet nothing is really more easy than “to snatch a grace”—and to get through it in a way that perhaps reaches mediocrity, nay perhaps goes a little beyond it. But it is the *perfect* manner in which professors finish

their execution of such things that constitutes the excellence—they never attempt any thing but what they know from previous and repeated trials, they can perform to a certainty. Amateurs on the contrary attempt any thing and every thing. They do not hear themselves, or hearing cannot judge—they disregard a slight failure—but they should know that this slight difference is in truth the whole difference, and they should learn to listen with the severest attention to others and to themselves, and never to attempt any thing which they are not certain—absolutely certain—they can achieve in a polished manner. From the *appogiatura* (which by the way is one of the tests of an educated singer) up to the most complicated division this rule applies. The safest way is to use few and choice ornaments—the certain method to practice incessantly under a good master.

While we are on this part of the subject, I may observe that the shake is, generally speaking, one of the ornaments in which amateurs fail most conspicuously—yet I think I may safely pronounce that no one is so certainly attainable with patient and constant exercise. It is either too wide or too close—it proceeds well for a few turns, then fails, then goes well again. A shake at a close especially ought to be of a certain length, or it becomes ineffective. The slow, subdued, pathetic shake, which the Italians use with such effect, I do not ever recollect to have heard an English singer, public or private, execute with even an approach to perfection, Billington alone excepted. Yet the shake is more indispensable to an English vocalist than any other ornamental part. The Italian shake is close, rapid, and even, which make it seem like a fluttering of the voice.—The English accent the upper note more strongly.

The pronunciation of the words is a part in which amateurs are most deficient, though they frequently apprehend the conception of the poet and composer with even more ability than professors—because they are commonly better educated than professors, and because their attention is less distracted by the technical portions. It is indeed a great art to hit the medium between sharp, polished, decided enunciation (always liable to deteriorate the tone), and that continuous concerted breathing of the words which combines the full effects of tone with an audible and perfect accentuation of the language.

Amongst the technical essentials which amateurs are careless about, if they do not wholly neglect it, is the adherence to exact time. They fall into a habit of indulging themselves in this particular, not only from the good-humoured acquiescence of the accompanist (they most commonly indeed both practice and sing to their own playing) but upon principle. They consider more deeply than professors, as I have said above, the import of the poetry—they carry their notions sometimes to fanciful extremes in this particular, and they, by design, take such liberties as destroy the rhythmical effect which is so beautiful to a musician. In this point they should be cautiously guarded, for there is no end to license when once begun. I should recommend the most rigid austerity, until indulgence becomes a matter of choice, not habit. This is the only way to secure the power of using it at pleasure.

These various deficiencies are apt to produce an indecision in the manner of amateurs which is one of their most fatal consequences. By this hesitation both of mind and manner, the feelings of the auditor are disturbed, and he seems to dread the utterance of every succeeding note, particularly if in the portions of the song already heard there have been any failures. Nothing is so destructive as this, for the moment auditors entertain the slightest distrust, there is an end of all sympathy in the passion of the song; their thoughts are wholly centered in their apprehension for the singer.

I have observed that practised amateurs, those who can read music with facility, and professors more even than such amateurs, are very fond of trying compositions that are new to them. Against such a practice I would especially guard all novices.—There is nothing more dangerous, for nothing engenders such slovenly habits. It makes that sort of indecision which I shall here call natural, ten times more unconquerable—it indurates both ear and understanding, rendering both less apprehensive and more indifferent to imperfect efforts. I know it is said by some masters that this is a great help to reading music at sight. It may be so, but I am sure it is the parent of evils ten thousand times more fixed and fatal than any slower method of learning to read notes. I always form a low estimate of the taste and feeling of any one who proposes this sort of trial. In spite of all that has been said and done by professors to prove their facility in

this respect, I contend it is morally impossible for even the most practised to give the proper effect to notes and words without previously considering them fully. Such persons may sing them well, because it is not in their power to sing absolutely badly; but as to the true effects, if they be hit upon, it must be very much a matter of chance. At all events I warn young singers against it, as pernicious in the highest degree, both to the character of their immediate performance and to their future execution.

In respect of style, amateurs are but too prone to follow one model, and form themselves upon the manner of a master or one favourite public singer. By this they lose all originality, all strength, and pass for mere imitators. To avoid this error, there is nothing more necessary than to hear and observe as many good singers as possible. "Variety," says Dr. Burney, in his *History of Music in Germany*, where he is speaking of Mademoiselle Schmeling, afterwards the celebrated Madame Mara, whom he heard at Berlin—"Variety is perhaps more necessary to awaken genius, and ferment the latent seeds of taste in a young performer, than the example of a few individuals, which inspires no other range than that of mere imitation. If Mademoiselle Schmeling were to go to Italy, she would not perhaps meet with greater powers than her own in any one performer; but, by adopting the peculiar excellences of many performers, of different schools and talents, her style, like the Venus of Apelles, would be an aggregate of all that is exquisite and beautiful."

I have thus, Sir, run over what I am aware has been said before—but I am sufficiently acquainted with the art of impressing the public mind to perceive that repetition, and above all, concentration, is necessary to general conviction. I do not therefore insist upon the novelty of what I have written, but upon its truth and usefulness.

I am, Sir, your's, &c.

Sept. 1, 1824.



## TO THE EDITOR.

SIR,

**W**ILL you permit me to intrude into your pages some few remarks on our present system of collegiate music, having perceived the subject commenced in a preceding Number ?

To all our cathedrals ample funds are allotted for the support of choristers and the preservation of that system on which they were originally founded ; yet that apathy and neglect have made successful inroads into it I am persuaded your readers will not deny. The nature of the appointment of vicars choral, whether ordained or laical, as they are constituted for life, at first sight might be supposed naturally to issue in supineness, and that this is the case we have continual examples ; but as a discretionary and castigatory power is vested in the Dean and Chapter to admonish, and having fruitlessly admonished to eject, on them alone lies the blame of the decay of church music, and to them alone must be imputed the slovenly manner in which it is too often performed, Too frequently a sorry example is set to the choir by the Minor Canons, as in the case of a hungry one in the West of England,\* who, impatient for his dinner, and writhing under delays, has been known *repeatedly* to stop the organ, or curtail the services, reducing the service of a cathedral to that of a parish church. Another cause of the evil is the liberty conceded to the organist of instructing a pupil on the cathedral organ, and for the sake of his own ease deputing this raw and unfledged musician to perform the duty, whether in staccato or correct style : the consequence is, that the services must be accommodated to his progress in the science, and the more beautiful anthems selected from Handel, Haydn, Graun, or Pergolesi be entirely omitted. This originates in the beggarly salary given to the organist, who cannot afford his time for the compensation. That this is an arbitrary act, contrary to most of the statutes and grants, which assign a particular property to the organist and choir, we are well persuaded. When therefore the pupil has attained sufficient proficiency to

\* In this rare cathedral one of the singing men is a *Verger*: *risum teneatis amici*.

discharge the functions of his office, he establishes himself as an independent teacher, and another Johnny Raw begins to strain at an octave, and wriggle over the keys instead of a regular performer, who will solidly and solemnly play the pieces appointed for the day. The devotion and elevation of soul which this music is calculated to induce thus degenerate, into that which is irreverent and ludicrous; nor would an air of Kalkbrenner have a worse effect on the instrument than that with which our ears, now a days, are too frequently pestered. Until every department of cathedral service be rendered respectable, until there be musical minor canons and an efficient precentor, until the endowments of pious men be directed to their proper and original channel, we can hope for little improvement; but this restitution of their designs, and this consequent improvement, we ardently expect to see realized, Mr Editor, through the means of your most useful publication.

I would also object to the style of some modern compositions which are introduced, and which are more adapted to the piano forte than to the organ. There is a lightness and frivolity in them, which are neither suited to the place where they are performed, nor to the words which they accompany. When so much of the old masters has been arranged for this purpose, when we have so many living composers equal to the composition of solemn music, the evil becomes intolerable. Added to which, it is not uncommon for the service to be *read* (instead of being chaunted), to hear no organ accompanying the responses of the Litany, and to hear the subsequent Gloria Patri, the Nicene Creed, and the parts of the Sacrament enjoined to be chaunted with the aid of the organ, jejune and meagerly read. We would also regret the sad repair in which many of these organs are kept, the absence of pedals, octave diapasons, &c. all necessary to the performance of this grand and august service. Did the several Deans and Chapters wish to raise the church liturgy to its proper dignity, they would reflect how essential their power is to it, and would not only reform existing abuses, but supply existing defects. In a cathedral in Pembrokehire, the organ scarcely is played excepting on Litany-days, and now it is not uncommon to leave it in the *silence of widowhood* every day but the Sunday. In one of our Universities also the service is read instead of being chaunted—and the

Litany, Nicene Creed, and Sacramental parts form no concern of the organist. At King's College Chapel, in Cambridge, where the service was wont to be magnificently performed, there is a paucity of good voices, and an almost entire want of base singers : sometimes the organ is stopped in parts of the service, and the choir chaunt without it. Here, from this best of Avery's organs, pealing along the fretted roof, have we heard anthems from Handel and Haydn performed by Pratt in a style which Handel or Haydn's spirits would rejoice to hear ; but now the meagre and minor class too often come in their place, and the sorry choir neutralizes the excellence of the organ and its player. At Trinity-organ, bearing Smith's deep-toned diapasons, we look in vain for these veterans in the musical art, but must content ourselves with Marcello, or some monotonous, sober worthy, who may have had an idea of harmony but not of grandeur.

One of your former correspondents suggested the necessity of weekly bills, stating the music to be performed in the week, which arrangement was to be unalterable. This appears to me calculated to prevent the interference of which I have complained, and would have a tendency to procure good music. Nor should the choir be permitted to absent themselves, *ad libitum* ; for instance, if a particular piece of music be ordered, and one voice requisite to its performance be absent, is it not outrageous that the service of the church should be waived or altered on that account. Each should have a sufficient salary (for most cathedrals have ample funds)—each, except in particular cases, should as regularly be required to attend as a clerk at his counting-house ; and were it deemed right to allow leisure and absence to any individual, his absence should be provided for at the beginning of the week, by the regulation of the music in the weekly bill. Some plan of melioration must be adopted, otherwise the indolence of those who hold the reins of authority, and those who obey them, will reduce even the present depravated state of church music to a still worse and more languid ebb.

If music be not the characteristic difference between cathedrals and other churches, I know not in what that difference consists : *if it be*, the original intent of their foundation is violated, unless it be preserved in purity. What will be said by your readers when they are informed that there is one cathedral without an

organ? that in more than one the principal singer is *also clerk* of a parish church, and as he cannot serve two masters, of course he must neglect the one when he is attending to the other. So far has negligence encroached upon our rights and privileges.

If none were appointed minor canons unless they could chant, and had some knowledge of music as a science—if the dignitaries of each cathedral would rigorously enforce *old* customs and restrain the *underlings* from departing *from them*—if the statutes of each collegiate-body were published, or the place where the copies are deposited accurately stated, all would be competent judges how far they were obeyed, and their publicity would be a grand deterrent to the whole body from departing from them. No visitor asserts his power over these societies; the Deanry and Chapters maintain an uncontrolled sway; amenable to none; they enact and abolish, appoint and displace, as they please; yet there is a visitor, and that visitor should apply the *scelus* to the dormant energies of the slumbering hierarchy. We look up to these cathedrals as beacons to the church; we watch them with a jealous eye, and so intimately connect them with our other privileges, that we cannot tamely behold them sinking into decay and supineness without making some attempt to rescue them by our censure. How frequently have I seen during the chanting, the singing men lolling from one side to the other, not allowing a puff of their precious breath to join the choristers, or seated at their ease, carelessly making the responses which are enjoined. Is not this an intolerable outrage? and should not some remedy be provided against its recurrence?

There are other particulars on which I might descant—but as they are not connected with the musical part of the service, I shall not trouble you with them. That the duty of our cathedrals requires a more active superintendence, and that if the Dean and Chapters will not enforce their authority, the visitors are bound to rectify the abuses, I have sufficiently shown—and now I must trust to the circulation of your admirable Review for producing the good effects which I desire.

One important aid to realize the good effects which the lovers of church-music desire, would be called into action by the pub-

lication of a list of services, with the proper key,\* that each cathedral has in possession: thus those who were deficient in some particulars might supply their defects, and a regular emporium of sweet sounds (if I may so speak) would be established for the general good. It is a known fact, that there are many MSS. services in the possession of particular bodies; why should not these be circulated and extended to other cathedrals? Hudson, for instance, wrote two morning and two evening services—yet how few cathedrals can exhibit them; and these should recur in a due rotation, for it is a great error to wear out the same service by continued repetition, and not only destroys its effect, but annihilates the love of music from want of variety. Could not the *Dettingen Te Deum* and the *Jubilate* of Handel, the *Te Deum* of Graun, and many of the sublime masses of the best composers, be arranged so as to enrich our collection? These would be sparkling gems brightly set, and would reflect a lustre over our choral darkness. THE OLD SCHOOL must be our standard; the further we wander from it, the more degenerate will be our system, and the more miserable the jejune harmony that occupies its post. I know not whether you will acquit me of enthusiasm in identifying religion, in some degree, with church music; so thought Sterne and many others of sound taste and energetic souls—and so must think all who have any capabilities of receiving devout impressions, hallowed and recommended by the solemn and almost unearthly aid of instruments. When we release ourselves from the dominion of external forms and customs, we become lax in our regard of essentials; music is such, and the disregard of it will lead to the abandonment of higher considerations. Our liturgical system of choral harmony is the grand point of difference between orthodoxy and schism: history, pregnant in facts, proves it, and daily examples verify and attest the veracious and fatidical voice of past ages on the subject.

We look therefore to any work that will yield attention to this neglected part of our duty, as to a defender in time of need; we are aware of the danger with which we are surrounded—a net of

\* This desideratum, through the exertions of our respected correspondent, X. A. P. we are supplying.

apathy is woven round us, which nothing but strong efforts can dissolve. We may trace the solemn custom to Jewish annals, to the time of David, to a yet anterior æra, and at the consecration of Solomon's temple, hallowed by the visible presence of Deity, ecclesiastical and choral music of instruments and singers celebrated the divine event. Koehler has written a curious treatise on this subject, to which I would refer your readers. Can we read, that at this dedication all the people responded "as with one voice," and yet be so stupid as not to infer that this universal crash was by chaunt or anthem, or the united amen?

How then, after this sanction of years, this venerated impress of antiquity, shall any call it in question, or cavil at that which God himself enacted in the Pentateuch, which God himself approved on this occasion, and which he emblematically manifested amidst the shrill clangor of the trumpet at the delivery of the law on Sinai: and if such be the fact, shall such a practice sink into desuetude in this enlightened age, or lose any of its fervor, of its character, of its solemnity? Should we not rather combine to raise it to its highest pitch, and make it worthy of the increased illumination of which we boast?

These remarks I offer to the consideration of your readers, hoping at a future time to renew them, and in the interim, I ardently wish that the cathedral members, into whose hands your Review may fall, may pay some attention to these suggestions, and reform that lax discipline with which now they are so justly chargeable.

I am, Mr. Editor, your's truly,

ΜΟΥΣΙΚΟΣ.

*London, Sept. 1824.*

## SCHOOLS OF ROME AND BOLOGNA,

CONTINUED FROM PAGE 216.

AT this period, (about the year 1583,) a new species of Music began to gain ground in Italy; that of the concert, or as it would now perhaps be termed, of the orchestra. It was principally cultivated and encouraged at Venice and Ferrara, and it is surprising to find how large a number of musicians the Duke of Ferrara then kept in his service, and how great a variety of instruments were employed at his concerts. The compositions of the Flemings and French gained the greatest reputation at this period throughout Italy in this new style; nevertheless the native schools, and amongst the rest the one whose history we are writing, produced some very able composers as well as writers on concert music.—Annibale Melone was born at Bologna, about the year 1550. Although a contemporary of Palestrina he did not follow the style of this composer, but struck out a new path for himself, which speaks very highly for him, as originality in the then early stage of harmony was very uncommon; and he had a much more certain chance of distinction by working after the model of the great Palestrina. Lechner has preserved some of his canticles for four voices, in his "*Motetæ Sacræ.*" Melone was however most useful to the art in the work which he published on concerts, and which was entitled "*Desiderio di Allemano Benelli,*" which is nothing more than the anagram of his name. At the end of this book he analyzes in a very learned manner the principles of the ancient music of the Greeks, and of modern music, and he gives the preference to the latter.

The composer next in rank to Melone was Vincenzo Lusitania, born about the same time, and directing his studies to the same object. He was an excellent contrapuntist and likewise wrote upon music. The following is the account of a curious musical controversy, in which he was engaged:—A very learned Italian having advanced that the Greeks were unacquainted with the sounds of which they composed what they called the diatonic mode, Lusitania undertook the defence of one of the principal properties of ancient music, and being an advocate as eloquent as he was just, he

imparted to his defence all the interest of which the subject was capable. This discussion occupied all the learned in Italy. The champions having engaged the attention of the sacred college were summoned to settle their dispute in the pontifical chapel. The Cardinal of Ferrara presided at their debates; all the lovers of harmony assisted—some as judges, others only as spectators. At length this species of literary tournament terminated to the advantage of Lusitanio.

Paolo Augustini was born at Valerano, in the Roman states, in 1660. He was one of the many shining examples of the beauty and excellence of the school of Palestrina. He was more particularly a scholar of the younger Nanino, and his compositions were therefore entirely confined to the church. His sacred pieces for four, six, and eight voices, are classed amongst the most beautiful of the remains of this species of antient music. He succeeded Soriano as Maestro of the chapel of St. Peter.

We will here mention a composer of the same name, though his compositions were of a different kind:—

Pietro Simone Agostini, who was a Roman Knight, and who cultivated the fine arts, and above all music, with peculiar assiduity, was born at Rome, in 1688. He became a very popular, and sometimes a very brilliant composer, and wrote principally for the stage. His greatest work was an opera, entitled "*Il Ratto delle Sabine*," which was not only well received in his own country, but was performed at several other Italian theatres with success.

Luca Marenzio, a composer, who in that fertile age of great musicians outshone all his cotemporaries in a peculiar style, was born at Coccagli, in the diocese of Brescia, at the commencement of the 17th century, and was the pupil of Giovanni Contini, a very voluminous composer of the 16th century. Marenzio was for some time Maestro di Capella to Cardinal Luigi D'Este, and was also patronized by many great potentates, particularly by the King of Poland, and Cardinal Cinthio Aldobrandi, nephew to Pope Clement the 8th. He became ultimately Maestro di Capella at the Sixtine Chapel, in which occupation he ended his days, in the year 1599, and was interred at the church of St. Lorenzo, in Lucina. Marenzio was a very learned contrapuntist, and his compositions for the church are numerous and excellent; but what he particularly excelled in was the composition of madrigals, a species of music



then very popular in Italy. "There are no madrigals (says Dr. Burney) so agreeable to the ear or amusing to the eye as those of this ingenious and fertile composer. The subjects of fugue, imitation, and attack, are traits of elegant and pleasing melody, which though they seem selected with the utmost care for the sake of the words they are to express, yet so artful are the disposition and texture of the parts, that the general harmony and effect of the whole are as complete and unembarrassed as if he had been writing in plain counter-point, without poetry or contrivance." The first set of his madrigals are the most elaborate, as they contain many more fugues and imitations of an ingenious and learned character than are to be met with in his other works. The words of his ninth book of five-part madrigals are all from the Canzonette of Petrarch, and these display more fancy and originality than any of his other compositions.

But few words need be said on the merits of the next composer, *Dominico del Pane*, who flourished in Rome about the middle of the 17th century. He was of the school of *Palestrina*, and consequently composed only sacred music. His best work is a collection of masses for five, six, and eight voices. The melody of *Del Pane* was pure and expressive, and bore a very near resemblance in style to that of his great model, *Palestrina*. He was admitted as a singer into the Pope's chapel, which speaks very much to his credit.

*Francesco Passarini*, much of the same stamp as the last mentioned composer, was born at *Bologna*, about the middle of the 17th century, where he was chapel master at the cathedral. His compositions, which entitle him to high praise, and which are written in the purest and simplest style, consist of psalms for three, four, five, and six voices, and a *Kyrie* for two choirs, the simple yet expressive music of which places it amongst the most beautiful productions of its kind.

*Matteo Smonielli* is celebrated only for having been the master of one of the finest musicians of the Roman school—*Corelli*. This however, without other evidence, would have been sufficient to prove him a good musician, and a learned contrapuntist. His compositions, which are preserved in the musical archives of the pontifical chapel, (in which he was a singer) are most substantial proofs of this fact; they are formed on the model which so many

if not all the early musicians worked upon, and partake entirely of the pure and austere style of those strict contrapuntists.

Archangelo Corelli was born at Fusignano, a town situated near Imola, in the territory of Bologna, in the month of February, 1653. After having studied as has before been stated, under Simonelli, who instructed him in counterpoint and the theory of music, he was placed under Bassani, as his inclinations tended rather to secular than to church music; and as this musician, although Maestro de Capella at the cathedral of Bologna, was a celebrated composer in that style. From this master he first received instructions on the violin, which continued his favorite instrument through life, and was the means by which he obtained almost all his fame through his compositions for, and his performance on it. Of what Corelli would have been as a violinist compared with modern performers it is impossible to form an opinion; but how great he must have been in his own time may be judged from the circumstance that when he was only nineteen (in the year 1672) he went to Paris, where, by the encouragement of Cardinal Mazarine, great improvements were making in music, but he was driven thence by the jealousy of the celebrated Lully, who was afraid of his rivalship, young as he then was. What must he therefore have been in his zenith?

In the year 1680 Corelli went to Germany, where he was received by most of the German Princes with the greatest eclat; he remained for some time in the service of the Elector of Bavaria, and after having been abroad for five years he returned about the year 1680 to Rome, where he met with the most flattering reception, and was patronised particularly by Christina of Sweden. This Princess, who had just abdicated her throne, and retired to Rome, whose religion she had adopted, entertained the Ambassadors of King James II. of England, in 1686, with a musical and allegorical drama, written by Alessandro Guidi, of Verona, and set to music by Pasquini. At this performance Corelli led the band, which consisted of 150 musicians. But Corelli's greatest patron and friend was Cardinal Ottoboni. This prelate made him his first violin, and director of his music, and lodged him in his palace, where he had musical performances every Monday. It was here also that Corelli first became acquainted with Handel. He lived in affluence till the age of sixty, and died on the 18th

of January, 1713. With respect to his fame as a violinist he is styled by Mattheson the finest performer on the violin in the world; Gasparini calls him "*Virtuosissimo di violino, e vero Orfeo di nostri tempi.*" A much more distinct idea of his style may however be gained from the writings of contemporary authors, and from the perusal of his own compositions. He does not appear to have been very great in rapid execution, or at least not in any degree comparable to the performance of later professors; but his tone was firm and even, and has been compared by Geminiani to that of a sweet trumpet. His style was learned, very elegant, and pathetic, as may be seen by that of his compositions. His ardour and enthusiasm when performing were such, that he is related to have appeared in the orchestra with his countenance distorted, his eyes as red as fire, and his eye-balls rolling as if in agony. Notwithstanding these apparent marks of passion, he was remarkable for the mildness and gentleness of his disposition. This has been already illustrated by an anecdote related of him in vol. 3, page 450 of our Miscellany. There also will be found another very singular story, which is told of him by Walther, and in page 449 is a list of his principal compositions.

"The merits of Corelli, as a performer," says Sir John Hawkins, "were sufficient to attract the patronage of the great, and to silence, as indeed they did, all competition; but the remembrance of these is at this day absorbed in the contemplation of his excellences as a musician at large, as the author of new and original harmonies, and the father of a style not less noble and grand than elegant and pathetic." For several years after his death a solemn performance was held at the Pantheon at Rome, on the anniversary of his decease, in commemoration of his many merits as a musician. In 1730, a very eminent master who was living during the time of Sir John Hawkins, had the good fortune to be present at one of these performances, where he heard the third and eighth of Corelli's concertos played by a very large band, in which were several of his pupils. Their style of performing them was slow and distinct, without ornament, exactly as they were written, from which circumstance we may conclude that this was the manner in which the author himself played them. Corelli was a great admirer of pictures, and bequeathed a very fine collection, which had chiefly been presented to him at dif-

ferent times by Carlo Cigniani and Carlo Marat, two very eminent painters, who lived in great friendship with him, to Cardinal Ottoboni.

The composer who ranks next in order to Corelli, both with regard to time and merit, is Giacomo Antonio Perti, who was born at Bologna in 1656, and who was considered as one of the first professors of the old school of that city. This master at first composed entirely for the church, and his works in that style are considered very classical, but he afterwards changed his pursuits and became one of the first and best theatrical composers of his day. For a long time Perti continued in the service of the Princess of Tuscany, but at length he went to Germany, and was admitted into the Court of Vienna, where he was soon after made a Counsellor to the Emperor Leopold, in whose service he remained for almost the whole of his life. The following is a list of his operas, with the years in which they were published:—*Atide*, 1679; *Maztor Coriolano*, 1683; *Flavio*, 1686; *Rostaura*, 1689; *L'Incoronazione di Dario*, 1689; *L'Inganno scoperto per Vendetta*, 1691; *Brenno in Efeso*, 1690; *Furio Camillo*, 1692; *Nerone fatto Cesare*, 1693; *Il Re infante*, 1694; *Luodicea e Berenice*, 1695; *Apollo geloso*, 1698; *One act of Ariovisto*, 1699; *Il Veneslao*, 1708; *Lacio Vero*, 1717; *Giesu al Sepolcro* and *La Morte di Giesu*, *Oratorios*, in 1718; Perti was the preceptor of the Padre Martini, which perhaps is the greatest eulogium that can be passed upon him.

Another composer who like the last-mentioned made the theatre the exclusive object of his musical talents was Pietro Bor-nolo Pignatta, who was born at Rome about the same time as Perti. Amongst the crowd of composers who have followed in his steps, the special merits of his compositions have been unnoticed or lost, but those works which have been preserved lead us to believe that he stood high in his art, and added materially to the progress of his school towards perfection. His most celebrated serious operas were *Doronte*, *Paolo Emilio*, *Sigismondo Almire*, his comic, *L'Inganno senza danno* and *Il vanto d'amore*. The Roman school, as fertile in composition for the church as that of Naples is in theatrical music, leads us naturally back to this species of music, and again presents us, in the following composer,

with one of its finest masters, for he was one of those models who had studied under the famous Durante at Naples.

This master was Ottavio Pittone, who was born in the year 1660. His style though still very heavy was the first which at all approached that of later times. Instruments were then but little used in accompaniments. Harmony was merely beginning to be known and its principles followed, and Pittoni himself made use of it without brilliancy or effect. It is unknown whether his works, which were held in great estimation, were printed or not. He was Maestro di Capella at St. Peter's, and Director of the Music at the German College in Rome. He died in the year 1750. It is a curious fact that Pittoni, who was one of the first to make use of instrumental accompaniments in his compositions, was heard to declare that there had then been only two composers for the church in the Roman school who had made use of stringed instruments in accompaniment.

Francesco Antonio Pistocchi, who is universally considered as the founder of the Bolognese school of singing, was born at Bologna in the year 1660. His first appearance in the musical world was as a theatrical singer, and as he possessed a very fine soprano voice, he attracted considerable notice, and rose very high in the public favour. This voice however he soon lost by his dissolute mode of living, and having dissipated all his property and reduced himself to the greatest distress, he was at length obliged to enter the service of a composer as a copyist. He however employed this opportunity to make himself thoroughly acquainted with the rules of composition, and having recovered his voice a little, it became by time and careful practice a fine contralto. By making use of his experience, and by great care, he at length regained much of his former encouragement, and took this opportunity of travelling over the greatest part of Europe. During his tour he observed closely the various styles of the different singers he heard, and by appropriating to himself the peculiar beauties of each, he formed one of his own, which was so much admired that it found many imitators in his own country. For some years he remained in great affluence, as Maestro di Capella at the Court of Anspach, but at length he returned to Bologna, where he retired into a convent. Here it

was his custom, after the performance of his devotional duties, to instruct certain young professors, who possessed voice, inclination, and good morals, in the art of singing, and this was the school of the following celebrated performers:—Bernacchi, Pasi, Minelli Bartolino, the Guardacchi, the Rasi, and Fabio. Besides the important services rendered to his country by the formation of this celebrated school of singing, Pistocchi contributed also by his compositions to its rising fame in music. His most celebrated works are, the operas of "*Narciso e Leandro*," "*Il Gerello*," "*Le Rize di Democrito*;" the oratorio of "*Il Martiro di San Andriano*," and *Lauda Jerusalem*, psalms for five voices. The style of Pistocchi as a singer was very pure. Tosi speaks of him as being remarkable for a strict adherence to measure, and firm and steady manner of introducing graces and embellishments, without breaking its proportions. Laborde also gives him the title of "Chief of his school, always fertile in great composers, and one who treated the buffo style with marked superiority."

The two Righi, being composers of the same stamp, and flourishing in the same century, the first at the beginning, the second at the close of the 17th, will have here their proper position. The first, Francesco Righi, was born at Rome, where he was master of the Jesuits' college, and where he composed with the greatest success both for the church and for the theatre. His works are very numerous, but the only one which seems to have attained that celebrity which entitles it to a place in the annals of music, is the opera of *L'Innocenza riconosciuta*. Giuseppe Maria, the latest of these two composers, produced the opera of *Bernada*, which, as a proof of its merits, was performed twenty years afterwards, at a time when theatrical composition had made the most brilliant progress.

Although the birth-place of the following composer is unknown, yet he is placed by most writers in the Roman school. Thus we have good authority for making his memoir a part of the present article. Santinelli lived towards the middle of the 17th century, and is justly celebrated not only for the talent he displayed in compositions for the theatre, but also for the important services rendered by him to the Italian opera in general, by his being the cause of its introduction into Germany, which he effected in the following manner: After having concluded his musical studies in

Italy, he made a tour into Germany, where his talents having attracted the notice of the Emperor (Leopold I.) he was soon after made chapel master in his Court. In this situation he was required, on the marriage of the Emperor, to celebrate the event in some musical production. For this purpose Santinelli composed an opera on the appropriate story of Orpheus and Eurydice. Such was the ability displayed in this composition, and such the effect produced on the minds of the public by the beauty of the music, that but a very short time elapsed before the establishment of the grand Italian opera at Vienna took place, which has been supported in that city ever since. Thus this skilful musician not only added to the musical stores of his country by his productions, but also established its musical fame in a distant land on a sure basis, honourable both to himself and to the country which gave him birth.

Giuseppe Antonio Silvani was born at the commencement of the 18th century. He obtained great celebrity by his compositions for the church, to which his studies were entirely confined. The following are the titles of his most celebrated works: Four Masses for four voices without instruments, Four Do. with an accompaniment for the organ, and Three complete Sets for the same number of voices, with accompaniments for several instruments.

Luca Antonio Predieri was born at Bologna at the beginning of the 18th century. This composer, like many of his predecessors, after having acquired the science of harmony in his own country, left it, to enrich more northern climes with the productions of his genius. Charles VI. had a great esteem for him, and while in the service of that Monarch he composed the following operas, which are the most celebrated of his works: *La Griselda*, in 1711; *Astarto*, 1715; *Lucio Papirio*, 1715; *Il Trionfo di Solimano* and *Merope*, 1719; *Scipione il grande*, 1731; *Zoe*, 1736: *Il Sacrificio d'Abramo* and *Isacco figura del Redentore*, oratorios in 1740. This composer joined to a fertile imagination that purity of expression which is so indispensable in works of imitation. His operas, both serious and comic, combined a just alliance between the words and music in the airs, with that of melody and harmony in their accompaniments, and these intrinsic merits regulated by a correct taste gained him the reputation he enjoyed.

Whilst the preceding composer founded for himself a lasting reputation in Germany, another, perhaps not less elevated in the history of art, was establishing his fame in his native country. Pietro Guisepe Sandoni was born at Bologna, nearly at the same time with Predieri, and raised himself to the summit of his art in dramatic composition. One of his finest operas, written on the story of Artaxerxes, is performed with success in Italy at this day. Sandoni not only distinguished himself as a composer, but also as a performer on the harpsichord. In his skill on this instrument he was the rival of Handel, who, it is well known, joined to his celebrity as a composer that of being the first harpsichord player of his day.

Pietro Francesco Valentini, who flourished at Rome towards the 17th century, combined the talents of musician and poet in a very high degree of perfection; it was this composer who first introduced into the Italian theatres the custom of performing interludes between the acts of the opera, formed on stories entirely different to that of the main piece, and generally partaking more of the noble and pathetic than of the comic style. He wrote the poetry and music of the two following grand operas, which are the most celebrated of his works—“*La Metra*,” with its two interludes, “*l’Uniscone del Orfeo*” and “*Pittagora che ritrova la musica*” produced at Rome in 1654. “*La Transformazione di Dafne*,” accompanied by the interludes of “*Il Ratto di Proserpina*” and “*La Cattività nelle rete di Veneri e Marte*.” Date unknown.

Giacomo Mazzoleni was a composer who flourished at the end of the 17th century, and distinguished himself at Rome by his dramatic music, particularly by an opera entitled, “*La Costanza vince in Amore l’Inganno*.”

The same brief notice must be taken of Bartolomei Monari, who was a dramatic composer highly esteemed at Bologna, a few years later than Mazzoleni, lived at Rome. The only known work of his is “*Catone il Giovane*,” a serious opera, which was performed with great success.

Francesco Gasparini, a composer well known and admired, not only in his own country but in every part of Italy, was born at Lucca about the year 1650. Gasparini did not however obtain his most brilliant success in Rome, nor can he hardly be said to



belong to the Roman school, as all his instruction in music was drawn from another source. When very young he went to Naples, and entered the Conservatory della Pietà, where he must, from the date of his arrival there, have studied under Leo and Durante, who were at that time the most celebrated masters in Naples. After having completed his musical education, and given repeated proofs of talent, he became in his turn Director of the Conservatory where he had studied his art; but he could not have remained in this situation many years, as he was both at Rome and Venice whilst his reputation was in all its freshness. The following anecdote of him, quoted from Dr. Burney's History, clearly demonstrates his ability both as a master and a composer, "During the residence of Scarlatti, at Naples, he had so high an opinion of Francesco Gasparini, then a composer and harpsichord player of great eminence at Rome; that he placed his son Domenico, while a youth, to study under him in that city. This testimony of confidence in his probity and abilities gave birth to a singular correspondence between these two great musicians. Gasparini composed a cantata in a curious and artful style, worthy the notice of such a master, and sent it as a present to Scarlatti. "*Cantata inviata dal Signor Francesco Gasparini al Signor Ales. Scarlatti.*" To this musical epistle Scarlatti not only added an air by way of postscript, but replied by another cantata of a still more subtle and artificial kind, making use of the same words: "*Cantata in risposta al Signor Gasparini del Signor Ales. Scarlatti Eumana.*" This reply produced a rejoinder from Gasparini, who sent Scarlatti another cantata, in which the modulation of the recitative is very learned and abstruse. Scarlatti, seemingly determined to have the last word in this cantata correspondence, sent him a second composition to the same words, in which the modulation is the most extraneous, and the notation the most equivocal and perplexing perhaps that were ever committed to paper. This is entitled, "*Seconda Cantata del Signor Ales. Scarlatti in idea Eumana, ma in Regolo Cromatico ed è per ogni professore.*"

The first and most successful compositions of this master were for the stage, and his operas certainly entitle him to a very high rank among the composers of his day. "He distinguished himself, says M. Laborde, by an admirable softness of manner, which

divested his style of all insipidity; this also took off a certain dryness and austerity which pervaded the taste of the time." The following is a list of Gasparini's operas: "*Tiberio Imperator d'Oriente*" was his first work, and was produced in 1703; it gained him the greatest applause, particularly for the skill displayed in the accompaniments. "*Antioco*" followed this opera in 1706, and displayed increasing talent. "*La Principessa fedele*," 1709. This opera is composed on a semi-serious subject, and combined much lively and piquant comic music, with that which is of a noble and pathetic style, displaying great variety of talent in the composer. "*Merope*," 1712, was one of the finest of his operas. Sir John Hawkins relates the following anecdote of it:—"This opera was performed in Italy not so long ago as to be beyond the remembrance of a very able musician, lately deceased, who relates that he was present at the representation of it, and that one recitative, without instruments, sung by Merope and her son, produced a general effusion of tears from a crowded assembly of auditors." *Sciostri*, 1710; *Constantino*, 1711; *Bajazette*, 1719; and *Fede in cemento*, 1730, followed, and were received with equal success, and established the fame of Gasparini throughout Italy. "*Amor della Patria*" "*La Fede tradita*," "*La Marchesa Levata*," "*Anleto*," "*L'Amaro generoso*," "*Anfitrione*," and "*La Ninfa di Apollo*," almost all comic, are the titles of the rest of Gasparini's operas, which however are thought of less highly than the preceding.

The cantatas of this master are universally esteemed. Though less learned and original than those of Scarlatti, they possess such grace and elegance that they are perhaps more generally approved than those of the last-mentioned composer. In his second cantata, there is a movement which must forcibly remind all who are acquainted with it, of the air of "*Charming sounds that sweetly languish*," in Dr. Pepusch's *Alexis*. Gasparini was not less successful in his compositions for the church, than in those for the theatre and chamber; he also wrote a very learned treatise, entitled "*L'Armonico Practico al Cembalo*." This was published at Venice, 1706.

Giovanni Paolo Colonna, a contemporary of Gasparini, and born also at Bologna, raised himself very high in art by his compositions, both for the church and the theatre; but as his style

was more distinguished for science and depth than for the charms of grace and elegance, it is to be supposed that he excelled more particularly in the former species of composition. His sacred works, both manuscript and published, are still referred to by the friends of art, and at one particular church in Venice there is a considerable depôt of them, in manuscript, which are never allowed to be copied. The only dramatic work by Colonna, now known, is an opera entitled "*Amilcare*."

Giuseppe Magni, who lived at the beginning of the 18th century, was a dramatic composer of some eminence. His principal operas were "*Decio in Foligno*" and "*Teuzzone*."

Pietro Giacomo Bacci was born at Perouse, a small town in the Roman States, and flourished about the same time, and adopted the same style of composition as the last-mentioned writer. The opera by which he gained the most reputation was "*Abigail*," which from its name is evidently drawn from sacred history, and which was highly thought of throughout Italy.

Our next subject requires a longer notice—Pietro Francesco Tosi, whose birth-place is unknown, but whose principal success was certainly gained at Bologna. He was first known both as a singer and composer, and his talents raised him to a very high rank amongst the members of the Philharmonic Society at Bologna. He soon after quitted Italy, and established his musical fame by the science and taste displayed in his compositions, and by his powers as a singer in Germany, England, and France. Towards the end of his career he quitted the theatre, and consecrated himself entirely to the occupation of teaching. In 1723 he published, at Bologna, a work entitled "*Opinioni de'cantori, antichi e moderni, o siano Osservazioni sopra il canto figurato*." This work has been translated into German by Agricola, with interesting notes, and into English by Mr. Galliard, under the title of *Tosi on the Florid Song*. The imperfections of this book, when compared with modern works on the same subject, demonstrate forcibly how little the theory of art had advanced at the time of its publication, however far the practice might have been carried.

Giovanni Battista Martini (Il Padre) was born at Bologna, in 1706, and perhaps no man was ever held in such universal veneration, both with respect to character and attainment, as this learned musician, who in spite of the gloomy restraint and seclu-

sion of the cloister, displayed more energy of mind and depth of erudition than any man of his time. Whilst yet in his youth he entered the religious order of St. Francis, and it is at present unknown whether it was before or after this period that he undertook those antiquarian researches which carried him even into the interior of Asia. It was not however till after this tour that music became one of his principal studies, but on his return to his convent he gave himself entirely to its acquirement, and studied under several masters, amongst whom was the celebrated Antonio Perti. In 1723, when he had only attained the age of 19, his progress in art had been so astonishing that he was appointed chapel master to the convent of his order at Bologna, which situation he filled for the rest of his life. At the same time that he occupied this situation he fulfilled all the duties of a professor, and his school, the most learned then in existence in Italy, had produced many composers and artists, who have since enjoyed the most brilliant success. Amongst others one of his most distinguished scholars was the celebrated Jomelli. As a composer, the Padre Martini confined himself principally to church music, in which he displayed great learning and purity. Dr. Burney says, in his "Present State of Music in Italy," "Padre Martini has composed an amazing number of ingenious and learned canons,\* in which every kind of intricacy and contrivance that ever had admission into this difficult species of composition has been happily subdued." It was not however by composition and teaching his art only that the Padre Martini sought to found his own fame and to advance the interests of music. He has written several treatises on the different parts of it, amongst which the most learned and abstruse is one which is referred to as a general magazine of knowledge by all music writers who have succeeded him, and which is entitled "Saggio fondamentale pratico di Contrapunto." This work consists of two collections of examples, one of counterpoint, on the plain chant, the other fugues from two to eight voices. These examples are drawn from the compositions of the finest masters. It is a production of the most profound and solid talent, and carried the reputation of its author to the highest pinnacle of

\* A collection of these has been not long since published in an elegant form by Mr. P. Cianchettini.

fame, even during his life time. Dr. Burney has made a great deal of use of it in compiling his *General History of Music*, and speaks of it in the highest terms of admiration. Of the great *History of Music*, which the Padre Martini did not begin till he was rather advanced in life, only two volumes have been published out of the five of which it was his intention it should consist. The first comprises principally a history of the music of the Hebrews; the second, that of the ancient Greeks; the third was to have continued the same subject; the fourth to have treated of Latin and Roman art, with an account of the music of the church; the fifth would have been appropriated to modern music, with a history of the lives and writings of the most celebrated musicians, with engravings of their heads. This was an extensive plan, and clearly displays the energy of mind and strength of conception which belonged to this great man; but, says Choron in his *Historical Dictionary of Musicians*, "the Musical History of Padre Martini merits an equal quantity of praise and censure. It is a work which displays immense reading and prodigious erudition; it is a combination of memoirs written with purity and exciting some interest, but it contains neither end, plan, nor a shadow of criticism or judgment. He proposed to conclude it in five volumes, but if it continued in this manner it would have embraced at least twenty-five or thirty." Never could any history have been begun under better auspices than that we are now speaking of. The Padre Martini possessed not only immense resources in his own learning and experience, but his musical library exceeded perhaps that of any other individual living. The number of his books amounted to seventeen thousand, three hundred of which were manuscripts of the most valuable description, and he had a faculty granted him by the Pope, by means of which he was able to procure manuscripts and copies of manuscripts from the Vatican and Ambrosian libraries, and from those of Florence, Pisa, and other places. He was also greatly assisted in the accumulation of this valuable collection by his friend Bortigari, and by the celebrated Farinelli.\*

\* In Dr. Burney's "Present State of Music in France and Italy" he relates the following anecdote of this celebrated man, as happening during a conversation which he held with him at the house of Padre Martini:—"Upon my observing in the course of our conversation that I had long been ambitious of seeing two persons become so eminent by different abilities in the same art,

with whom he was very intimate. The excellence of the life of the Padre Martini however far outshone his attainments in art. The extreme innocence and simplicity of character which he retained even in the midst of his celebrity is truly surprising as well as admirable, and the constant piety and strict morality which he displayed through life inspired his countrymen with a respect for him amounting to veneration. On the death of Padre Martini in 1784 there was published at Rome an eulogium on him, entitled "Elogio del Padre Martini, Minore Conventuale." This discourse was pronounced by Padre Della Valle, on the 24th Nov. 1784. On this occasion also the chapel master, Sabbatini, caused a mass of Martini's composition to be performed with great pomp.\*

Compositions for the theatre were now rapidly gaining ground in the Roman school. Up to the present time dramatic music had received but slight encouragement, and very little had been published in comparison with the quantity written for the church, which still continued to be the great stage for the display of musical talent in Rome. But she now seemed to take example from her great rival Naples, and to profit by it in enlightening and varying the produce of her fertile nursery of art. After the Padre Martini we shall find but few composers, even amongst the scholars of that great master, who contributed in any degree to enrich the already overflowing stores of sacred music. Francesco Manelli was born at Tivoli in the seventeenth century. He is principally celebrated for having composed the first opera that ever was performed at Venice—this was "*Andromeda*, which was produced there in 1630, and which enjoyed the most brilliant success, both from its novelty and from its merit as a composition. This opera was followed by "*La Maga fulminata*," which met with the same flattering reception. These pieces were the forerunners of several others, which all possessed great merit, and succeeded in exchanging declamation for music, in a city where the taste for melody was not less lively than that for scenic representation, and where their establishment gained the highest credit for their author, and greatly advanced the interests of music.

and, that my chief business at Bologna was to gratify that ambition, Signor Farinelli, pointing to Padre Martini, said, what he is doing will last, but the little that I have done is already lost and forgotten."

\* We are conscious of repeating what has been printed in a former volume, but the reader will pardon us for the sake of preserving the continuity of the article.

Gaetano Maria Scuisti and Giuseppe Selitti were two dramatic composers of the highest celebrity in the 17th century. The first was born at Bologna, the second at Rome, about the same period. The operas of "*Alessandro*," "*Demofonte*," and "*Didone*," are among the most esteemed works of Scuisti. "*Nitocri*" was the best opera written by Selitti. Alessio Prati, chapel master to the Elector Palatine, was born at Ferrara in 1736. After having filled his situation in Germany for some years, he went in 1767 to Paris, where he remained some time, and during his stay produced the opera of "*L'Ecole de la Jeunesse*," which was performed at the Comic Opera. From Paris, Prati went to St. Petersburg, where he met with great success. After an absence of 17 years, he at length returned to his own country, and produced at Florence his most celebrated opera "*Iphigenia*," which was received with extraordinary delight, and it is a most singular fact, that after the first representation, the Archduke bought the music and suppressed it, in order that no one might possess a copy of it but himself. In 1785, Prati was again in Munich, where he composed the opera of "*Armida Abandonnata*," which is a very fine production, if we may judge from the flattering reception it met with. Prati was very much celebrated for his chamber music, of which there is a good deal extant. He died February 2, 1788.

A few years before Prati, Santo Lapis was very much admired in Germany. His principal works were the operas of "*L'Infelice Aventurato*" and "*Il Pinto Cavaliere*," likewise one which he composed jointly with Gasparini, and which was entitled "*La Fede in cimento*." Santo Lapis was also a very celebrated composer of symphonies, which are highly esteemed.

Vincenzo Manfredini was born at Bologna about the commencement of the 18th century. He was instructed in the rules of composition by Perti and Fioroni, and in 1755 arrived at St. Petersburg, where he soon after obtained the office of chapel master to the Court. In this situation he was obliged to compose all the music for the church and the chamber, and after the year 1758, the operas which were performed there yearly. In 1765, Galuppi obtained the place of first chapel master, and Manfredini then composed the ballets to his operas, and at the same time, taught the harpsichord to the Grand Duke. In 1769, he returned to Italy very rich, and after this time he appears to have mixed very little

in the musical world, nevertheless in 1775, he published a work on the art of composition, under the title of "*Regole Armoniche*," which is not however very highly esteemed, although it contains some useful observations.

We are now approaching our own times. The Roman school here opens to us a wide field for historical and critical notices, and every page of its history presents to us some new effort of genius or study. One of the principal composers at the commencement of this century, is Giuseppe Sarti, who was born at Faenza in 1730. This master was one of those solid and unwearied labourers in the cause of music, who did not strike, dazzle, and sink at once like a meteor, but who founded for himself a sure and lasting reputation, by untired perseverance and unceasing energy. Sarti made his first appearance on the stage of his art in the year 1756, at the Court of Copenhagen, where he was made chapel master, and music master to the young Princes. Here he published some operas which however did not succeed, and in 1768 he quitted Denmark and went to England, where he printed some music the following year; but still fortune denied him her countenance. Some short time after he was named Chapel Master to the Conservatory "*della Pieta*," at Venice. From this period we may date his universal celebrity. It appears as if the genial influence of his native air had expanded his genius and instilled into it fresh beauties. His music was styled "*divine*" by his countrymen, all the theatres were eager to procure his compositions, and he could not write his operas fast enough. In 1782, he was chosen master of the chapel, "*Della Doma*," at Milan, in preference to several other great masters. In 1785, the Empress Catherine of Russia called him to St. Petersburg to fill the office of chapel master for three years. Sarti arrived there in the month of May, and made his debut by giving a sacred concert, composed of the music for Good Friday, with some psalms in the Russian language; the band by which this music was performed, consisted of sixty-six singers and a hundred Russian horns in addition to the ordinary number of wind and stringed instruments. This orchestra was not noisy enough however to please his new auditors, and in a "*Te Deum*," which was executed after the taking of Oksakow, Sarti employed the firing of cannon of different calibres,



placed in the court yard of the castle, to form a base to certain parts of the performance. This is a curious fact relative to the progress of musical taste at that period in Russia. In 1786, after the representation of his "*Armida*," the Empress presented Sarti with a goldsnuff box and a diamond ring, named him director of the conservatory of music, at Catherinoslaw, with an immense stipend, and raised him to the rank of the highest nobility of the kingdom.

The following is a list of his principal works:—For the church a *Miserere*, accompanied by violins, violoncellos, and doublebasses; a Motett, "*Confitebor tibi*," for six voices, sopranos and altos; a similar Motett and *Gloria* for nine. The Russian music before mentioned. For the theatre, the following operas:—*Il Re pastore*, *Ciro riconosciuto*, *Firenze Autumno*, *Medonte*, *Demofonte*, *Olympiade*, *Mitridate*, *La Figlia ricuperata*, *Il Vologero*, *La Nitetti*, *Ipermestra*, *Semiramide riconosciuto*, *La Contadina fedele*, *I Dei del Mare*, for three singers, *L'Amor della Patria nella partenza d'Ulisse da Calipso*, for do. *Farnace*, *Le Gelosie Villane*. This piece is played in the German theatres. *Il Militare bizzarro*, *Achille in Sciro*, *Giulio Sabino*, *Sirse*, *Armida*, *Fra due Litiganti terza gode*. For the chamber:—A symphony for nine instruments, published at Leipzig, 1758. Three sonatas for the harpsichord, and violin or flute, at Amsterdam; and three more, without accompaniment, at London, 1769. Sarti died at St. Petersburg in 1802, at the age of 74. He was not highly thought of by the world at large as a composer, but the celebrated Haydn regarded his works with a very favourable eye, particularly his opera of *Giulio Sabino*, which made the most noise of any of his compositions. His style is energetic and tender, and always well suited to the words to which his music is composed. His harmony is generally considered weak, and sometimes even defective, and his chief strength lies in the composition of sweet melodies, which are perhaps more agreeable to the ear than satisfactory to the judgment.

Antonio Tozzi was a scholar of the Padre Martini, and was not only highly esteemed in his own country as a composer, but likewise as a master. At the conclusion of his musical studies he went into Germany, and became chapel master to the Duke of Brunswick in 1765. His most esteemed works are the operas of *Andromache* and *Rinaldo*, published in Germany; but previous to visiting

that country he had already written those of *Tigrano* and *L'Innocenza vendicata*.

Battista Borghi was born at Rome, in 1738. Although he was master of the chapel of Loretto, this did not deter him from writing for the theatre, for which his first production was the opera of *Ciro*, but it did not succeed. Far from being discouraged by this misfortune, Borghi was only stimulated by it to new efforts, and some time after, he produced at Florence the opera of *Piramo e Tisbe*, of which the reception fulfilled his most sanguine expectations. *Eumene*, *Ricimero*, and several other operas, added to his brilliant reputation; and the compositions of Borghi are now held in the highest esteem by the lovers of art.

Antonio Boroni, who was born at Rome in the same year as the last-mentioned composer, enjoyed the double advantage of being a scholar of the Padre Martini, and of studying afterwards in the conservatory of Naples, under the chapel master Abos. His first operas were performed at Venice, and were *L'Amore in Musica*, *La Notte critica* and *Sophonisba*. In 1765 he went to Prague, where he produced his opera of *Siroe*. The following year he obtained the place of music master and composer to the society of the opera at Dresden. In 1770 he became chapel master at Stutgard, and returned to Italy in 1780. Antonio Gaetano Pampani, of Romagna, was chapel master during twenty years to the conservatory of L'Ospadetto. At the opening of his musical career he promised much; but he soon adopted a noisy and violent style, so little consonant with Italian expression, that he was at one time disowned by his countrymen. He however composed several operas, some of which, particularly *Demofonte*, were very well received.

Our next composer was one who held a very high rank amongst the musicians of his time. This was Bernardo Porta, who was born at Rome in the year 1760. He was the scholar of Magrini, who was instructed in the science of his art by the great Leo. Porta was at first chapel master and conductor at Tivoli. About six years after this period he composed several operas and oratorios, and a good deal of instrumental music, which gained him great celebrity. In 1788 he arrived at Paris, and presented at the "Théâtre Italien" "*Le Diable à quatre*," "*La Blanche Haquenée*," and "*Agricole Viala*," at the Academie de Musique, "*La Reunion du dix Aout*," "*Les Horaces*, et *Le Connetable de Clisson*." These

operas were well received, and their author was but recently considered at Paris as one of the best composers of his day.

Gaspard Spontini, who, next to Rossini, has enjoyed the most brilliant success perhaps of any composer now living, was born in 1773, at Jesi, a small town in the Roman States. He had the advantage of studying first under the Padre Martini at Bologna, and afterwards under Borroni at Rome, and at the age of thirteen, he entered the conservatory of Naples, then under the direction of Sala and Trajetta. Under the able tuition of such masters, Spontini's natural genius ripened quickly, and at the early age of 17 he was appointed master of this establishment. About this time he composed his first opera buffa, "*I Puntigli delle donne*," which met with such extraordinary success that the managers of almost all the Italian theatres were eager to possess his compositions. In the year 1796 Spontini went to Rome, where he composed the opera of "*Gli Amanti in cemento*," and from thence to Venice, where he wrote "*L'Amor segreto*." On his return to the former city he set to music Metastasio's drama of "*L'Isola disabitata*," and sent it to Parma. At Naples, his next scene of action, he produced "*L'Eroismo ridicolo*," and here he obtained the friendship of Cimarosa, with whom he spent the following five years. At Florence his serious opera of "*Il Teseo riconosciuto*" obtained the most brilliant success, and on a subsequent visit to Naples he received the greatest applause for the two operas of "*La Finta Filosofa*" and "*La Fuga in nascera*." At this period the King and Court of Naples being at Palermo, the manager of the Royal Theatre of St. Cecile in that city engaged Spontini to compose two buffa and one serious operas. The two first were "*I Quadri parlanti*" and "*Il finto Pittore*." And the second "*Gli Elisi delusi*," composed on the birth of the Prince Royal. The climate of Sicily not agreeing with the constitution of our young composer, he returned to Rome, where he wrote the opera of "*Il Geloso e L'Audace*," and revisiting Venice he brought out the "*Le Metamorfofi di Pasquale*," and "*Chi piu guarda, me non vede*." Having produced fourteen operas at the principal theatres of Italy, all of which had succeeded, Spontini now tried his fortune in Paris, and was there not less successful than he had been elsewhere. He was made director of the serious and comic opera, and the first opera he composed there was "*La petite Maison*," of

which however the words destroyed the success. The second, entitled "*Milton*," was much more fortunate. For the "Academie Imperiale de Musique" Spontini wrote "*La Vestale*" in 1807, and "*Fernand Cortez*" in 1809. The commission established by Napoleon for the adjudgment of the decennial prize gave it to Spontini for "*La Vestale*," although public opinion adjudged it to "*Les Bardes*," of Lesueur. Of the merit of Spontini as a composer the great proof is that his works are still performed and admired, although now almost every other composer and species of music are thrown aside, to make way for the all-powerful Rossini, who also belongs to the Roman school, and who has just reached his noon of glory.

A copious memoir of this composer, with a list of his operas, is already before our readers in our previous pages. We shall not therefore renew the discussion of the merits of the latest composer of these schools, and with whose name our sketch concludes.

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### ON THE RISE AND PROGRESS OF THE VIOLONCELLO.

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**T**HE Violoncello has been rising gradually since the beginning of the last century into estimation, and may now be said to enjoy an almost equal reputation with the violin as a concerto instrument, and as an accompaniment its merits as well as its character are far higher. The Cervetto, Crossdill, and Lindley, in this country—the Duports, Janson, Baudiot, and Muntzberger, in France, and many other eminent artists, have given by their extraordinary performance (particularly as it regards their wonderful execution) this magnificent instrument a new nature. It appears to have derived its present excellence in some measure from the alteration which was made in its mode of stringing in the beginning of 1600, by the Abbe Tardieu, of Tarascon, the brother of the Maitre de

Chapelle of the same name, who enjoyed some celebrity in Provence at the same period. The viola de gamba (an instrument of nearly a similar size to the violoncello, and having seven strings) was previous to the alteration used as an accompanying instrument; but almost immediately after the viola di gamba sunk into comparative insignificance. Tardieu originally mounted the violoncello with five strings, sounding the tones C, G, D, A, and d—but about the year 1725 the upper *d* string was taken off, as from the improved method of fingering it was found perfectly useless. The *violoncello* was the *violone* of former times, for in the earlier editions of Corelli, particularly that of opera 3, printed at Bologna, in 1690, the bass part, which is not for the organ, is entitled violone, whereas in the latter, printed at Amsterdam, by Estienne Roger, the same part is entitled violoncello, which is the proper name for the instrument, as it is half the size of the violone or double bass. Mersennus has further corroborated this fact in his account of violins.—He says, referring to a point which follows the quotation in his book, “Non est autem quod horum violonum magnitudinem describamus, vel proportionem partium explicemus, quando quidem magnitudinem cujuslibet fieri possunt, et nostræ figuræ partium inter se et totius instrumenti proportionem satis exacte servant: addo tamen Bassi figuram ab A ad E referre instrumentum pedes  $4\frac{1}{2}$ , vel 5 longum, qualis is est Bassus Fidicium regiorum. At verò notandum est sonos harum barbitonum longè duriores, atque vehementiores esse sonis Lyræ sequentis quam violam appellant, quod nervis brevioribus, atque crassioribus instruantur.” His account of the length of the instrument he mentions, corresponds with that of our present violoncello—and even were it not for the plate which is annexed to it, proves that the violone of 1600 was no other than our modern violoncello.

The violoncello, as it is now used, consists of four cat-gut strings, but the two lowest are covered with silver wire. They are tuned by fifths—viz. to C, G, D and A. Its strong, rich, beautiful, and manly tone, added to its agreeable pitch, have been the principal reason for its displacing the viola di gamba as an accompanying instrument, and have assisted in raising it so high in public estimation as a concerto instrument. In compositions for a full orchestra, the violoncello strengthens and fills up the fundamental part, but in compositions of three, four, or five parts,

it generally takes the principal base. The violoncello is not confined to any clef, but includes all. While the hand continues in the ordinary position the bass clef is used, but when the melody rises higher, the G clef is generally used, the notes being played an octave lower than written. In ripieno parts the tenor clef is marked when the part rises above E or F, or when the violoncello is to play without the base. One of the great difficulties attending the study of the violoncello is the size of the instrument; so many positions and movements of the hand and of the fingers occur that the learner's attention is divided, and the worst habits thus insensibly formed. The constant shifting of the hand required in performing a piece of music, of even ordinary difficulty, renders the time as well as the proper tone of the performer, unless he is particularly careful and laborious in his practice, most uncertain. If any one wishes to play the violoncello well he must not too suddenly attempt to play difficult music—he must, by dint of application and attention, obtain a good tone and a secure tune first, by a slow and steady practice of the scale, which it will be found absolutely necessary to continue even during a long period. A good tone is produced more by the pressure of the fingers than by the force of the bow. The fingers ought not to be pressed flatly, but to be so curved that the points rest upon the strings, and an almost certain indication of the improper placing or pressure of the fingers is a grating and unpleasant tone from the instrument. Although the violoncello has not been cultivated by so great a number of persons as the violin, and consequently so many performers do not rise to eminence, there are still a long list of professors who have stood pre-eminently high in their performance, but none it is believed have ever attained to such combined richness of tone, such knowledge in accompaniment, or such vast execution as Mr. Lindley. Of those who have excelled since 1600, but more particularly since 1700, are the following professors.

The first person of whom there is any particular notice was Abel, the father of the celebrated composer of that name. He was principal violoncellist at the Chapel of Anhalt Cœthen, and in his youth had served Charles the Twelfth. His son, Charles Frederic Abel, was considered the first performer on the viola di gamba of his day. Dr. Burney says, "his performance on the

viol di gamba was in every particular complete and perfect. He had a hand which no difficulties could embarrass—a taste the most refined and delicate—and a judgment so correct and certain, as never to let a single note escape him without meaning. His compositions were easy and elegantly simple, for he used to say, “I do not choose to be always struggling with difficulties and playing with all my might. I make my pieces difficult whenever I please, according to my disposition and that of my audience! Yet in nothing was he so superior to himself and to other musicians as in writing and playing an *adagio*—in which the most pleasing yet learned modulation, the richest harmony, and the most elegant and polished melody, were all expressed with such feeling, taste, and science, that no musical production or performance with which I was then acquainted seemed to approach nearer perfection.” Abel died in 1787, in London, and his instrument died with him, as it was not at all in vogue.

Cervetto, the elder, was born in 1680, and was one of the most celebrated performers of his day. He arrived in England in 1738, and performed at the concert established at Hickford’s Room, in Brewer-street, where Festing led. He was the cotemporary of Pasquali and Caporale, who by the excellence of their performance brought the violoncello into great repute. Caporale was the great favourite at this period, and although Cervetto and Pasquali had considerably more power of hand than Caporale, yet the finish of his tone and his chantant manner was so far superior to either of the others, that he was the most popular. Cervetto lived to the extraordinary age of 103 years, and at his death, which occurred on the 14th of January, 1783, left a fortune of £50,000 to his son.

Lanzetti Salvatore was cotemporary with Cervetto, and assisted in bringing the violoncello into great notice by his performance. He was born at Naples, and afterwards entered the service of the King of Sardinia. He published at Amsterdam several beautiful solos for the violoncello, and also the principles of fingering the violoncello through all the keys.

Wolf Jean Wolfgang was born at Anspach, in 1704; was valet to the Duke and musician of the chamber. He was originally a choirister at Anspach, from whence he went to the school of the Convent, at Heilbrunn, where he acquired great facility on the

violoncello under an Italian. In 1734 he was admitted into the service of the Court of Swartzburg, and played in the chapel, but the Prince dying in 1740, he, with many other performers, was discharged. Wolf then returned to Strelitz, and obtained a permanent situation. Besides being a violoncello player, he performed on the campanella, and composed pieces for both instruments.

Vandini Antonio.—The birth-place of this musician is unknown, but he was at Prague in 1723, and at that time was an intimate friend of Tartini. He after this period passed several years in the service of Count de Kuersky. He then retired to Padua, where he was principal violoncello at the church of St. Antonio di Padrone: he never after quitted this city. In 1770 he died, at a very advanced age. His performance on the violoncello has been spoken of in high terms by the Italians, who said that it was so finished and perfect that his instrument absolutely spoke. A solo for the violoncello in MS. is the only work that is known of his extant.

Franciscello was a very celebrated performer on this instrument, and lived in the early part of the last century. He performed at Rome about 1724, and was received most courteously. In 1725 he went to Naples, and from that city he passed into the service of the Emperor of Germany, at Vienna. He spent the latter years of his life at Genes. Duport and Benda acknowledge him as an inimitable master. During his stay in the early part of his life at Rome, he accompanied Geminiani in a cantata of Alessandro Scarlatti, with an obligato violoncello accompaniment.—Scarlatti was at the piano forte, and was so astonished and delighted at the taste and delicacy of Franciscello, that he exclaimed that he was an angel hidden under the semblance of a mortal, so far did his performance surpass all that Scarlatti had conceived in composing his cantata, or imagined possible for a man to express. There is an engraving of Franciscello, in which he is represented playing on his instrument.

Bischoff Jean Gorges, the son of the trumpet and violin player of the same name, was born at Nuremberg in 1725, and was an excellent performer on the violoncello as well as upon the trumpet. He composed six solos and an air with variations for



the violoncello, both of which appeared at Amsterdam in 1780 : he was also a good mechanist.

Lubbe, sen. was a performer on the base at the opera, in 1727. His son, who also entered this band in 1758, contributed much by performance to do away with the use of the *viola di gamba*.

Degen Jean Phillippe was born at Wolfenbottle, and became a violoncello player in the orchestra of Nicolini, at Brunswick. After the dissolution of this orchestra, he attached himself to the Court of Denmark, in 1789. He died in Denmark, in 1789. Ten years before his death he published at Copenhagen a cantata for the fete of St. John, with an accompaniment for the piano forte.

Mara Ignace, the father in law of the celebrated female singer of that name, was born in Bohemia. About this period he was distinguished as an excellent concerto player, and was as remarkable for the beautiful quality of his tone and effective execution. In 1779, although very advanced in years, he was then considered as a very excellent orchestra performer. He composed several solos and duets for the violoncello, which still remain in MS. He died in 1783.

Wolzitka Francis Xavier, musician of the chamber and violoncellist at the chapel of the Elector of Bavaria, at Munich, was born at Vienna in 1730, and held a place in the chapel of the Duke of Mecklenburg Schwerin, in 1756. At the period he was in the service of the Elector his talents were held in very high estimation. He has composed many solos and concertos for his instrument, but they are in manuscript.

Komareek Jos. Antoine was esteemed very much as violoncellist, in 1742. He was a native of Bohemia, and finally director of the music to the Archbishop of Wurzburg.

Dalloglio Giuseppe was the youngest brother of Domenico Dalloglio, the composer and violin player, was born at Venice, in 1735. He was first attached to the Court of Russia with his brother, where he remained during 29 years. In 1764 he returned to Varsovia, where he was honoured by the office of Plenipotentiary to the Court of Russia at the Republic of Venice.

Graul Marc. Henri was born at Eisenach : he afterwards became musician of the chamber to the King of Prussia. He was a composer of considerable merit for the violoncello, and played with execution. Dr. Burney, in his travels on the continent,

heard him play a concerto at the house of Baron Seidlitz, one of his Prussian Majesty's Ministers.—Dr. B. thus speaks of him : “M. Graul, a violoncello performer on the King's band, played a concerto ; it was but ordinary music, however it was well executed, though in the old manner, with the hand under the bow.”

Rose Jean Henri Victor was born at Quedlinburg, on the 7th of December, 1748. At the age of three years, his father, who was a musician there, became a preceptor in that service of which he was one day to become a shining ornament. In 1756 the Princess Amelia, then Abbess of the Convent of Quedlinburg, took him with her to Berlin, and there put him under the instruction of Mara and Graul for the violoncello. He quitted Berlin in 1763, and entered the service of the Prince of Anhalt Bernberg, as musician of the chamber. He resigned this situation in 1767, and then travelled for several months, and the end of which he went into the service of the Prince of Anhalt Dessau, where he remained until 1772. The Princess Amelia then conferred upon him the situation of organist of Quedlinburg, which he still held in 1791.

M. Rose was able to perform on several instruments, but the violoncello was the one upon which he most excelled. To the possession of most extraordinary tone he added a powerful bow arm and a graceful execution.

Jøger Jean, a performer at the chamber and in the chapel of the Margrave of Anspach Bayreuth, was born at Lauterbach, in 1745. The early part of his life was passed in the service of Holland as a hautboy player. Besides the violoncello he was an excellent performer on the horn, which was a favourite instrument. He came subsequently to the Court of Wirtemberg, where, from the lessons he received from Jomelli, Deelen, and other members of the chapel, he improved considerably. The members of this chapel were at the period we allude to some of the finest performers of the age. In 1776 he entered the service of the Margrave of Anspach, in the quality of violoncellist. During his life he travelled to most of the cities in Europe, where he was heard with much delight.

Pasquali was a performer of considerable note in London. About 1744 he was the contemporary of Caporale and the elder Cervetto. He is repeatedly mentioned by Burney as having been

engaged at the concerts in London about this period. His tone is described by the Doctor as being "crude, raw, and uninteresting."

Rochefort Jean Baptiste was born at Paris, June 24, 1748. He was a director and member of the Academy of Music at the period that Gluck composed for the theatre at Paris. In 1708 he obtained the situation of director of the music at the French Theatre, at Cassel. He composed in 1785 many masses for the Catholic Chapel of that Court, and also several works for the theatre.

After the death of the Landgrave of Hesse Cassel, in 1745, he returned to Paris, where he remained, and in 1817 was director of the orchestra and of the music to the theatre François. At the Court of the Thuilleries he very often played the violoncello in the symphonies. The German critics speak of his works as wanting order and purity, but they at the same time allow that he displays a vast fertility of invention.

His productions for the theatre were at Paris "*L'inconnue persecute*," in which he was assisted by Anfossi—"Daphnis et Flore," a pastorale in one act—"L'esprit de contradiction"—"*La nouvelle Ile d'esclaves*"—"La Cassetté"—"*La force du sang*," a melo drame—"Ariane," a lyric scene—"L'Enlèvement del Europe," a ballet—"La Jerusalem delivree"—"*La Pantoufle*"—"Adelaide dans le prise de Grenade," a ballet—"L'ante-Pigmalion"—"*Dorothee*"—"Bacchus et Ariadne," a ballet.

At Cassel, "*La Pompe funebre de Crispin, Pyrame et Tisbe*," a melo-drame; "*Le Temple de la Posterite*," composed for a fête on the birth-day of the Landgrave, and "*Les noces de Zerbine*." He has also written twelve quartets for the violin, op. 1 and 2, and six duets for the violin, all published at Paris.

Berthani was born at Valenciennes, and was a celebrated performer on the violoncello. In 1748 he resided in Paris, and was then at his zenith. To his skill is attributed much of the perfection to which the violoncello has been of late years brought. The senior Duport and the two Jansons were his pupils, all of whom reached the highest perfection. He was not less esteemed as a composer. Some sonatas and concertos were published at the concerts spirituel, and were highly esteemed.

Tilliere was a violoncello player of note, and in 1764 published

a method for the practice of the violoncello. This was the second work of the kind ever printed, and is said to have been extremely skilful.

Nocher was a pupil of Cervetto, and after visiting most of the European kingdoms resided in France. He afterwards became violoncellist at the opera comique, at the great opera, and in 1763 one of the musicians of the chamber to the King. A short time previous to his death, which occurred in 1800, he was dismissed, on account of his age, with a pension, after having performed at the opera more than half a century. He assisted M. Laborde in the arrangement of the article, Violoncello, in the second volume of his essay.

Mara Jean, the son of Ignace Mara, and husband of Madame Mara, was born at Berlin, in 1784, and afterwards became violoncellist to Prince Henry of Prussia, at Rhensburg. His talents were held in high estimation, both as a player of execution and of extreme sensibility. His performance of an adagio was considered as a masterpiece. He had much talent as an actor, having very often performed at a private theatre belonging to his Prince. Dr. Burney, when on his tour through Germany, heard Mara play at the house of Mademoiselle Schmeling, afterwards his wife. Dr. B. speaks of him as having been possessed of great abilities. He died in 1789.

Trickler Jean was born at Dijon, in 1750. He was an excellent performer both on the violin and violoncello. He was originally destined by his parents for the church, but having acquired some facility on the violin, he quitted the church for music, and went to Manheim in order to perfect himself in his favorite science. Trickler made two or three journeys to Italy, and in 1783 became principal violoncellist at the chapel of the Elector of Saxe, at Dresden, where we believe he died. He was the inventor of the musical microcosm, and by the aid of M. Herequin, completed it in 1785. He has published six solos and six concertos for the violoncello, and several M. S. works for the clavecin.

Duport, J. B. was a pupil of the celebrated Berthaud. In 1772 he performed at Paris; afterwards he was principal violoncellist of the chamber to the great Frederic of Prussia. In 1787 he was appointed superintendant of the music of the court. Being desirous to hear Franciscello, he embarked at Marseilles, arrived

at Genoa, heard the musician, and returned two hours after. His tone was excellent, and his adagio and allegro were far superior to those of his younger brother. His compositions were engraved at Paris.

Sepentini Emmanuel lived in London in 1780, and published several solos for the violoncello, besides some trios, which he left behind him in M. S.

Duport Louis enjoyed about this period very high estimation as a violoncello player. He was the younger brother of Phillipe Duport, under whose direction he studied the violoncello. In 1780 he played several concertos at the concerts spirituels. Like those of Viotti for the violin, M. Duport's concertos are among the first of their kind, both for their composition and execution. In 1806 this gifted man still performed at the concert Olympique, and had at that time lost none of the ease, the energy, or the brilliancy which characterised his youth. He could execute, at sight, on his instrument, almost any thing that could be performed on the violin. It is related that he one day attended at the apartments of the unfortunate Queen of France, to meet Mr. Crosdill and Viotti. Mr. Viotti did not come, and the Queen appearing disturbed, M. Duport requested to see the violin part of a duet Viotti was to play; after briefly looking over the music, he desired Mr. Crosdill to begin, and Duport played the violin part with such precision, energy, and feeling, that it was doubted whether Viotti himself could have excelled him. In 1817 M. Duport was still living, and held the situation of principal violoncello to Charles IV.

Jutien N. was engaged at the Theatre Italien, at Paris, in 1780, and was a performer of some considerable merit.

Hummelbaner Wenceslaus was a celebrated violoncellist at Vienna, in 1782. He was famous for the nervousness of his playing, and for the facility with which he read at sight. He published at Lyons two trios for the flute, violin, and violoncello. He left several M. S. concertos. Hummelbauer also taught singing with considerable success.

Cardon M. was a distinguished performer at the opera of Paris. There were three musicians of this name who were eminent for their talents.

Blainville was a violoncello player of some considerable emi-

nence at this period, and taught in Paris. He published several musical works at different times. His first appeared in 1751, under the title of "*L'Harmonie theorico-pratique*;" his "*l'esprit de l'art Musical*;" in 1754 and in 1756 the "*l'histoire generale critique et philologique de la musique*." These works are said to be without taste. Burney says of the last, "In 1756 was published, Blainville's History of Music, a work for which the author's materials were so scanty, that he was reduced to fill two-thirds of his, thin quarto volume with an undigested treatise on composition." In 1751 he is said to have announced that he had discovered a mode between the major and minor. M. Serre, of Geneva, has said that this new mode is nothing more than the inversion of the major mode, according to the intervals. M. Fabre D'Olivet attempted in 1804 to revive Mr. Blainville's mode, under the title of *Mode Hellenique*. It met with as little attention.

Boccherini Luigi was born at Lucques on the 14th of January, 1740. He received his first lessons in music and on the violoncello from the Abbe Vannucci, afterwards Maitre de Musique, to the Archbishop. His father, an excellent contrabasso, cultivated his education with care, and took Boccherini to Rome, where he suddenly acquired an astonishing reputation, and surprised by the originality and fertility of his productions. A few years afterwards, when he returned to Lucques, he wished to give some extraordinary testimonial of his knowledge to his master Vannucci and his academy, or as some proofs of the efficacy of his instruction; notwithstanding his want of the knowledge of ecclesiastical study. Just at this time Fillippino Manfredi, a pupil of Nardini, and contemporary of Boccherini, happened to be at Lucques. Boccherini then gave the musical world of his native place some idea of his extraordinary genius. With Manfredi he executed the sonatas for the violin and violoncello which form his opera 7, and ravished his auditors. After having gained the friendship of this performer, they quitted Italy for Spain, where the reigning Prince's first object was to concentrate the most distinguished talents. Their great renown had preceded them, and on their arrival they were received with much distinction, but the characters of these two musicians were different. Manfredi went to Spain with the intention of amassing a fortune, while Boccherini was entirely occupied by the love of fame.

Boccherini determined to settle in Spain.—At first he became the admiration of the King, who afterwards highly esteemed him. He was attached to the Academie Royale of the Prince, who heaped upon him honors and presents, and the only obligation imposed upon him was, that every year he should produce some new composition of his own for the use of the academy. Boccherini kept his word. This most admirable violoncellist died in 1806, at Madrid, aged 66. His loss was deeply regretted by all the admirers of the art. The Court paid him funeral honours.

The published compositions of Boccherini consist of 54 works, in symphonies, sestetts, quintetts, quartetts, trios, duets, and sonatas, for the violin, violoncello, and piano forte. There are also MS. quintetts and several morceaux in the possession of private individuals. The Stabat Mater is the only composition for the church which has been printed, and he has written nothing for the theatre. His first opera of quartetts was engraved at Paris, in 1768. His adagio movements were exquisite, and were the admiration of every lover of music, and his allegros were most noble. Boccherini was the first who composed quintetts with two violoncellos, and this reason has been given. Boccherini's great endeavour was to give his music as much richness as it was susceptible of, and the quality of the tone of the violoncello appeared in his opinion more fitted to this object than the violin; he therefore endeavoured to make the violoncello a prominent feature in his music, leaving the harmony for the violin, the alto, and bass. His second violoncello follows always in concert with the first. Boccherini left to the Marquis de Benavento 24 quintetts, the last which he wrote, and which were called the Chant du Cygne.

Eder Chas. Gaspard was born in the Electorate of Bavaria, in 1751. He studied composition under Lang and Kœlher, and was summoned when very young to become principal violoncello at the Elector's Court at Treves. He has since visited all the Courts in Germany. His compositions are concertos and solos for his instrument, as well as several upon phrases for a full orchestra.

Levasseur Pierre Francois, generally called the elder to distinguish him from the violoncello player of the same name, but to whom he was not related, was born at Abbeville on the 11th of March, 1753. He was originally destined for the church, and his studies were directed to that end. When he was 18 he entered

upon his musical career, and studied the elementary principles for only three months under Belleval. He studied afterwards, without the assistance of a master, both the violoncello and music in general. The quality of his tone was said more to resemble that of the celebrated Duport than any other violoncellist. In 1789 he played some of Duport's concertos at the Concerts Spirituels, and afterwards at the Concert de Feydèau. During the reign of Bonaparte, he was one of the orchestra at the opera of the chapel.

Van Malder was the brother of the director of the concert of the Prince Charles, at Brussels, and after his brother's death succeeded him in the same situation. He studied music with Martinelli, at Venice, in 1754, and in the same year entered into the service of the Duke of Wirtemberg, at Stutgard.

Rousseau Frederick was born at Versailles, January 11th, 1755. After having studied the violoncello under several masters he became the pupil of Duport, the younger, in hopes to perfect himself on his instrument. He was made professor of the violoncello at the Imperial Academy in May, 1787, and was also of the Imperial Chapel. M. Rousseau taught singing with considerable success, having been the instructor of several pupils who have risen to eminence as singers. He published several duets, trios, &c. for the violoncello and some piano forte compositions. It was at the suggestion of M. Rousseau that the professors united for the performance of *The Creation*, and afterwards decreed that a medal should be struck at their expence, to be presented to the illustrious composer. M. Rousseau was also one of the most indefatigable and zealous founders and supporters of the famous concerts in the Rue de Clery, at Paris.

Ferrari Carlo was a celebrated performer on the violoncello in the year 1756, and was at that period one of the Infant Don Philip's chamber musicians. He soon afterwards visited Paris, where he performed at the Concerts Spirituels. Ferrari excited great admiration both for the beauty of his compositions as well as for the facility of his execution. While at Paris he published some solos for the violoncello.

[TO BE CONTINUED.]



*Haydn's Masses, with an Accompaniment for the Organ, arranged from the full score, and respectfully inscribed (by permission) to his Serene Highness the Prince Esterhazy, by Vincent Novello, Organist to the Portuguese Embassy in London. Nos. 4 to 12 inclusive. London. Galloway.*

We have had such repeated occasion to offer our opinions upon the great characteristics of the devotional style of the Catholic service—thanks to the indefatigable zeal of Mr. Novello—that we should have proceeded at once to the individual features of these publications, but for the perusal we have lately given to the series of treatises published upon the subject of the music for the Mass,\* by M. Lesueur, which, as they contain notions we have

\* *Exposé d'une musique, une, imitative, et particulière a chaque solennité; ou l'on donne les principes généraux sur lesquels on l'établit, &c. par M. Lesueur, Maître de Chapel de l'Eglise de Paris.*

John Francis Lesueur, knight of the legion of honour, and director of the music to the Emperor Napoleon, was born about the year 1766, and descended from an ancient family from the county of Ponthieu, which had, during the course of a century, seen many of its members rewarded for their merits by high employments not only in the army and in the court, but also in the church, and the study of the Belles Lettres, of whom, one of the last was Eustache Lesueur, an illustrious painter in the time of Louis XIV. M. Lesueur pursued his early musical studies at the free school of Amiens. He soon after entered the college of that city, in order to finish his course of reading in the dead languages, and in philosophy. When about the age of six years and a half, he is said to have presaged the future talent which he displayed in his art. He met a regiment, with its band playing, and transported with joy at this music, the child cried out, "*Comment! plusieurs airs a la fois!*" Lesueur was chapel master to several of the principal cathedrals of France, particularly to that of Paris, for which he has composed a great many oratorios, masses, and motetts. The extraordinary success which all these several kinds of music obtained in the cathedral for which they were written, in the Royal Chapel, and at the Concert Spirituel, the opinions published of them in the papers by Sacchini, Piccini, Phillidor, and Gretry, placed M. Lesueur, for the space of thirty years, in the highest rank of composers in Europe. In the year 1785, when he was still very young, Sacchini said of him, "I know only two chapel masters in Italy, who are his equals."

M. Lesueur has not only worked hard for the church, but he has also enriched the lyric drama with five operas, which public opinion has signalized as works of the first order in this style. Paisiello wrote to this composer, in 1805, to congratulate him on the success of his opera of "*Les Bardes.*"

not seen elsewhere, may afford an abstract which will probably be interesting and instructive to those who have paid attention to

His first opera, "*La Caverne*," in three acts, was performed at the theatre Feydeau, in 1793.

2d. "*Paul and Virginia*," another serious opera, in three acts, which was produced at the same theatre in 1794. Amongst the numerous beauties which adorn this work, the most admired piece is a hymn to the Sun, which has since been repeated with success at public concerts.

3d. "*Telemachus*," a lyric tragedy, in three acts, was performed at the same theatre in 1796. This opera, (like the preceding two) is remarkable for a strength of descriptive power, which transports the hearer to the place where the action is represented to have taken place.

4th. "*Les Bardes*," a lyric tragedy, in five acts, was performed at the Academy of Music in 1804. The subject of this opera obliged every one to confess that elevation and sublimity were the characteristics of M. Lesueur's music, always composed with the simplicity and *gran gusto* of the old school. Here the composer proposed to himself to renew those impressions which his auditors must have received on hearing the poetry of "*Osian*," and the originality of his music alone produced the desired effect. M. Lesueur availed himself of a licence in art, which he borrowed from his sacred music, where he first employed it. Thus in "*Les Bardes*," two chorusses, of a different character, have already appeared separately in two preceding scenes; when in a third, the musician has had the skill to combine them, and has thus formed situations worthy of the great contrasts of Michael Angelo.

5th. "*The Death of Adam*," a lyric tragedy, in three acts, at the Academy of Music, in 1809. It will be easily seen what numberless difficulties such a subject would have presented to a common composer. The only music that it is possible to introduce is that of the first of men. It ought then to possess a natural simplicity, from which the polish of our manner, and even the perfection of art itself, are carrying us further and further. M. Lesueur, who possesses a musical genius, eminently Biblical, has treated this subject in so sublime a style, that it at once puts the seal to his high reputation.

A few words will serve to recapitulate the distinguishing characteristics of each of these five operas. In "*La Caverne*," the music is strong and impassioned; in "*Telemachus*," melodious and fantastical; in "*Paul and Virginia*," it is tasteful and sentimental; in "*Les Bardes*," brilliant and heroic; and in "*The Death of Adam*," simple, energetic, and solemn.

The grandeur which pervades all the music of M. Lesueur obtained him the special favour of the Emperor, who named him the successor of Paisiello as director of his chapel, and who made him a present of a gold snuff box, bearing this inscription, "*L'Empereur des François a L'Auteur des Bardes*." We shall not here mention a large collection of oratorios, masses, and motetts, by this composer, for the imperial chapel, where they produce the greatest effect when they are performed.

M. Lesueur has also distinguished himself as the author of several works on music. In 1787 he published a volume, in octavo, entitled "*Exposé détaillé d'une Musique, une imitative, et particuliere a chaque Solennité*."—Amongst the numerous opinions published on this important work, that of the Count de Lacépède, himself a great author and composer, will no doubt

such compositions. Learned musicians have always been engaged in the study, and the Masses of Mozart and Haydn have been brought before the British public in such a manner as to make them familiarly known to all amateurs of taste. We feel therefore (thanks once more to Mr. Novello) that we are addressing a large circle. M. Lesueur's character as an author, both in music and in literature, is sufficiently high to ensure attention.

Mr. L. has divided his entire work into four parts—the first contains the plan of a Mass for Christmas, the second for Easter, the third for Whitsuntide, and the last for the Assumption. Each of them is accompanied by a long course of prefatory remark. He has minutely divided and considered every separate part of each Mass—he has not only proposed the nature of the subjects, the ideas they are intended to recall, and the emotions they are designed to awaken, but he has distributed the parts the several instruments ought to take, and illustrated the entire progress of his design. Into these details it is not possible for us to follow him. At some future time we may perhaps present our readers with a translation of some of the parts of this curious work. We

have much weight on the minds of our readers. M. de Lacépède wrote in 1787 :—

“ M. Lesueur is not contented with having given a dramatic form to sacred music, by presenting in his compositions subjects always analogous to religious ceremonies : he wishes (and the idea is new and very good) that music should impart a particular character to the fête for which it is composed : in order to obtain this end, he has formed the idea of describing in his different pieces of music, the various circumstances of sacred history, commemorated by each particular solemnity. Feeling however that if the pictures offered by music, forcibly represent the varied sensations of the mind, with even their manifold gradations, they always fail in the exact precision which is necessary to develop all the intentions of the composer without foreign aid, he thinks it advisable to introduce frequently certain sacred airs, which, from their having been long allied to well-known words, have acquired what may be called a determined expression, and are sufficient to settle vague signification, and to enlighten obscure intentions. Such is M. Lesueur's plan.

“ A notice on the *Melopeia*, *Rythmopeia*, and the grand character of ancient music, printed in M. Gail's translation of Anacreon, is also written by M. Lesueur. Several periodical writers, and amongst others, M. Guinguenté, consider it as very learned, and as throwing a new light upon the present very obscure history of the Greeks. The letter of M. Lesueur, to his friend M. Guillard, which was divided into six parts, and was published in 1802, has been found by composers to contain excellent sketches on the art, and especially on dramatic music.”—*Dictionnaire Historique*,

shall now content ourselves with such of his more general observations as bear upon the construction of such compositions.

Our author not only contends for a separate and decided character to each Mass, but a character appropriate to the occasion on which the Mass is celebrated. He says Masses may differ not alone in their general tone: some may contain reminiscences from early composers of sacred music to be heard in the accompaniments; others may be written upon plain chants, and others again introduce traits of sacred melody traditional among the people and adopted by the church, upon words analogous to the recollections they carry along with them, yet consistent with the solemnities of the particular festival. M. Lesueur proposes also, by different divisions, and by the re-appearance of certain subjects heard as principal in one part, subordinately in another, to modify the expression. This treatment, he justly conceives, will create a diversity, yet render each Mass appropriate and peculiar to those great events, to celebrate which the congregation assembles.

Such is his grand outline. In entering upon the detail he conceives that there is an analogy perceptible to the erudite musician between the church tones\* and the modes of the Greeks, and he thus classes them:

<i>Church Tones</i>	<i>Greek Modes.</i>
First .....	Dorian
Second .....	Hypodorian
Third .....	Phrygian
Fourth.....	Hypophrygian
Fifth .....	Æolian
Sixth.....	Hypæolian
Seventh .....	Mixolydian
Eighth .....	Hypermixolydian.

M. Lesueur's notion of the agreement is not however very precise. He interprets the words *Æolian*, *Dorian*, *Phrygian*, &c. as applied to mode, merely to relate to that almost undefinable quality which we of this day attribute to *national* music. Each nation has its peculiar character and its characteristic music, and in this manner he conceives the church tones may be likened to the modes of the Greeks—a very imperfect and shadowy resemblance.

\* For an account of these tones see *Mus. Rev.* vol. 3, p. 87.

But his application seems still more far-fetched, for it depends entirely upon the association of the words of the very ancient compositions which he proposes to incorporate. Now as not one probably in ten thousand Christians, of the present day, would have the slightest knowledge of these tunes or words, the idea seems to be wholly fanciful.

Our author has employed a great deal of time in the explanation of different metres and their components, but this part of his work we shall also pass over. It will be more to our purpose to cite the rules which Mons. L. lays down for the incorporation of these airs. He says—

“It is thought that plain chants have not been blended in a sufficiently melodious manner with the rest of the music, in what is called counterpoint. The air, duet, or trio, that is intended to be combined with this music, sacred by tradition, should first be executed separately, and ought to have the power of pleasing, independently of the plain chant, which should afterwards be introduced below this piece. Rob counterpoint of the plain chant, and you leave only music without finish, without soul—there remains merely the sketch or frame-work of what there should be. Care however should be taken, in the use of plain chants, to select those only which are melodious and well known to the people, in order that they may recall, immediately on hearing them, the words to which they have been consecrated. In all cases however the plain chant should be employed but seldom, and at most in fugue. Again, the expression of this fugue should describe an actual situation, a general design, from which may result a sensible picture; for those fugues which describe nothing, and which serve merely to display the science of the composer and difficulties overcome, ought to be banished from our churches, and can only be compared to the labour (difficult in truth) of that man who occupied himself with throwing peas from a distance at the point of a needle. He certainly did obtain some sort of admiration from Alexander; but what reward did he receive from this judicious Prince?—Prepare a bushel of peas, said he to his attendants, and make him a present of it.

“If you have to compose an energetic piece, if you wish to describe those sentiments which the ‘*Homo factus est*’ of the Mass for Christmas inspires, do not think to attain your end by merely

recalling in your piece the well-known plain chant of the hymn which describes the birth of the Saviour: this will only carry you through a quarter of the business. The plain chant will serve very well to determine the situation, but nothing further. What then must be done to express all the sentiments which this situation inspires? This plain chant must be embellished with the most expressive music and the most energetic arrangement of parts, by which all the instruments, each by its own particular language, shall form together a melodious whole, so harmonious and analogous to the sentiments the '*Homo factus*' inspires, that it shall not be possible to mistake the object of the composition. Hence may be seen, by a certain deduction, the manner in which all traditionary sacred airs should be treated. Nevertheless it is sometimes allowable to display particular parts of the plain chants, unadorned and in unison; but they must then have a sufficiently marked character to determine, and at the same time to describe the situation."

M. L. insists strongly upon the combination of the two opposite principles of unity and variety. Although all the pieces of music for one solemnity should have properties which are common to themselves, yet the character of the *Kyrie* ought not to be that of the *Gloria*—but although the *Kyrie* should preserve its pathetic cast, it ought nevertheless to have a direct relation to the *Gloria*, which relation should be "as the dawn of the morning to the brightness of noon." This he goes on to elucidate by the *Gloria* as it should be set for Easter Sunday, and the *Kyrie* which he describes as being uttered by persons, who pray for the mercy of God on that occasion, with the lively faith of those who are sure and certain that the resurrection is nigh. "*Lord have mercy upon us*" therefore should be set in a manner totally different from the same words to be sung on Good Friday. He carries on the same notion through the several parts of the Mass.

"It is not that the general sentiment of heroic gaiety ought not to be modified on this day, by an infinite number of other feelings which only tend to the promotion of this gaiety; on the contrary, this modification is necessary to produce effect. Let us look for examples in profane history. The pervading sentiment of all tragedies is sadness. The principal sentiment in the *Iphigenia* is grief; it is the death of that Princess at the end of the perspective. But the

piece is not for this reason the less varied by situations, which modify this grief; it contains even moments of joy, such as that in which *Iphigenia* arrives in Aulis. But all these accessory feelings always terminate in the general impression, which is sadness. The chapel master must follow these general principles, in the arrangement of that species of sacred drama which he employs to recall the event which is celebrated in the church by any particular solemnity. If it is at Christmas, he will dispose the events of sacred history, which are recalled by the words of the Mass, the airs appropriate to the season, which he will introduce in the back-ground of his picture, the plain chants of the day, the analogy and repetition of the circumstances, so as to form a complete history of the birth of our Saviour, and to present to music the means of describing distinctly the various modifications of a soft joy mingled with gratitude, but which shall nevertheless all partake of the general sentiment. It is by the combination, by the well-understood disposition of these accessory sensations, by their contrasts, and by the effect they have on each other, that we are enabled to combine unity with variety in our church music."

These abstracts and quotations will convey the general outline drawn by our author. In his fourth division he enters very minutely into the details of the composition of sacred music: he treats of the design—the order, properties, contrasts, effects, and licenses which this design will bear—of the progression and the entire effect—of the force of resemblance, both in the vocal and instrumental expression—of its beauty—elegance and consistency. All these subjects are illustrated by much philosophical and some poetical remark, and in order to do justice to the style of M. Lesueur, we shall close our obligations to him with a quotation in his own words, that his manner may not suffer by translation.—These pages conclude his prefatory remarks to his plan for the Mass on the occasion of the Assumption.

"Mes raisons ne vous ont-elles pas encore assez persuadé? avez vous besoin d'un plus sûr garant, pour vous laisser convaincre? Eh bien! consultez un meilleur Maître. Mon autorité n'a pas assez de poids pour que vous vous y soumettiez; & les exemples que j'ai donné jusqu'ici sont trop faibles pour vous en servir. Consultez la nature elle même. Par-tout elle vous montrera le modèle de cette heureuse élégance unie à la beauté. Si vous la

regardez au commencement de la belle saison, elle ne vous montrera encore qu'un beau spectacle ; elle ne vous fera voir qu'une belle verdure ; ce coup d'œil uniforme ne vous arrêtera pas longtemps : mais considérez-la au milieu de cette saison. Verrez-vous de sang-froid alors son beau front se couronner de tant de fleurs différentes qui rendent son aspect si riant, si amiable ?

“ En peignant même les objets purement physique qui sont du ressort de l'art musical, c'est la nature encore qui vous apprendra le mieux quels sentimens vous devez alors exprimer, & l'élégance avec laquelle vous devez le faire. Avez-vous à peindre, par exemple, le spectacle que cette nature vous offre dans cette saison, lorsque l'avant-courrière du soleil, ouvrant à peine les portes du jour, commence à jeter ses premiers regards sur nos campagnes, qui semblent tressailler à son arrivée ? Avez-vous à peindre ce moment où le zéphir caresse en murmurant la verdure ondoyante, où la rosée, en forme de perles, tombe des arbres légèrement agités ? tout, dans le lointain, se confond encore comme dans une seule couleur. Une foible lumière n'éclaire encore les objets que d'une manière uniforme. Ce spectacle est beau ; mais les graces sans nombre ne se sont point encore montrées ; ou plutôt vous n'apercevrez que le voile diaphane qui les couvre, & qui vous laisse cependant déjà deviner combien d'agrémens vont frapper vos regards, dès que l'astre du jour aura levé ce bandeau. Que votre orchestre alors, par des sons *tenus, lourés*, par des accens *doux & presque uniformes*, peigne le calme de la nature à son réveil. Qu'une mesure & un rythme tranquille donnent la vie aux modifications des sons, qui parcourront d'une manière conjointe & presque imperceptible, toutes les cordes du grave à l'aigu, & de l'aigu au grave. Que ces sons mariés ensemble par une liaison générale, de telle sorte que le passage de l'un à l'autre soit insensible & presque inaperçu, ne fassent soupçonner que de loin la *mélodie*, & que l'harmonie sourde & aussi peu bruyante que le zéphir, sur laquelle ils seront soutenus, nous annonce les graces qui vont bientôt paroitre. Si c'est à vous à disposer des paroles, que votre partie vocale, sans cependant prendre un chant déterminé, emprunte des inflexions analogues aux sentimens qu'on éprouve à cet instant. L'air subtil & pur en ce moment, semble jeter plus de sérénité dans votre ame, en même-temps qu'il donne à votre corps plus de légèreté, & semble lui faciliter la respiration.



Les passions modérées que vous sentez alors, ne vous suggèrent point de plaisirs ardents ; mais combien sont-ils préférables aux plaisirs bruyans que l'on va chercher dans ces fêtes nocturnes, par le besoin de se fuir soi-même ! Ici l'homme seul n'est point avec un ennemi : la nature semble le raccommo-der avec lui-même. Que votre partie vocale donc, en même-temps que les paroles ne seront que comme le titre du tableau, exprime, pour ainsi dire, l'absence de toutes les passions. Que ses inflexions soient aussi tranquilles, aussi calmes que votre ame l'est à ce moment. Que le chant doux, simple, ne soit établi alors que sur d'heureuses consonnances, qui lui donneront cette pureté que nous ressentons nous-mêmes en ce moment au fond de notre cœur.

“ Mais déjà l'orient paroît enflammé ; la nuit déchire ses sombres voiles ; les étoiles ont disparu. Maintenant hors des portes de l'empire, l'aurore entraîne le soleil dans sa course brillante. Déjà ses premiers feux dorent la verdure, & la montrent couverte d'une fraîche rosée, qui réfléchit aux yeux une lumière éclatante qui fait naître une infinité de couleurs parfaitement nuancées. C'est alors que la nature paroît dans tous ses atours, & brillante de toutes ses graces. Ici, c'est une vaste prairie que les fleurs embellissent ; là, c'est un fleuve majestueux bordé de pâles peupliers ; plus loin, ce sont des côteaux arides, couronnés d'une riche forêt, d'où parvient, à mon oreille enchantée, le chœur des habitans de l'air, qui, à leur réveil, semblent saluer le Créateur. Partout, c'est une campagne variée qui me présente, non seulement l'aspect le plus beau, mais encore le plus riant, le plus gracieux.

“ Que votre orchestre alors ait une tournure élégante analogue à celle de la nature. Que son mouvement en naissant, & sans cesser de soutenir la douce harmonie que nous venons de lui prescrire, se change cependant insensiblement en une autre plus accélérée ; tandis que les *sons tenus* observeront une gradation du grave à l'aigu, & du *spible au fort*. Que son harmonie devienne de plus en plus délicieuse, ravissante, céleste. Que l'on croie entendre, dans les instrumens à vent, les plus aigus, comme les flûtes, le concert des oiseaux ; & dans les instrumens un peu plus graves, tels que les hautbois & clarinettes, la mélodie touchante du chalumeau, qui, en ce moment, s'anime sous les doigts du berger matinal. Que l'on croie reconnoître, dans le murmure des *alto & seconds violons*, celui des eaux qui serpentent dans la

plaine. Que les basses & les premiers violons tiennent entr'eux une harmonie mâle, graduée & plaine, qui soit propre à réveiller l'idée de cet ensemble majestueux que l'astre du jour montre graduellement dans toute l'étendue de l'horizon. Que la partie vocale qui se fera entendre en même-temps que cet orchestre, (supposé que ce soit à vous de choisir les paroles, & de les disposer) se ressente de cette volupté douce que le spectateur doit nécessairement éprouver à la vue de ces objets enchanteurs.— Qu'elle ait cette mélodie ravissante capable de parler aussi délicieusement à l'auditeur, que le lever du soleil l'a fait au contemplateur, en portant, dans ses sens attendris, une impression de fraîcheur and d'enchantement qui a semblé s'insinuer jusque dans le fond de son ame.

“ Il semble qu'en s'éloignant de la ville, pour se rapprocher de cette nature, aussi belle que simple, on quitte les sentimens abjects, pour emprunter quelque chose de son inviolable pureté. Une douce mélancolie semble passer dans notre cœur, sans y porter la tristesse. Les desirs effrénés qui ailleurs font sentir leurs pointes aiguës & douloureuses, semblent s'é mousser alors, & ne vous faire éprouver qu'un doux frémissement, que ce spectacle sublime change bientôt en des méditations qui en prennent sa teinte. Ces objets, imposans en même-temps qu'ils vous frappent, vous élèvent au-dessus des choses créées, and vous font remonter jusqu'à leur Divin Auteur.

“ O vous, ames sensibles ! je vous prends à témoins ! N'avez-vous pas senti alors cet attendrissement, ce resserrement de poitrine qui n'a point laissé votre œil sec ? Oui, vous l'avez éprouvé. Eh ! quelle ame assez froide qu'il n'ait échauffée ? Non il n'existe point de mortels assez malheureux que ce spectacle n'ait attendris. J'aime à croire que les desirs tumultueux qui, comme une mer orageuse, balottent ordinairement les foibles humains, peuvent devenir, à la contemplation de la nature, l'instrument de leur bonheur.

“ J'ai tâché de faire sentir les douces impressions que fait éprouver le calme d'un beau matin, pour indiquer aux élèves, d'une manière détaillée, les divers sentimens qu'ils devront faire passer dans leur partie vocale, tandis que leur orchestre fera le tableau du réveil de la nature. Nous avons déjà dit qu'elle doit avoir une mélodie douce, enchantresse. Ajoutons que cette

mélodie doit être aussi pure, & avoir une marche aussi paisible que les sentimens qu'elle doit exprimer. Ajoutons que le chant doit être aussi agréable, aussi gracieux que beau. Ajoutons que sans être triste, il doit se ressentir d'une certaine mélancolie heurieuse. Ajoutons enfin que ce groupe de musique doit graduer insensiblement, & se dégrader sur un chœur attendrissant, qui devra terminer par une réunion, une explosion générale de toutes les voix qui, au bruit des timbales & des trompettes, feront entendre un cantique de louange, adressé au Souverain Auteur de sa vie.

“Mais vous ne parviendrez jamais à *parfaire* ce tableau, si vous n'allez contempler auparavant ce spectacle sublime. En un mot, ce ne fera qu'en suivant pas à pas la nature au physique & au moral, que vous réussirez à faire comparer vos ouvrages à ceux que l'antiquité appelle *Ingeniorum monumenta quæ sæculis probantur*, & à faire dire de vous, comme on l'a dit d'un auteur célèbre, que *l'incens qu'il brûloit sur l'autel des muses, n'étoit que le parfum des fleurs dont elles l'avoient couronné.*”

The first Mass in succession to those we have in a former volume\* reviewed, is No. 4, in Bb.

The *Kyrie* opens with an adagio. The symphony is elegant, plaintive, and it introduces a short counter-tenor solo.—The union of the voices is solemn and imprecatory. The allegro movement, in  $\frac{2}{4}$  time, has little of grandeur or solemnity about it; its greatest effect is derived from the repetition of the same notes and passages, which conveys the idea of “calling upon the name of the Lord,” but the rhythm is inconsistent with this sentiment, as well as the florid style of parts of the first treble. It is not less curious to observe the practical introduction of setting the same words in so totally different a manner as is done in the adagio and allegro. The *Gloria* is spirited, and full of joy and praise. The humility of the *Adoramus te* is finely expressed. We find in more instances than one, traits of melody which are also in *The Creation*. The passage beginning on the last bar but one of page 13 is very similar to one in *The marvellous work*, in which the treble holds the high *c*. Perhaps the finest conception

\* Vol. 4, p. 330.

of this portion of the Mass is the base passage upon the words *qui tollis peccata*, (and which is note for note from the passage "the dew-dropping morn," in *The Creation*;) leading into an adagio in E flat. We prefer this movement to any other; it is rich in graceful and expressive melody, while the science of the composer is amply displayed in the beautiful imitations between the parts the adaptation of the accompaniment. We may trace the author of the canzonets in the treble solo *Qui sedes*, which is note for note the same as the passage in *the Wanderer*, on the words "when the moon faintly beaming."

The gradual ascent of the parts in unison of the *Quoniam tu solus* is grand, and expressive of the words. Upon the words "in gloria Dei patris amen" is a fugue upon two subjects. The *Credo* is distinguished by a firmness and strength that becomes the declaration of faith. Much effect is given to the words *et invisibilium*, by the rests and by the subdued manner. *Descendit a cælis* is expressed by a corresponding descent of notes; but here the imitation of sense by sound is perhaps rather too close. The *Et incarnatus* is an adagio in G, opening with a beautiful symphony for the hautboy. It begins with a tenor solo, and may well be supposed to express the descent of a holy spirit. The immediate announcement of the *Crucifixus etiam pro nobis sub Pontio Pilato* is sublime and almost terrific, and gives increased effect to the melancholy strain, *passus et sepultus est*. The *Et resurrexit* is distinguished by its full and powerful harmonies. The *Sanctus* is devotional; the vocal parts very simple and the accompaniment florid, but very elegant. *Pleni sunt cæli* is a burst of praise. The *Benedictus* is an allegretto, in  $\frac{3}{4}$  time and in E flat; there is much in it to delight, particularly its smoothness and grace, which are the characteristics of Haydn's manner. The *Agnus Dei* has all the sentiment which dictates the prayer for absolution from sin, while it possesses the graces of melody and the power of harmony. The *Dona nobis* is devoted to the display of science; its intricate combinations, fugues, and imitations, indicate any thing rather than a prayer for peace.

The fifth Mass is one of the most extensive and elaborate in the whole collection; it is constructed upon the most magnificent plan, whether the entire design of the movements be considered, or the lofty and scientific manner in which they are treated. We

have however to encounter or abandon the principles of our own more solemn, and as Protestants, we esteem it more proper ecclesiastical style, as much almost in this composition as in any for the Catholic service we remember. We are ready to do justice to the merits of the work, but we must take a distinction so necessary. The *Kyrie* is in three movements—a solemn *largo*—a light and florid *allegretto*, consisting of solos for the tenor, interspersed with chorus, and a fugue upon a very long and difficult subject. We have often had occasion to remark how much at variance such a treatment is with the interpretation Christians of other denominations put upon this fearful imprecation. Here, as if to set the question into stronger contrast, we have the solemnity of the first opposed to the levity of the second movement, and lastly it is again wrought with an elaboration of science that is totally apart from feeling. We must take exception to such an arrangement—it may demonstrate fine science, but it has nothing to do with fine expression—the only legitimate end of vocal composition. The *Gloria* is splendid yet simple writing, beautiful melody and rich harmony with purity and truth. The *Qui tollis* is even more excellent. The treble solo, *Quoniam*, is a poor bravura, without meaning—and can only be accounted for upon the supposition that Haydn wished to gratify some favourite singer, who had no objection to shew the flexibility of her voice at the expence of her (and his) judgment. The fugue at the end of the *Gloria* (page 25) is particularly fine. The *Credo* is too intricate to be even effective, yet its construction is peculiar, inasmuch as the soprano is introduced in *solos*, to give a division upon the *credo*, and to enforce as it were the joint declaration of the other parts. The *Et incarnatus* is perhaps the most perfect movement in the whole Mass, and is a noble specimen of the union of pathos and sublimity. A long tenor solo opens it, and the accompaniment is truly superb and affecting. Towards the end the counter-tenor and bass come in—the latter with powerful effect. But where could Haydn find voices of such a compass, yet with adequate volume, to sing the alto part? The rest of this noble composition corresponds with those portions we have described, solos breaking the choral parts, in which there some fugues wrought with extraordinary learning.

Mass No. 6.—The *Kyrie* is not so objectionable as some others; it is however an elegant movement rather than a pious adjuration,

and resembles a dramatic quartet in which there are only the slightest agitations of passion. The accompaniment is quite in Haydn's best manner. The *Gloria* is animated and pleasing. The *Gratias agimus* is a solo for the counter tenor, lying so exceedingly high, that it must on ordinary occasions be taken by a contralto. It is altogether very graceful, and where it becomes full, the employment of the parts is masterly. The *Quoniam* is complex in its structure and full of modulation; the *Credo* spirited. The *Et incarnatus* opens with a treble solo, not very remarkable for its melody—but the subsequent parts, particularly the *Et resurrexit*, exhibit the knowledge of modulation and effect. Haydn possessed. *Et vitam venturi* is a learned fugue. The *Sancus*, on the contrary, is simple and solemn. *Pleni sunt cæli* demonstrates the same characteristic modulation as the rest. The *Benedictus* startles our more general associations, being an *allegro molto*, and in truth it has but little meaning. The *Agnus Dei* is tolerably graceful, and the *Dona* prays for peace as the English celebrate its conclusion—by boisterous exclamation.

The Mass No. 7, which comes also from Mr. Latrobe, who possesses the MS. score in Haydn's own hand-writing, has much novel and good music in it. Experience has taught us to dread to open the *Kyrie*, which is almost certain to revolt our sense of appropriate expression.—This is light and pleasing, and to make the want of consistency more apparent, the same strain is converted in this Mass into the *Dona nobis*. The treble solo in his *Gratias agimus* is not so worthy remark as the short *Amen* fugue closing the *Quoniam*. The *Credo (brevis)* is singular for the frequent introduction of an ascending octave in the bass, like the thunder of artillery, to enforce the several declaratory sentences, which however are intermixed by each part taking a separate verse. The *Et incarnatus* is Haydn's mannerism, which, though beautiful, is still mannerism. The melody, graceful—the parts interwoven in complicate replications, and frequent and abstruse modulation. Such are the characteristics which most certainly shew and determine the master. The accompaniment to this original strain is a full harmony of chords of quavers throughout, which gives a rhythmical solemnity and a sound foundation to the whole, contrasting effectually with the grace of the melody and setting off the light and shadows of the interwoven parts. The

*Et resurrexit* has the same base scales we note above, and is a very spirited movement. The *Sanctus* is the most singular and perhaps the most beautiful part of the Mass. The first eight measures of this *adagio* of common time are a symphony and accompaniment of triplets, very elegant (the stops inserted by Mr. Novello are the swell hautboy and the choir dulciana) while the voices repeat the word *sanctus* thrice, each occupying the time of one measure. *Domine Deus Sabaoth* is then thrown into a short canon; the accompaniment proceeding as at first. The effect is delightful. It is well set off by the declamatory structure of the *Pleni sunt cæli*. The *Benedictus* is a sweet melody (how one always feels the memory of the *Benedictus* of the *Requiem*!) opened by the treble and answered by the several parts. The *Hosanna* is short and animated, and the *Dona* concludes with a repetition of the air of the *Kyrie*. This Mass appears to us to be one of the most pleasing and original.

No. 8, a *Missa brevis*, from the same collector, has much beauty. The *Kyrie* approaches nearer to our notions of propriety than most—but still it is only an approach, for though the time is *adagio*, the measure is so fractured into portions, that the pathos is lost. The *Gloria* and *Credo*, thus split into verses taken by the several voices, will never remind us of any expression beyond a German *quodlibet*. At the end of the *Sanctus*, the *Hosanna* is constructed upon a single strain, which the parts take up in common, in a simple but curious manner. The *Benedictus*, a treble solo, is elegant, but does not rank very high as melody. The *Agnus Dei* is very soothing, and the *Dona nobis pacem* very sweet, particularly at its close.

No. 9 is upon a scale of grandeur, and is in our judgment the finest composition of all the numbers under our present review. The *Kyrie* is a *largo*, but the measure is subdivided so minutely in the accompaniment, that it would make a strikingly graceful amatory canzonet, far better than such an imprecation, though the vocal parts are not so liable to this objection; but its solemnity is destroyed. It is a curious instance of the misapplication of elegance. The *Gloria* opens nobly, and the strain *et in terra pax* is very fine. The *Qui tollis* begins in duet and closes full, with good expression and an effective point d'orgue. *Quoniam tu solus* is a bravura, and not a good bravura. It might do well enough

for an English opera song, but is sadly out of place here, and is a positive deformity. *Cum sancto spiritu*, solemn and inspiring. The *Amen*, a fugue in the old manner, and richly worked. The *Credo* is one of the boldest, yet tinted with the prevailing elegance. The *Et incarnatus* is really expressive—the rarest quality in these compositions—and the *Et resurrexit* not less so, nor less beautiful. The *Sanctus* is enriched and set off by an exquisite accompaniment. The *Benedictus* opens with a treble solo, and is cast very much into leads for the principal voices—it is certainly a very captivating movement, and we wish when we hear such compositions we could for the time forget that of the *Requiem*, which annihilates all others, and much of our pleasure at the same time. This, if it does not absolutely stand second to Mozart's, puts in claims difficult to set aside. The *Agnus Dei* is also exceedingly fine. The *Dona nobis*, by places admirable, and as a whole not so amenable to censure as some of the others. A revision of this mass inclines us to consider it as supreme in the collection before us.

No. 10 is from a M S. score in the possession of Mr. Latrobe, whose name can never be mentioned by the lovers of classical music without particular distinction. It begins in C minor and ends in the major, modulates in the course of its movements into a variety of keys. The whole style of this mass (which is shorter than that of the others) is more *alla capella* than is Haydn's wont. We prefer the *Kyrie* to most others, since it unites grace with pathos—the effect of a holding base note, while the supplicatory exclamation of the other parts goes on is particularly beautiful. It is in the general, choral. The *Gratias agimus* is a solo for the treble—the opening of the *Benedictus* is thrown into alternate duet for the base, tenor, treble, and alto, and the *Agnus Dei* is a base solo of much elegance. More true feeling of the subject pervades this composition than most of Haydn's sacred works.

No. 11 is from the same source, and is a *Missa brevis* for five voices. We see little to admire and much to dislike in it. The whole style is noisy, and the admixture of the verses particularly, in such a portion of the service as the Creed, cannot be ascribed to any ideas of propriety. The *Sanctus* and the *Benedictus* (which is a duet for sopranos) are the parts that chiefly bring the com-



poser to our recollection, but as a whole, we must confess we are not anxious to hear it again.

No. 12 is upon the same grand scale as Nos. 5 & 9. It is in Eb con organo obligato. The *Kyrie* opens with a double fugue, and is a movement containing very various beauties, the accompaniment being not less important than the voice parts. The several portions of the *Gloria* are not less splendid. It opens very plainly, but with fine expression. *Gratias agimus* begins in duet, for the two middle voices, upon a sweet melody. The treble and counter-tenor take it afterwards, and then the base and tenor leading to the junction of all the parts. The words *Suscipe deprecationem nostram* afford the ground for a noble base solo. The *Quoniam* is animated, and the *Amen* commences with another double fugue. *Et incarnatus est* is a tenor solo (*largo*) in Haydn's florid manner of melody—*Et resurrexit* an alto solo—*Et in spiritum sanctum* a treble solo; all the parts coming in between, and when combined there are very powerful melismatic passages for the base and tenor, while the upper parts take long notes—*Et vitam venturi* is another double fugue. The whole of these movements are certainly very noble. The *Sanctus* also begins with a short fugue, and the base of the organ part to the *Pleni sunt caeli* is a passage of three ascending conjunct intervals and five descending, so modulating through many scales, and forming the base until the *Hosanna* comes in. The *Benedictus* is elaborate—it opens in duet between the treble and tenor upon a graceful but not particularly captivating melody, which is answered by the alto and base—it then becomes full—the upper parts are florid, the under, syllabic—the parts are, subsequently woven in a very scientific manner, and the accompaniment all through is very active, and by places exceedingly figurate and bold. The *Agnus Dei* is a solemn adagio, but the *Dona* is even more than ordinarily exclamatory. This is one of the most elaborate (if not the most so) and inspiring of all the masses.

We must say the entire perusal of these masses somewhat disappoints us. We see in them indeed the fertility, and the command over technical difficulties which great masters possess, and we find occasional traits of the elegance, grace, and contrivance of Haydn, but there is neither the melody, variety, beauty, grandeur, invention, and above all, there is not the expressiveness

we looked for *a priori*, from the author of *The Cansonets*, *The Creation*, and *The Symphonies*. The major part of the music is good, but not much, if at all, better than the generality of reputed composers of ecclesiastical music have written. A sameness of style pervades the whole, and Haydn as seldom rises to magnificence as he sinks to insipidity. Nothing places his genius in so inferior a light, when compared with Mozart's, as these his compositions for the church. Indeed we cannot but be of opinion that they add little, if at all, to Haydn's celebrity.

Of Mr. Novello's learning, skill, and accuracy, as displayed in the organ accompaniment, and in his editing generally, too much cannot be said. It is quite delightful to perceive how much he has incorporated in two lines, yet with how little embarrassment to the eye or the hand. This is a task of no slight labour, and the only adequate recompence he can receive, for so much toil, is, that his name will go down together with those of the mighty masters whose works he has rendered popular and has preserved, to posterity.

*Der Freischütz, romantische Oper in 3, aufzügen, Von Karl Maria Von Weber. Mainz. Schott.*

*The Overture and Songs of the celebrated melo-drame of the Freischütz, or the Demon of the Forest; the poetry translated from the German by W. M'Gregor Logan; the music by Carl Maria Von Weber. London. Royal Harmonic Institution.*

It is at once the praise and the reproach of Englishmen, that they are the greatest encouragers of art in its most universal acceptation; for they illustrate particularly that genius is of no country, or rather that they worship it come from what country it may—while by their liberality they open the door to the accusation, that they have little or no genius of their own, but are content to live upon imported talent. But if we consider the two branches of the proposition, or the praise and the reproach as they have been justly combined, it will be seen that the charge

thus fastened upon us is not supported, but that our desire for the works of foreign ability proceeds, not from our want of native production, but from so vast an appetite for excellence that the English are found to extend their patronage to the productions of every region. Such being the fact, we have wondered what has so long delayed our public reception of the chef d'œuvre of Carl Maria Von Weber,\* which has now for some years filled all

\* Weber was born in 1786, or 1787, at Eutin, in Holstein. His father gave him a liberal education, and his son's early predilection for the fine arts, particularly painting and music, justified his care.

The first regular instruction he received on the piano-forte, the instrument on which he has gained such a high reputation as a player, was from Heuschkel, at Hilburghausen, in 1796, and it is to this severe and learned master that Weber owes his energy, distinctness, and execution. His father perceiving the gradual development of his talents, took his son to the famous Michael Haydn, at Salzburg. Owing to the austere manners of this master, young Weber profited but little by his instructions.

About this time (1798) he published his first work, six fugues in four parts. At the end of that year Weber went to Munich, where he was taught singing by Valesi, and composition, as well as the piano-forte, by Kalcher. To him he is indebted for a full knowledge of the theory of music. Weber was now more indefatigable in his studies than ever, and began to apply himself to one particular branch of the art, in preference to the rest—the operatic music.

Weber entertained an idea of rivalling Sennfelder, of lithographic celebrity, and he says that the invention was his, and that he used machines more adapted to the purpose. He removed with his father to Frisberg, in Saxony, where the best materials were most conveniently at hand. The tediousness of so mechanical a business, however, could not fail very soon to tire a mind accustomed to more refined occupations, and the young speculator resumed, with redoubled vigour, his study of composition. While a youth of only fourteen, he wrote the opera "*Das Waldmädchen*," (The Girl of the Wood) which was performed for the first time in 1800, and received with great applause at Vienna, Prague, and Petersburg.

An article in the *Musikalische Zeitung*, excited in the young composer the idea of writing in an entirely new style, and to bring again into use the ancient musical instruments, which then were nearly forgotten. For this purpose he composed, in 1801, at Salzburg, the opera "*Peter Schnoll and his Neighbours*," of which Michael Haydn thus expresses himself in a letter: "As far as I may pretend to judge, I must truly and candidly say, that this opera not only possesses great power and effect, but is composed according to the strict rules of counterpoint. To spirit and liveliness, the composer has added a high degree of delicacy, and the music is moreover perfectly suited to the meaning of the words."

In 1802 his principal occupation was to collect all works on the theory of music. He commenced studying harmony once more from its very elements, with a view of constructing an entire new system of music. The work entitled "*Vogler, 12 Choräle*," by Sebastian Bach, analyzed by C. M. Von Weber, may be considered as the fruit of these researches, and is equally interesting and instructive.

Germany with the report of its power and attraction. Truly we are in this instance a little in the rearward of the fashion; it seems we atone for our procrastination by its eager and general adoption. Not only the English Opera-house, but seven of the

Soon after this, we find him entirely left to himself in the great musical world of Vienna. He was for a considerable period more deeply engaged than ever in study with the abbé Vogler, who was extremely pleased with the earnest and unabated application of his pupil. After having finished his musical education at Vienna, under Vogler, he was called to Breslau, in the character of *maestro di capolla*. The only work of consequence during his Silesian visit, was the opera of "*Rübezahl*," i. e. "*Number Nip*," of which the ill-famed mountain ghost has furnished the subject.

The commencement of the great Prussian war in 1806, obliged him to quit his post at Breslau, and he entered the service of the Duke Eugene, of Wurtemberg. Here he wrote two symphonies, several concertos, and various pieces for wind instruments. He also published, at this time, an improved edition of his opera, "*The Maid of the Wood*," under the title of "*Silvano*," a cantata, "*Der erste Ton*," some overtures for a grand orchestra, and a great many solo pieces for the piano-forte.

In 1810 he set out on another professional tour. At Frankfurt, Munich, and Berlin, his operas were performed with much success, and his concerts were well attended. He composed the opera "*Abu Hassan*," at Darmstadt, in 1810.

From 1813 to 1816 Weber was the director of the opera at Prague, which he organized quite anew, and wrote here his great cantata, "*Kampf und Sieg*." Though he received the most handsome offers from all parts of Germany, he did not accept of any, until he was called to Dresden, for the purpose of forming there a German opera. His labours in this department were not only crowned with complete success, but received the most flattering acknowledgment. He is still in the capacity of director of the German opera at Dresden, but two years ago had leave from his sovereign to produce his opera, "*Der Freischütz*," at Berlin; and in November, 1823, his opera "*Euryanthe*," at Vienna.

His printed works are very numerous. They consist of pieces for various instruments, namely, concertos, concertinos, pot-pourries, for the piano-forte, the clarinet, the hautboy, bassoon, and violoncello; of sonatas, variations, polonoises; of grand symphonies, overtures, and of many operas, among which the most important are, "*Silvano*," "*Abu Hassan*," "*Der Freischütz*," and "*Euryanthe*." His vocal compositions, in four parts, with an accompaniment for the piano-forte, deserve particular notice, and principally the "*Leir und Schwerdt*," by Körner, in which he has shown his talent for poetry and declamation. He is at present said to be engaged in a work similar to Gretry's essay on music, "*Kunstlerlehren*," which promises to be highly interesting. His "*Freischütz*," the words by Kind, has elevated him as an opera composer, above all his German contemporaries. Since Mozart's *Zauberflöte*, no other German opera has become so popular, or received such universal applause.

His last opera, "*Euryanthe*," or as the ardent people of Berlin have named it, "*L'Ennuyante*," was produced at Vienna, in November, 1823, and did not succeed. It is too serious, and the subject, by Madame Chezy, is feeble and uninteresting.

minor theatres have their "*Freischütz*," and not only these but Covent Garden, it is said, is preparing to bring out the opera with redoubled magnificence of preparation—and that the homage may be as personal as complete, Weber himself, it is added, has been engaged to write other operas for the house.

It is good however in this country to suffer the public for some time to hear around them the distant thunders of applause—to let them brood upon reported excellence till at length curiosity ferments and will not be restrained. In this instance perhaps such preparation was the more necessary, because Englishmen have ceased to believe in the existence of magic—they even disregard judicial astrology—they do not quite credit the return of the dead though there exists some very curious and strong testimony in favour of such apparitions,\* and it is only a small minority of them that give credence to the authenticated miracles of Prince Hohenlohe himself. In Germany, if we may believe M. de Stendhal, it is otherwise, for he tells, us on the authority of a Count and a Diplomatist, that the magical foundation of this story of the *Freischütz* is believed by all his honest countrymen. But as some thirty years ago the English received with ardour the sentimental comedy of *The Germans*, they now with no less enthusiasm are found to run after this mystical opera. Hecate, and her train of witches, have long shewn us in theory "all monstrous, all abominable things," but here we have them in form as palpable as Hecate herself, when represented by Charles Incledon, and duly "furnished for his flight." Newt and toad and lizard and owl assist at the ceremonies, and enter the circle in their proper shapes of horror; nor do they derogate from the effect even of the music. Indeed to understand the design of the composer, and to enter into this effect, it is absolutely indispensable that the hearer should be well acquainted with all parts of this terrific tale.

It is taken from a story in "Popular Tales of the Northern Nations," and is founded on a traditionary belief that a demon of the forest furnishes a marksman with unerring balls, cast under

\* See a very extraordinary book, published under the title of "Accredited Ghost Stories," in which is cited the evidence of some of the first men, and men of approved courage, ability, and character, in the kingdom, in support of some most extraordinary relations.

magical influences. The dramatis personæ are, in the German and English dramas, as under :

<i>German.</i>	<i>English.</i>	
Ottokar .....	The same .....	A Bohemian Prince
Cuno .....	The same .....	Forester to Ottokar
Max .....	Rodolph .....	} Foresters
Casper .....	{ Caspar .....	
	{ Rollo .....	
Kilian .....	The same .....	A Countryman
Samiel .....	Zamiel .....	An Evil Spirit
Èremit .....	The same .....	A Hermit
Agatha .....	The same .....	Daughter to Cuno
Aenuchen .....	Ann .....	Her Relative.
	Witch of the Glen.	

It is an old remark that English singers cannot act, and English actors cannot sing—therefore the German *Caspar* is split into two portions for the English stage, and *Caspar* acts and *Rollo* sings, the poor singer being made into an underling sort of accomplice to the master-villain *Caspar*, who has sold himself to *Zamiel* at the expiration of a certain time, for the unerring balls. *Rodolph* is the happy lover of *Agnes*, the daughter of *Cuno*, and the purchase of her hand must be the victory in a shooting match. *Caspar*, who also loves *Agnes*, hates *Rodolph*. As the hour for the fulfilment of his compact draws nigh, he purchases a respite, as he imagines, from the fiend. *Rodolph* having lost his skill in shooting, and having been overcome in the first day's trial by *Kilian*, imagines himself deserted of heaven. While under this aberration of mind, *Caspar* works upon his affections, and prevails with him to cast the magic balls, thus hoping to propitiate *Zamiel*—but the fiend “palters with him in a double sense.”

We extract the entire scene to shew how horrors are accumulated in this their capital focus.

MELO-DRAMATIC SCENE.

A craggy glen surrounded by high mountains, down the side of one of which falls a cascade. The full moon is shining dimly. In the fore-ground an old blasted tree, on the knotty branch of which an owl is sitting; *Caspar*, with a pouch and hanger, is engaged in making a circle of black stones, in the middle of which is placed a scull, an eagle's wing, a crucible, and a bullet-mould. Chorus of invisible spirits. *Zamiel* and afterwards *Rodolph*. After a chorus of spirits, a distant clock strikes twelve. The circle being finished, *Caspar* draws his hanger, and at the twelfth stroke, strikes it into the scull.

*Cas.* (raising the scull on the hanger)  
*Zamiel, Zamiel, hear me, hear!*  
 By th' enchanter's scull appear.

He places himself in the circle. A subterranean noise is heard; a rock splits asunder, and Zamiel appears in the opening. Caspar falls before him.

*Zam.* Why call'st thou?

*Cas.* (agitated)

Thou know'st to-morrow's sun,  
Will see my respite run.

*Zam.* To-morrow.

*Cas.* Three years longer let me live.

*Zam.* No!

*Cas.* I will another victim give.

*Zam.* Whom?

*Cas.* One who till now would never dare,  
Within thy dark and dreary realms appear.

*Zam.* What does he seek?

*Cas.* To be supplied  
With bullets thou wilt guide.

*Zam.* Six will achieve,  
The seventh deceive.

*Cas.* Dark spirit of the hour,  
By the magic of thy power,  
Let death his hopes devour.  
Then turn the seventh aside,  
And let it kill his bride.

*Zam.* O'er her I have no power.

*Cas.* Will he suffice to pay.

*Zam.* He may.

*Cas.* Grant this delay,  
But three years to be free.

*Zam.* The boon I grant; but hear and know,  
With me to-morrow, he, or thou.

A peal of thunder is heard, and repeated in echo; ZAMEL vanishes, the scull and hanger likewise disappear, and in their place a flask and a hearth with lighted coals and faggots rise out of the earth. Soon after Rodolph appears on the rock opposite the cascade.

*Rod.* (from the distant rock looking into the glen)

How horrid, dark, and wild, and drear,  
Doth this gaping gulph appear,  
It seems the hue of hell to wear.  
The distant thunder bursts yon clouds,  
The moon with blood hath stained her light!  
What forms are those, in misty shrouds,  
That stalk before my sight.  
And now hush, hush,  
The owl is hooting in yon bush!  
How yonder oak-trees blasted branches,  
Upon me seem to frown;  
My heart recoils, but terrors  
Are in vain; fate calls, I must down! down!  
[He descends a few steps, and then stops again.]

*Rod.* (Gazing at the wing which Caspar holds up to him)—

I shot that eagle in yonder sky,  
I dare not tarry, I cannot fly.  
Alas! (stooping and rivetting his eyes on the opposite rock,)

I cannot come.

In yonder gloom (pointing to the rock, over which a veiled figure with uplifted hands is seen)

My mother's spirit roams before mine eyes,  
Thus in her shroud, thus in the grave she lies;  
With lifted hands she seems to pray,  
She beckons me away.

[The apparition of AGNES appears.]

*Rod.* My Agnes—she plunges below,  
Then I—then I—must go.

[The figure vanishes as Rodolph leaps down, and the moon grows dim.]

#### THE CASTING OF THE BALLS.

At No. 1, (repeated by the Echoes) the Moon is eclipsed, Night Birds and Apparitions of various Monsters appear.

At No. 2, The Witch of the Glen and various Reptiles appear.

At No. 3, A Storm and Hurricane break down Trees and scatter the Fire; monstrous forms move through the Glen.

At No. 4, The rattle of Wheels and the tramp of Horses are heard, and two Wheels of Fire roll over the Glen.

At No. 5, Neighing and Barking are heard; amid discordant and eccentric Music, supposed to accompany the Wild Chace in Air, the misty forms of a skeleton Stag, skeleton Horsemen and Hounds pass over the Magic Circle in the Clouds, to a Hunting.

#### CHORUS OF SPIRITS.

Thro' hill and dale, thro' glen and mire,  
Thro' dew and cloud, thro' storm and night;  
Thro' earth and water, air and fire,  
Unhurt we spirits wing our flight.

At No. 6, Darkness. Tremendous Storm of Thunder, Lightning, and Hail; Meteors dart through the Air and dance on the Hills; the Torrent foams and roars. The Rocks are riven, and fresh Apparitions appear; and all the horrors of the preceding scenes are accumulated.

At No. 7, a Tree is rent asunder. Zamiel appears, surrounded by fire, and the scene closes as the Clock strikes One!

*Rodolph* has thriven by the employment of three of his bullets—one is left, when he is ordered to shoot at a bird—*Zamiel* directs the shot to the heart of *Caspar* instead of *Agnes*, and he is carried off by the fiend, amidst flames of fires and the exultation of kindred dæmons. Such is the story; and those who have witnessed the performance of the *Freischutz* at the English Opera, have "supt full with horrors."

The legitimate construction of an overture has been held to consist in forming it upon the scenes of the subsequent drama, and in so interweaving characteristic traits of melody introduced into the various parts, as to image to the mind all the leading passions at least of the piece which follows. Of all the overtures



we have ever perused, we never recollect to have found one conform so rigidly, so studiously, so completely as this of *Der Freischütz* to the principle. We shall prove this by our analysis of it.

This overture consists of 572 bars! It commences with an *Adagio* in C major of 36 bars, in which the horn takes the principal part—thus at once explaining to the auditor the ground-work of the piece, and describing by the simple and legato style in which it is written, the cheerful serenity of the Forester's life. At bar 25, the stringed instruments begin a low *tremando*, which forms a fine crescendo and diminuendo to the end of this movement. From the same bar the violoncellos and bassoons move on in a wailing passage, which is rendered still more expressive by the introduction of three single and subdued notes from the drum, at the bars 26, 27, 28, and 29. This forcibly paints the increasing misery of *Max* (the *Rodolph* of the English version) whilst under the influence of *Casper's* enchantment, and the notes from the drum impart an air of mystery to the passage, as if depicting the connection of his evils with the interference of some unearthly being, till at length it suddenly breaks into a nervous and spirited movement, descriptive of all the wildness of his despair, as the fatal day of trial approaches, and his utter hopelessness in the aid of heaven, forsaken as he imagines himself. That this is the expression the composer contemplates, is explained by his having employed the same passage as the symphony in *Max's* grand scena, act 1, in which he gives vent to all these feelings. The movement is in C minor (*Molto Vivace*), and the first five bars are played in a subdued and under tone by the violins and violoncellos—the same strain is then taken up by the whole orchestra, and the passage from *Max's* song is continued till bar 25, when it is succeeded by a passage from the incantation scene, at the casting of the seventh bullet, after the disappearance of *Samiel*, which lasts till bar 55, and the introduction of which presents to the mind of the hearer the idea of the ultimate success of *Casper*, in placing his rival in the power of the evil spirit. Four bars however of this *terribly* expressive passage (41, 2, 3, 4) deserve a more particular notice; they not only occur in the incantation scene, but in almost every other in which *Casper* sings; they are indescribably gloomy, and appear to haunt him, like the perpetual remem-

brancers of the spirit whom he serves. This passage is introduced more especially in his grand scena, act I, both in the voice part and the accompaniment, where he exults in the certainty of obtaining a new victim for his master spirit by means of *Max's* promise to accept his charmed bullets, and thus in the overture it answers the double purpose of expressing *Casper's*, as well as *Samiel's* triumph over the ill-fated *Max*, and is rendered still more effective by the forcible and almost immediate contrast which takes place at bar 55, where commences a solo sung by the latter in the incantation scene, played by the clarinet, and painting in vivid colours his terror and agony at the appalling scene before him. A still more beautiful contrast follows at bar 87, where, after a gradual modulation of the parts (beginning at bar 80) to the key of E flat, the clarinet takes up an exquisite air, which is sung by *Agatha* in the moonlight scene on meeting her lover. This perhaps is the most beautiful part of the overture: it brings with it ideas of consolation for the unfortunate *Max* in the affection of his beloved *Agatha*, and at once relieves the ear from the continued gloom of a minor key; it gives a fresh stimulus to the attention, by diverting it from the continuity of painful suspense to a scene of the mildest and most interesting character. This enchanting little morceau of melody, combined with some brilliant passages from the concluding movement of the opera, continues in play till bar 123, where the passage from the incantation before alluded to comes in again. At bar 145, this passage is carried by very fine modulation into the key of B flat minor, where a *tremando* begins, and continues till bar 151, gradually modulating through D sharp minor and B sharp major, to D sharp major. During this *tremando*, the violoncellos are following its modulations on the gloomy though triumphant passage from *Casper's* scena, which being thus partially heard may be compared to the secret exultation of the magician. At bar 155, the exquisite little air of *Agatha* is resumed, but its effect is heightened by the introduction of two simple notes by the basses, at bars 159 and 164, which seem to recall to our minds the awful fate which is preparing for the innocent chauntress of the melody to which we are listening. At bar 173 there is a very fine transition, after a succession of chords in the key of A flat major, to that of D flat major, where a plaintive passage is taken up by the

wind instruments, accompanied with a *tremando* on the violins, the most frequent expedient of the composer, which has a striking effect, and is succeeded at bar 183 by a return to the commencement of the minor movement, which continues to bar 207, and still assists in the development of the plot, by describing *Max's* feelings of terror and uncertainty as the day of trial approaches. At bar 213 there is a strong trait of genius. The composer here introduces the *concluding* passage of *Max's* scena in act 1, never before employed, where he has yielded in utter despair to the violence of his feelings, and this is succeeded at bar 217 by the *tremando* of the stringed instruments, which occurs at bar 25 of the *adagio*, whilst the wailing passage there played by the bassoon is here transferred to a higher instrument, and the effective notes from the drum are still heard; thus *Max's* anguish and despair, now increased by his guilty acquisition of the magic bullets, are simply but forcibly portrayed. This movement of the overture is concluded by a gradually decreasing *tremando*, modulating at the end into G major, and interrupted by long pauses, when at bar 243 there is a fine transition into the key of C major, and the overture is finished by the same lively and beautiful passages which form the conclusion of the opera, and of which the fascinating air before alluded to is the subject. By thus making the concluding movement of the opera, the close also of the overture, the catastrophe is in a moment explained. Every one is immediately aware that *Max* and his *Agatha* are happy by means of the recurrence of her joyful welcome to her lover, and the sudden pauses in the mournful solo of *Max*, together with the happy transition to a major key, form a very apt illustration of the destruction of *Casper* and his magic.

By the perusal of this analysis of the overture, the reader will be enabled to trace with ease the gradual progress of the story, and thus he will be aware that it possesses the principal requisites belonging to the introductory movement of an opera. Its chief merit however does not consist in the selection of the passages on which it is formed, so much as in their judicious and effective structure, and in the admirable arrangement of the parts. Taken as a whole, it is decidedly superior to the opera itself, although its beauties are derived from the same sources—the reason of this however is easily explained. The bent of the composer's genius

inclines, we are of opinion, infinitely more towards instrumental than vocal composition, and his imagination is of that vivid and untameable description which, when fettered, may not be unaptly compared to the caged lion. Thus, in order to produce the effect he desires in the opera, he has allotted to the voice such passages as render correct intonation almost impossible, or which, if properly executed, would still from their construction, which cannot be called vocal, sound harsh and displeasing in the ears of polished judgment and fine taste. But in the overture there are no limits to bound the extent of his free thought, his chain is loosened, and he at once shadows out with a mysterious but masterly hand the ground-work of his story, and raises in the mind such emotions as prepare it to receive with facility those impressions which the subsequent drama is calculated to produce. Another advantage which the overture has over the rest of the opera is that of being the only part which is at all admissible into an orchestra. Here however, although very effective, the sensations which it excites are not sufficiently defined to render its impressions as vivid as they are when in its own place; but (we quote the words of a much-respected friend and correspondent) "after you have once seen the whole volume to which this *dream-born* music is the index, then the conviction of the amazing power, by which the imagery of sounds can raise and foster various emotions in the minds of attentive hearers, becomes at once apparent."

The opera opens with a chorus of villagers which is very spirited and well adapted to the words, half triumphant and half jocular, for which it is written. The voice parts are simple, though happily arranged, and the accompaniments are particularly brilliant; the piece forms a very effective introduction to the opera. To this succeeds a comic song by *Kilian*, the fortunate marksman, preceded by a lively march. The melody of this song is sprightly, and calculated to express the gratified vanity of the successful peasant, each verse is concluded with a laughing chorus, which is skillfully arranged.

TRUZZETTO AND CHORUS—*MAX, CUNO, AND CASPER.*

This begins in *A minor*, with solos for the principals, partaking more of the character of recitative than of air, the sentiment is gloomy, *Max* lamenting his fate, and expressing his fears for the

result of the following day's trial, and *Casper* in a very curiously constructed passage of semitones, congratulating himself, that his good and evil fortune now depends entirely on his rifle and magic bullets. The chorus is then combined very expressively, and after a few bars a light horn passage is introduced, which is well adapted to the expression of the words, employed to impart hopes to the despairing *Max*. The succeeding passages consisting alternately of solo and chorus, combine much good modulation with great difficulty in the voice parts, especially in that allotted to *Casper*, the short piece of chorus at the end of the movement being particularly well worked up. Here is introduced a few bars of recitative by *Cuno*, who recommends *Max* to take courage and trust in God; this changes the sentiment, and a chorus of huntsmen follows, to which the accompaniment is extremely effective. The whole is concluded by a spirited and characteristic chorus of villagers in F major. The extreme difficulty and singular construction of the passages in most of the solo parts must render it far from melodious, or perhaps even satisfactory to polished ears; in its place it is certainly imposing and effective, but when considered merely as a composition, the chorusses are the only parts of it which retain their agreeable character.

SCENA—*MAX*, (*RODOLPH*.)

The composer appears here to have laboured so hard, and so effectively in the endeavour to impart to the accompaniments a proportionate degree of effect with the voice, that he has in many parts, we are inclined to think, overshot his mark, and left the latter so small a share in the general effect, that instead of being the principal, it becomes merely a subordinate—in fact he seems to have been, in the latter part particularly, so completely carried away by the flight, and we must add, powerful flight of his ideas in the accompaniments, as to leave the voice part entirely to the executive force of the performer, and it requires a voice of no ordinary volume, and a mind of no ordinary standard, to give it the assistance it demands.

The scene opens with an accompanied recitative, commencing in C major, and modulating towards the end into E flat. It is succeeded by a very sweet air, perfectly cantabile and very expressive, but simple, and affording but little scope for the introduction of passages of execution. The composer then returns to the re-

citative, and here we are to present to the reader the first link of the chain of connection, which is so admirably kept up between the overture and the most prominent parts of the opera. In this piece of recitative, in answer to a passage wherein *Max* calls on heaven as having forsaken him, occurs the *tremando* in bar 26 of the adagio to the overture, with those three expressive notes from the drum, which appear like the distant response of the forest-spirit to the enquiry of the unfortunate marksman. The air which follows this is perhaps more simple, and certainly more beautiful than that which precedes it; but the minor movement, concluding the song, is the most original, and part of it exemplifies completely what we have stated respecting the triumph of the instrumental over the voice part. It consists entirely of the passages which are made so much use of in the minor portion of the overture; the score is pretty nearly as rich, the voice having only at first a few broken passages; and the song is terminated by long holding notes, which, if not sung with the utmost force, must be overwhelmed by the extreme fullness and brilliancy of the orchestral parts.

On the whole the conception of this scena is very comprehensive, though perhaps injudiciously expressed. The accompaniments throughout are certainly magnificent, and the two little beautiful traits of melody, which are so appropriately introduced, demonstrate the ability of the composer in adding by their means to the interest of a song, which would otherwise have been too gloomy and monotonous, without at all departing from its general character.

The celebrated Bacchanalian song falls next under our notice. We consider this song, taken as a whole, to be as fine and as indicative of genius as any thing in the opera. It begins in B minor, and here we must remark the nice discernment displayed by Weber in the choice of appropriate keys for every piece throughout his work. Had this air been written in a less brilliant key than the one selected, it would have deadened the hilarity necessary to the expression of the words, while on the contrary, had it been in a major it would not have been characterized by the degree of associated gloom and mystery which ought, and which does pervade all the songs of *Casper*. Besides these advantages, it gives the composer the opportunity of modulating with ease into

one of the most brilliant of the major keys, when the sentiment requires such a transition, by changing from a tone of discontent to one of comparative gaiety. The air itself is perfectly original, and the *feroce* which is added to the time prefixed to it, is very expressive of its character—it is indeed *unhallowed mirth*. The same singular trait, with regard to the accompaniment, which we noticed in the last scena, belongs however in a degree to this air. One of the most, if not the most effective passage of the whole, is that which forms the concluding symphony to each verse, and which is given to the octave flute. The concluding scena in the first act is sung by *Casper*, and immediately follows the Bacchanalian song. It confirms us in our previously formed opinion, that the music allotted to this character throughout the opera displays more talent on the part of the composer than any of the rest. This scena, which is without a recitative, is divided into three parts—the two first being in D minor, and the last in D major. Throughout the whole much more effect is given to the voice part than perhaps in almost any other in the opera. The instrumental parts are equally good, and perhaps better than those of the preceding scena of *Max*, but they are not suffered at any time to eclipse the singer, and for this reason we are inclined to consider the song a more effective composition than the latter, inasmuch as the voice from association and by the agency of words is more capable of raising definite emotions in the mind than instrumental music. The first part consists of a very fine *sostenuto* passage, which shortly after breaks off into an *allegro*, which is very impressive, and gives great scope to the imagination of the singer. At bar 35, however commences the finest part of the song. Here is a descending *sostenuto* passage and pause, when the instruments take up that strikingly effective passage, noticed in our analysis of the overture (at bar 41 of the minor part), and which we there alluded to as expressing a gloomy triumph. The truth of this position is very aptly illustrated in the song before us. Whilst it is undergoing very fine modulation in the accompaniment, *Casper* is not absolutely expressing his triumph, yet is exulting in the certainty of his victim's being bound in "the chains of hell." When, however, he is about to give loose to his feelings of gratified revenge, the composer, by very admirable arrangement, makes him take the passage, so as to conclude it on

the leading note of the scale, and by this means conducts him at once, in the following bar into D major, one of the most brilliant keys, and therefore most suitable to the spirited movement in which the exultation of the magician is at its highest pitch. Thus it will be seen that this finely conceived passage is made to paint in vivid colours, by its gradual modulation from a gloomy minor to a brilliant major key, the rising emotions of triumph in the breast of the magician, and, by his ultimate adoption of it, it presents him to us in the plenitude of his unearthly glory. The concluding movement contains almost equally as fine passages as the preceding, but having only to express one continued sentiment, it does not perhaps call for the display of so much invention from the composer. It is here evident, however, that he never forgets the peculiar character which ought to appertain to all *Casper's* music, and in order to prevent our losing sight of it in this major movement, he has introduced in the concluding bars the mysterious passage allotted to the octave flute in the Bacchanalian song. With respect to the voice part it cannot fairly be said to be vocal. The succession of half tones is so continual, that the best trained voice may be gruelled by the attempt to execute what it is so difficult to achieve. On this head we must recur to the observation of one of our early correspondents, whose judgment and experience we assure our readers would give his authority great weight. He says—

“If the intonation of the natural or diatonic scale is difficult, much more so are those modifications of it which constitute the other genera; and it is on this account, perhaps, that when they are attempted at any length even by eminent singers, they appear alien to the nature of the voice, and never fail to displease all persons of real taste. If these chromatic and enharmonic modifications of the most simple and natural scale are often unpleasant when heard in melody, they become still more unpleasant when they are heard in those combinations of melodies which form *harmony*. We therefore seldom meet with them in the greatest and purest vocal writers, and when they do occur, they are managed with a degree of care and circumspection, which proves the sense those authors had of the difficulty they imposed on their performers.”

The Second Act opens with a duet between *Agatha* and *Anne*,



of which however we cannot speak in very high terms. Melody has not been sufficiently courted. The further we proceed in our analysis of this opera, the more we are convinced that the object of the composer is to produce the greatest possible effect on the minds of his audience, without much caring by what means; and for this reason he sometimes oversteps the limits which the constant possession of their sympathy ought to place on his imagination. In the duet now under our notice, *Agatha's* part is very good, and quite expressive of her feelings of doubt and anxiety at the absence of her lover, as far as bar 80, where what may be considered as the air is commenced by *Anne*. The part consigned to this latter is however of a totally different stamp: she is happy, and is endeavouring to render her companion happy by alluding to the certainty of her becoming a bride on the following day. The passages allotted to her, which would otherwise be of a cheerful and appropriate character, are spoiled both for this purpose and for that of forming an agreeable melody, by the necessary introduction of chromatic semitones, to render them in accordance with the mournful notes sung by *Agatha*. Thus the effect of the whole is injured, by the composer's having adhered too strictly to his idea of confining each part to its primitive expression. The duet certainly possesses the merit of originality, which character indeed appertains to every note in the opera, but its extreme difficulty and want of variety will preclude its being generally admired. A lively song for *Anne* succeeds, throughout which there is more simply agreeable melody and less complication in the structure of the passages, than we have yet met with. The sentiment is comic, and the air is certainly susceptible of much effect in the hands of an accomplished performer. The working up of this song approaches more nearly than any other to the modern, and particularly to the modern Italian style of highly wrought excitement. The accompaniment does not fall off from the composer's accustomed brilliancy; it is very effective throughout. We must however observe that is not the true field for the display of *Weber's* talents. He is lofty and mystical, or he is nothing.

SCENA—*AGATHA*.

This song, though neither the finest or most striking, is by far the most beautiful composition in the opera, and almost inclines

us to admit that the lion is as graceful at play as he is majestic in his wrath. The opening piece of recitative is exquisitely simple and expressive. At its conclusion (bar 14) the composer has introduced one of those effective transitions which he frequently adopts so happily to express change of sentiment.

To the air the same terms of praise may be applied; it is short, but the most perfectly graceful and *cantabile* of any in the opera. After another fine passage of recitative, the same soothing melody is repeated, and this portion of the scena concludes at bar 60, where there is a change from the original key, E sharp major, to C. Here is introduced an adagio, wherein the composer has an opportunity of bringing his fertile imagination into play in the accompaniment to a beautiful passage, in which he melodiously describes the low whispering of the summer evening's wind amongst the branches of the trees. At bar 17 of this movement his tact is again displayed in a horn solo. It consists merely in the repetition of a single note, but from the peculiar manner in which it is introduced, and from the choice of the instrument to which it is allotted, associated as that instrument is in our minds with ideas of the young marksman *Max*, it is indescribably effective in announcing his distant step. This introduces another recitative, in which *Agatha* recognizes her lover at a distance with his hat adorned with wreaths of flowers. It leads her to suppose that the prize for the triumphant marksman is adjudged to him, and she gives way to her eager innocent joy at the fulfilment of her hopes in the fascinating air which we have so often alluded to as forming so prominent a feature in the overture. We have seldom heard a more inspiring strain, and though like "*Joy's extatic trial*," it reminds us (if we may be allowed the similitude) of a beautiful garden which we one night saw illuminated by a flash of lightning, and smiling in all its summer verdure, when all around was dark, stormy, and terrific. The accompaniments and working up of the scena is powerful and effective, and carries the hearer with it to the last note. Its only fault is that of being a little too long.

TRIO—*AGATHA, ANNE, AND MAX.*

This trio immediately follows the scena of *Agatha*, in the same scene, and is sung just before the departure of *Max* for the haunted glen. His two companions are terrified at the idea of his visiting this spot, although they are ignorant of his purpose in

so doing, and their fearful exclamations open the trio. *Max* then has a solo, in which he asks them if the courage of a forester should be shaken at the imaginary terrors of midnight, a wood, storms, and the screaming of a night-bird. This solo is very expressive, and its finely imagined accompaniment is calculated to rouse in the mind, as *Max* enumerates in a low *sostenuto* passage, the horrors of the forest spirit's haunt, some indistinct suspicion of the appalling scene that follows during the incantation. The rest of this part of the trio consists in very difficult passages for the females, in which they attempt in vain to dissuade *Max* from his enterprize, together with a repetition of his solo, wherein he expresses that the moon is bright, but at the next time it is obscured they must part. Here follows a beautiful *adagio*, in which the upper and lower parts are singing the same mournful strain in thirds, whilst the middle is moving in triplets, the whole is very effective. The trio concludes with an *allegro*, consisting of the same passages as form the principal part of the first movement. As a whole, the trio is well adapted to its purpose, and contains some beautiful passages, particularly in the *adagio*, but it is very difficult, and requires the aid of scenic effect and action to give it a due chance of success.

#### THE INCANTATION SCENE.

It is difficult to present to the mind in words, an adequate idea of the various merits of this composition. The effect it produces on the stage, when combined with all the scenic horrors there added to it, is at once sublime and awful; but when considered as a composition, it is necessary to study it minutely, and to dive into all its mysterious depths of conception, to discover the hidden springs of that power which it exercises over the imagination. It is at such times as these that Weber shines pre-eminent, where his mind, unfettered by the enervating chains of melody, roams at large, and like the lonely bird of the desert, soars proudly over scenes of desolation surveyed by no other created being.

The scene opens with a chorus of spirits (in F sharp minor) as wild and dreary, both in its words and music, as the rocks which re-echo the notes of the unearthly voices. Two notes only are employed in the voice parts; the bases having a lead-on F, which is answered by the sopranos and tenors in unison on A. The accompaniment consists of a *tremando*, with a high note here and

there, piercing the ear like the scream of the startled owl. This is continued to bar 41, where a transition from the original key to F major, with a flat 7th, announces by its discordant sound, that *Casper* is about to invoke his infernal master, which he does, not on any fixed note, but without the aid of accompaniment. And here we must again advert to the talent displayed by the composer in the construction of his overture.

Our readers will recollect the introduction of *three single notes* from the drum, which we noticed in our analysis, as sounding like the *distant response of the forest spirit*. This was the idea that rose to us on looking at the score, and their efficiency and expression are proved by the discovery subsequently made, that they are here employed for this very purpose, though their effect is heightened by being answered by the preceding chord, with the addition of a ninth.

*Samiel* appears, and at bar 49 commences a movement in C minor (*agitato*), and whilst *Casper* is in treaty with the evil spirit for three years more of life, offering him a fresh victim, and demanding the magic bullets for *Max*, the bases are carrying on a continued *tremando*, whilst a few broken notes by the other instruments are arranged so as to describe with great truth the trembling and agitation of the guilty villain. The bargain is completed in ambiguous terms, which *Casper* misinterprets; and whilst he is making further preparations for the casting of the bullets, a very effective movement is going on, in which, after a triumphant exclamation from *Casper* (in dialogue) whilst raising the flask to his lips, occurs that mysterious and gloomy passage, played by the octave flute in the Bacchanalian song, which here, (in a still more remote minor key) seems by its wild discords to forebode the ill fate of the exulting *Casper*. Shortly after *Max* appears on the rock; and at bar 155 commences his solo, which was taken by the clarinet at bar 59, of the overture. At bar 164 the time changes to *andante*, with a very fine accompaniment, aptly expressing the doubt and anxiety of his mind as he stands on the rock, surveying the mysterious shadows passing in mournful array before him. The owl hoots, and is answered in corresponding discord by the octave passage, *Casper* holds up to *Max* the mysterious eagle's wing, and here (at bar 181) the composer makes one of those efforts of genius to

keep up his well-worked chain of connection in the mind of his audience, that shows his power and design. Our readers will remember the laughing chorus which concludes the comic song of *Kilian*, in act 1. It is here introduced with the alteration of a minor third in the bass, which turns it into the semblance of fiendish mirth—and thus by recalling to the mind of *Max* the ridicule he suffered at being vanquished by the peasant, it goads him on to prevent any future similar evil by the possession of magic bullets. A *vivace* movement follows, during which he sees the ghost of his mother warning him off, but suddenly he beholds the apparition of his *Agatha* springing into the cascade before him; he jumps down in despair. The accompaniment from bar 233, during the appearance of *Agatha*, is indescribably effective; it is as cold and cheerless as the midnight wind, or the shadowy form that is tempting the forester to his ruin. It is in A minor, but at the descent of *Max* there is a rapid transition to C minor, (at bar 244) and the movement is finely worked up by the passages which form the conclusion of his song of despair, in act 1, which here express the same feeling, and by this association serve to keep up an appropriate train of ideas. During the casting of the bullets the music continues in the same finely conceived and truly characteristic style, undergoing an appropriate change with every alteration on the stage. At the casting of number 5, a chorus of spirits, to accompany the wild chase in the air, commences at bar 327, in which the parts sing in unison on one note, and together with a singular accompaniment, certainly form music as discordant and eccentric as even spirits could be supposed to utter. At the casting of the sixth bullet (bar 366), the *presto* movement, which forms so prominent a feature in the overture, begins and concludes the scene with great effect.

But few remarks can be offered on the subject of this music; it speaks for itself. The clear distinct train of association which is kept up throughout in the minds of the audience, by the subtle introduction and arrangement of those passages which form the foundations as it were from which the whole opera springs, and its power in awakening those emotions which are appropriate to every various situation in the scene, raise it to the highest rank as melodramatic music. Not a single situation calls for real melody, and in this respect the composer is very far from yielding,

to established prejudices. He makes his characters sing as they feel, and a close examination will prove that the incantation scene contains scarcely a note that is misapplied, or that is not introduced for some direct and absolute purpose of expression.

ACT III—CAVATINA, *AGATHA*.

This song has as strong a claim to originality as any thing in the opera. Its melody is simple and pleasing, whilst there is a melancholy pervading the whole, that renders it very interesting, and seems to infer that the mist of unhappiness through which the mournful songstress is looking for future joyful hours, is yet far from dispersing. It is succeeded by a romance and allegro for *Anne*, which deserve a more particular notice, as the conception is very singular, and displays the love of mysticism said to be so inherent in the German character.

It appears to be another effort on the part of the lively *Anne* to quiet the fears of the bride, who has not yet recovered from the terror inspired by the visit of her lover to the haunted glen on the preceding evening. The romance is in G minor; and this singular melody, which, from its quaintness and characteristic marks is probably a national air, is set to a tale of an apparition. She then commences the allegro (in E flat major), which, after the diatonic notes and tremando accompaniment of the romance, has a very enlivening effect. The air itself is excessively pretty, and with the exception of *Agatha's* scena, in act 1, is the best composition for a soprano in the opera; it is perhaps the only one at all likely to succeed in an orchestra, as the latter is too long, and its expression appertains too exclusively to the stage for this purpose.

The chorus of *Bride's* maidens is light and appropriate, and is succeeded by the now well-known *Jager* chorus, which is said to be (with a slight variation) a very common national air. If this is the case, its spirited arrangement, and the effect with which it is here introduced, speak almost as much for the judgment of Weber, as its composition would have done for his genius.

We have now arrived at the FINALE to the opera. The first part considered as a composition however leaves us but little room for remark; it is so completely dramatic, and depends so much on the assistance of action, to give it due effect. As far as bar 250, the parts for the voice, except in the chorusses, partake very much of the character of recitative, in order to give the more scope to

elocutory effect, whilst the accompaniments fill up the interstices, displaying throughout the accustomed brilliancy and talent of the composer. We must not however omit to mention, that on the appearance of *Samiel* to claim his promised victim (bar 96), the drum has its original part to perform, as the voice of the forest spirit, and its *three expressive notes* are again heard with the accompanying *tremando*, calling home the guilty *Casper* to his "prison house." At bar 250, one of the most beautiful and plaintive airs we have yet met with, is taken up by the orchestra, the voice having only a subordinate part. At bar 290, after a short chorus, another beautiful little trait of melody forms a solo for *Max*; it is repeated by *Agatha*, and then worked into into a chorus. At bar 349, a gradual modulation commences from the original key (B major) to C—and at bar 361, our favourite little morceau, from *Agatha's* scena, breaks upon us like the first violet that blooms after the gloomy reign of winter, and concludes the opera in a simply arranged but very effective chorus, consisting only of *sostenuto* notes, whilst the band has a brilliant accompaniment, arranged on the air, and the succeeding passages which form the conclusion of the overture—and thus terminates this far-famed production.

That it is the work of a bold and original strain of thought, cannot be doubted. That it therefore introduces something approaching to a novel style of writing, is also unquestionably true. But *Der Freischütz* is not to be considered simply as a musical composition; it must be taken with all its wild and visionary adjuncts, which are the solid parts of the structure—the music constitutes the ornamental.\*

\* We shall further cite the letter of the very philosophical musician whom we have quoted in the body of our remarks. The passages are however detached— but we extract them as just illustrations of the subject.

"The music of *Der Freischütz*" is of that class, in point of style, that may not unaptly be termed the out-breaking of genius. The instrumental part of it is purely visionary music of the most elevated character, and being attached to a story of the most romantic and mysterious nature, such indeed as no English dramatist would I conceive venture to produce to his countrymen in any other way than as a melo-drame of dumb show. It is curious to observe the astonishing mutability of taste respecting vocal music, which the English public are now (unfortunately for the consistency of their opinions) seen to display. All the songs in *Freischütz*, with the exception of three, Rodolph's first scena, "*Let not sorrow*," sung by Anne, and another of Rodolph's, "*Good night*," are entirely un-vocal; if

The capital traits are first the contrivance by which the whole opera is linked and connected so closely together, that unless this be studied and seen, the beauties are lost. In point of fact, the whole consists of a very few parts, which are expanded and appear and disappear as the composer has occasion to revive the recollections, which it is his sovereign art to image by these "short, sharp, and decisive" traits. We have bestowed more than ordinary pains upon our analysis, principally indeed with a view to have this well understood. To have woven these together into a strong woof, is indeed not only a proof of talent, but a proof of that patience of labour which is one of the characteristics of German genius and German art.

Secondly, there are in the elaboration of the accompaniments, and in the superiority allotted to them, similar marks of the national preference for instrumental over vocal effects—and thirdly, the absence of melody except in occasional short traits, the chromatic structure of the voice parts, which are far more instrumental than vocal and some of them scarcely to be sung in tune at all—all these are not less nationally characteristic. These to all ears, except German ears, are drawbacks and great drawbacks—but as they may be said to appertain to the fable, we ought to take from them no unfavourable exception with respect to the general ability of the composer. He has unquestionably shewn great talent as applied to a highly romantic, highly picturesque, highly natural series of situations, incidents, images, sentiments, and passions. We must take the magician as he paces within the circle he has drawn. There he is in his power—to endeavour to allure him out of it, in order to tear him to pieces, belongs only to

I may use the expression, and as opposed to the idolized music of that merry manufacturer Rossini, may be fairly termed the antipodes of style. I venture to assert that the intelligent spectator would understand all the mysterious beauties of it *as well*, were it performed in dumb show, omitting the vocal part altogether, and leaving the orchestra to shadow out and assist in presenting the mysterious workings, which it assuredly does in the most powerful and extraordinary manner. To Mr. Braham the most unqualified praise is due; from the first moment he comes upon the stage to his final exit, he is the identical Rodolph of the piece. His first scena and recitative is decidedly, whether we consider the acting or the singing, a great performance, and he enters heart and soul into the character of this extraordinary work.



the fiends whom he has under his controul, while he keeps his magic round. And there we are content to leave him.

We look upon the introduction of this opera as a curious experiment upon national taste—similar in its progress and effects to that made about 25 years ago in the introduction of the sentimental comedy of the Germans. Whether this romantic opera will sink as deeply and spread (for a time) as luxuriantly, is yet to be seen. The first attempt has been eminently successful, but it has been made with a vigour and a solicitude commensurate to the hazard of the enterprize, where there are so many other aids, and these aids as much more impressive upon the senses as the agency of the eyes is proverbially more effectual than that of the ears.\* We cannot attribute so much to the music as should seem to belong to the most important ingredient of the lyric drama.—Yet the music is a great work. The overture alone would immortalize the name of the author, and it may perhaps be the only portion of the whole which will live by its intrinsic merits as music. To admit however so much is to admit more with respect to the opera, for the principal songs and the overture are reciprocally made out of each other. But the overture preserves the essence as it were—it has therefore the whole strength, and what is far more, it is an instrumental composition, and this establishes the truth of our proposition, that the music is vitally instrumental.

Here then we take our leave of Carl Maria Von Weber for the present—if report speaks true, and he be engaged to write for Covent Garden Theatre, we shall have future opportunities of examining his ability in a nearer and more interesting point of view.

The English opera is of course merely a translated adaptation. The differences are not so striking as to need any particular notice. The idea it conveys is pretty exact so far as it goes, but some parts have been added, some retrenched. The difficulty of adapting English words to a musical scene, and of hitching them at the same time into verse, to something like a poetical form, will be a sufficient apology, together with the speed at which engines that move at the controul of managers generally are worked, for a good deal of apparent mutilation. But upon the whole the translator has been successful.

\* Sognus irritant animos, &c. &c.

*Fantasia and Variations for the Piano Forte, on the celebrated Jäger Chor, from Weber's Opera Der Freischütz, by F. Kalkbrenner. London. Clementi and Co.*

The introduction to this composition impresses the mind with the wildness of the story of the opera, rather than prepares it for the gaiety of the theme. But the gloomy grandeur of the opening contrasts well with the brilliant and spirit-stirring chorus of the huntsmen, which forms the subject of five difficult variations. The first is a presto movement, the treble contains the air, whilst the base moves in triplets; this portion of the composition contains nothing very new or striking, but depends much on the finger of the player. The second is more ingenious, and adheres less to regularity of construction. It consists of imitations between the parts; wide triplets in the treble, the base having the melody, and powerful octave passages. The third is an elegant scherzando, in which the melody, although distinctly preserved, receives great variety of form. And here we must observe upon the imagination and taste displayed in the changes which the last 13 bars, or burden of the subject, undergo through each variation; this is principally effected by altering the passages by means of arpeggios, diversifying the manner by changing the positions of the marks of expression, and the loud and soft parts. The fourth is a rapid and brilliant movement, chiefly consisting of arpeggio passages. The fifth, an adagio, is original and powerful; there is an elegant passage in the first line of page 13, and the cadence is very effective. This is followed by an allegro, chiefly in octaves, and proportionally difficult. The lesson concludes with the elegant waltz from *Der Freischütz*, given at first simply, and afterwards the time changes to  $\frac{6}{8}$ , when every passage is doubled in each bar, and the finale is thus worked up with great brilliancy. The variations are perhaps equal to most of Mr. Kalkbrenner's—but it demands more power of hand than usually belongs to amateurs.

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*Green's domestic Concert, consisting of original and selected Pieces, by the most eminent Masters; arranged for Performers of different degrees of advancement, to be played as Solos, Duets, Trios, Quartetts, or by a full band of Flutes, Violins, Tenors, Violoncellos, and Piano Forte. No. 1, containing Fra gl' inni saeri, Chorus in Didone, Paer; Cavatina, Der Freischütz, Weber; Ecco le Trombe, Duet in Tancredi, Rossini. London. Green.*

We take early notice of this work because it may be made very useful in that circle where music is cultivated to the best purpose—viz. *at home*. Mr. Green, it seems, purposes to establish “a concert academy for instruction on the different instruments,” and in furtherance of this design he has printed this first number of a work, intended to be useful both in his own practice and to the world of students at large. He has put forth a prospectus of his plan, and he has prefaced it by some short but pertinent sentences, intending to convey the probable usefulness and pleasure of our male youth entering upon musical study with a fitting portion of zeal, as well as female. We coincide so fully, upon experience, in this opinion, that we most cordially desire to see his first prediction verified, that “music must eventually become in this country an essential part of the education of a gentleman.”

Mr. Green has taken the three pieces enumerated in his title, and has arranged and printed them in parts, upon 37 pages of music, for six shillings, so as they can be used in any of the following combinations:—

## SOLOS.

Piano-Forte (playing the 1st and 3d lines).  
Flute (playing the 1st line of the Piano-Forte part.)

## DUETS.

Piano-Forte—three hands.  
Piano-Forte and Flute.  
Two Flutes.

## TRIOS.

Two Flutes and Violoncello.  
Do. and Piano-Forte.  
Three Flutes.  
Flute, Piano-Forte, and Violoncello.  
Piano-Forte (playing 1st and 3d line), Violin and Tenor.

## QUARTETS.

Flute .....	Violin .....	Tenor .....	Violoncello.
Do. ....	Do. ....	Do. ....	Piano-Forte.
Do. ....	Do. ....	Piano-Forte.	Violoncello.
Do. ....	Piano-Forte.	Tenor .....	Do.
Two Flutes .....	Do. ....	Do. ....	Do.
Do. ....	Violin .....	Do. ....	Do.
Do. ....	Do. ....	Piano-Forte.	Piano-Forte.
Do. ....	Piano-Forte.	Violoncello.	Violoncello.
Three Flutes .....	Do. ....	Do. ....	Do.
Do. ....	Do. ....	Piano-Forte.	Piano-Forte.

## A FULL BAND.

3 Flutes—2 Violins—2 Tenors—2 Violoncellos and Piano-Forte.

The utility of such a plan is obvious, because it adapts itself to almost any assembly of performers, great or small, and gives employment to them all, or to as many as may be inclined to take a part. Such a design spares the labour of copying, as well as meets the difficulty of arrangement, and if judiciously executed, must aid in extending one of the most pleasurable and most innocent modes of passing leisure hours—the domestic concert. It admits of a gradual ascent from the easiest to the more difficult parts of execution; and by the use of short vivid compositions, which have stood the test of time, it admits also of the introduction of a great variety of style. Mr. Green however errs in supposing that his idea is new; that learned and honest musician, Mr. T. D. Worgan, the son of the great Dr. W. some years ago commenced a series of publications, aiming to compose a part of the same design, under title of “VOCAL SONATINAS.”

The three pieces selected for the first essay are obviously chosen for their brilliant *effect*, and are all vocal, but without a voice part—this is a deficiency which we think should be supplied, for the singer as well as the instrumentalist, should be provided for, since vocal music is always the most agreeable to an audience. For this reason perhaps, should the plan succeed, Mr. G. may find it politic to divide his numbers into a vocal and an instrumental succession. We have only to say further, that we heartily wish it may be found to succeed, for it will add, we are persuaded, considerable facility to the meeting of young students for agreeable practice.

*Impromptu for the Harp, in which are introduced the favourite Melodies, "O the moment was sad," and "John Anderson my Joe;" by N. C. Bochsa. London. Goulding, D'Almaine, & Co. Le Depart du Grenadier, a favourite French Air, with Variations for the Harp; composed by F. J. Naderman. London. Chappell and Co.*

Mr. Bochsa's composition has not perhaps as much of the fine inspiration and fancy as distinguish his works in general. He has probably restrained his imagination to meet the powers of his pupils. The piece however may be recommended to learners as containing the rudiments of Mr. B.'s powerful and difficult style, and, unlike a mere exercise, it will give manner as well as facility.

Mr. Naderman's is more calculated to please by light and graceful melody, united to easy but brilliant execution. There is no pretension in it, and perhaps not sufficient variety or originality to satisfy a connoisseur, but its smoothness and elegance will suffice for an amateur.

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*Un Jour de L'automne, sixteenth Divertimento for the Piano Forte; by J. B. Cramer. London. Royal Harmonic Institution.*

The title of this piece leads us to suppose it is intended as a sequel to Mr. Cramer's *Midsummer Day*, and its merits give it a still greater claim to be so considered. It is in three movements. The first is an introduction of great animation—the second an allegretto, having for a subject an air of more beauty and expression than we have usually seen; it is indeed full of feeling, and deserves to be versified by Moore. It recurs several times in the course of the piece, and the passages which unite it are quite worthy to form the connecting links in such a chain of melody. The rondo is light and playful, and, on concluding the lesson, we can but remark, that if Mr. Cramer has not as much genius, he has as much elegance as any living composer.

*Vocal Anthology, or the Flowers of Song, being a selection of the most beautiful and esteemed Vocal Music of all Europe, with English Words; also an Appendix, consisting of Original Vocal Compositions, and a Catalogue Raisonné of the Contents.* London. Gale. Nos. 5 to 12.

In a late volume of our Review\* we announced the first four numbers of this publication. The succeeding numbers have been equal to those which formed the subject of our notice, and we think it due to the Editors to direct the public attention to such a pleasing work. It appears to have been their aim to avoid as far as possible those compositions, which, however high their merit, have been so repeatedly printed as to be universally known, while they give specimens of easy, elegant, and various style for the schools of Italy, Germany, England, and Scotland; yet each number contains some one or two popular things. We cannot speak in very high terms of the original music, but as a whole the work maintains an equal character, and is worthy a place in the collections of those who seek elegant variety rather than erudition. A party of amateurs, promiscuously assembled, would find something adapted to every taste in these volumes, and this we conceive to be one of the main objects of the Editors, while to the musical student the literary department will convey a number of light and interesting particulars that may allure to further enquiry.

*A Selection of Irish Melodies, with Symphonies and Accompaniments; by Henry R. Bishop, and Characteristic Words by Thomas Moore, Esq. 9th Number.* London. Power.

Poets—true Poets like Mr. Moore—although they may stand under engagements for the production or the continuation of certain works, still leave such intervals for their composition,

that the inspiration which impels a man of so active and potent a genius, comes over the spirit at those uncertain but included periods which are sure to intervene. But for the knowledge that the same intellectual temperament is always operating similar ends by similar means, it might be thought, from the number and variety of the works of eminent authors, that they were constructed as readily and as mechanically as any other creations of human industry. There is however a difference that marks the ebb and and flow of excitement rather than a loss of natural power. We have seldom been more struck by the effect of those general laws to which talent is subjected, than in Mr. Moore's later publications. In some of them we have perceived the recess of his fine phrenzy, but in others and in this the last he has felt all its fires anew; and he may still say with the only Anacreontic poet who has approached his perfection in this age—

“All love's melting images meet in my soul,  
And the fountain of bliss is let loose in my bowl.”

These are the themes which with friendship and patriotism form the subject of the songs in this volume. The thoughts are even more original, and the images are quite as delicate as in any of Mr. Moore's former productions—for example. (We have space only for detached stanzas.)

'Twas one of those dreams, that by music are brought,  
Like a light summer haze, o'er the poet's warm thought—  
When, lost in the future, his soul wanders on,  
And all of this life, but its sweetness, is gone.

It seem'd as if ev'ry sweet note, that died here,  
Was again brought to life in some airier sphere,  
Some heaven in those hills, where the soul of the strain  
That had ceas'd upon earth was awaking again!

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Lakes, where the pearl lies hid,  
And caves, where the diamond's sleeping,  
Bright as the gems that lid  
Of thine lets fall in weeping.

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See the glass, how it flushes,  
Like some young Hebe's lip,  
And half meets thine, and blushes  
That thou shouldst delay to sip.

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And doth not a meeting like this make amends  
 For all the long years I've been wand'ring away—  
 To see thus around me my youth's early friends,  
 As smiling and kind as in that happy day!  
 Though haply o'er some of your brows, as o'er mine,  
 'The snow-fall of time may be stealing—what then?  
 Like Alps in the sun-set, thus lighted by wine,  
 We'll wear the gay tinge of youth's roses again.

No—man, for his glory,  
 To history flies;  
 While woman's bright story  
 Is told in her eyes.  
 While the monarch but traces  
 Thro' mortals his line,  
 Beauty, born of the Graces,  
 Ranks next to Divine!

They know not my heart, who believe there can be  
 One stain of this earth in its feelings for thee;  
 Who think, while I see thee in beauty's young hour,  
 As pure as the morning's first dew on the flow'r,  
 I could harm what I love—as the Sun's wanton ray  
 But smiles on the dew-drop, to waste it away!

No—beaming with light as those young features are,  
 There's a light round thy heart which is lovelier far:  
 It is not that cheek—'tis the soul, dawning clear  
 Thro' its innocent blush makes thy beauty so dear—  
 As the sky we look up to, though glorious and fair,  
 Is look'd up to the more, because Heaven is there!

She sung of Love—while o'er her lyre  
 The rosy rays of evening fell,  
 As if to feed with their soft fire  
 The soul within that trembling shell.  
 The same rich light hung o'er her cheek,  
 And play'd around those lips, that sung  
 And spoke, as flowers would sing and speak,  
 If love could lend their leaves a tongue.

Mr. Bishop's symphonies are so sparkling, yet so appropriate, that we are led on, as the airs are ushered in, by the light of his genius; and we know not where the touches are more magical and enchanting than in these trifles. The melodies themselves are scarcely, as a whole, so fascinating as those of some of the former numbers, though they appear to us more national from their structure. Many of them have much intrinsic beauty—all of them borrow new grace from the association the words attach. Who would expect to find such a stanza as that beginning "*Lakes where the pearl lies,*" to the air vulgarized by its ordi-



nary name, "*Drops of brandy.*" There is also one, not the least spirited of the set, to the well-known "*Langolee.*" There are twelve songs, one of which is repeated in duet, and another harmonized for three voices. The first two are sweetly pensive; then comes "*Drops of brandy,*" to enliven, as some would imagine, *a priori*, but the poet has checked the movement, and made it any thing but sprightly, by which process he has distilled off all its coarseness, while he has added a perfume which enhances its flavour without refining away its natural strength. "*The Boyne water,*" set to the words, "*As vanquished Erin,*" is a fine tune, and so is the unknown melody, "*By the Feal's wave benighted,* and very characteristic. "*They know not my heart,*" we should perhaps think the most exquisite of the collection, were it not succeeded by the next, "*I wish I was by that dim lake.*"

It has been often said and oftener thought, how much the happiness of the world is increased by the talents of such a man as Moore—but how exquisitely must he be repaid for "the spurns that patient merit of the unworthy takes," by the inspiration of such moments, when the rapture of composition comes over him, and by the reflection of calmer moments, that it is given to him so largely to gratify and refine his own and succeeding ages!

*I saw the Sunbeam kiss the Wave, Canzonet; by G. Black.* London. Power.

*Spirit of Love, a favourite Ballad; by C. M. Sola.* London. Clementi and Co.

*Poor Wounded Heart, Ballad; by Thomas Moore, Esq. Air from Crescentini.* London. Power.

These three ballads have rather superior claims to notice—Mr. Black's and Mr. Sola's are recommended by imagination and a certain modern fashion of the melody—Mr. Moore's by simplicity and intense feeling. There is one thing in the publications of Mr. M. which we find in scarcely any other author, which is, that he marks the character of the movement by English phrases—this before us for instance is directed to be "rather slow and with much feeling;" surely this is far better than the foreign terms, which at best are generally but ill understood,

*Yes, Mary Ann, a song; by Aug. Meves.* London. Clementi and Co.

*Hark! to yonder Milkmaid singing, a Ballad; by F. W. Horncastle.* London. Addison and Beale.

*See, O see how every Tree, a Song; by F. W. Horncastle.* London. Chappell and Co.

*County Guy, a Ballad; by P. Knapton.* York. Knapton, White, and Knapton.

*Ye Fair, who could proud man subdue, a Ballad; by Philip Knapton.* York. Knapton, White, and Knapton.

*Separes mais non pas desunis; written and composed by Charles Cummins.* London. Mayhew and Co.

*Though Wit and Wine around me flow; by Charles Cummins.* London. Goulding, D'Almaine and Co.

*I saw thee weep, Maid of Athens, and Oh to be snatched away in beauty's bloom; by George Vincent Duval.* London. Power.

These songs have some character, for which reason we select them for notice. Benedick gives us a reason for marrying, that "the world must be peopled"—and the best reason publishers in general could give for putting forth their nurselings, is probably that singers will have novelty. These however have most of them strength enough to go alone.

The first from the hand of Mr. Meves, a well known writer for the piano forte, is a plain melody, dictated by feeling, with a sustaining accompaniment. Mr. Horncastle's two ballads are in the purer taste of the early style. This professor is rising in reputation as a singer. Mr. Knapton has tried his hand on *County Guy* with as much but not more success than his predecessors—the fact is, the words admit of but little. His other song puts forth more claims, but here too the poetry wants fire. We prefer the second of Mr. Cummins's to his first; they are both written in a manly style, but particularly the last, which has the strength of Jackson's time, produced by genuine English melody. Mr. Duval's are more *alla moderna*—but musical feeling and melody are in them.

*The Tyrolean Air, arranged with Variations for the Piano Forte ; composed by David Shafto Hawks, Esq.* London. Goulding, D'Almaine and Co.

*Introduction and Variations for the Piano Forte on Smile again my bonnie Lassie ; composed by T. A. Rawlings.* London. Goulding, D'Almaine and Co.

*Divertimento for the Piano Forte, with Flute Accompaniment, ad lib.—The subject of the Rondo, the celebrated Glee The Loadstars ; composed by T. A. Rawlings.* London. Clementi & Co.

*Pot Pourri for the Piano Forte, the Themes from Rossini's Operas ; composed by Cipriani Potter. No. 2.* London. Chappell and Co.

*Tenth Fantasia for the Piano Forte, with Flute Accompaniment, ad lib. on the most favourite Themes of Rossini's Opera of Armida ; composed by Ferd. Ries.* London. Gow and Son.

The first is the production of an amateur, and we have very rarely indeed seen a piano forte lesson from such a hand. The variations are not in the most modern manner, but many from professional writers fall under our notice that are recommended by the same characteristics—the preservation of the theme through certain forms. Those of Mr. Rawlings's which follow, are for instance much in the same manner. His divertimento is a more elevated and altogether a more pleasing work. This is the art he cultivates in all he writes. The subjects of Mr. Potter's more learned composition are from *Otello—Aurora che sorgerai—*and *Questo vecchio maledetto*—these popular and elegant airs are combined and set off with a good deal of force. Mr. Ries's fantasia is still more elaborate and scientific, and is in his peculiar manner. It has been said of the ancients, that “they rule us from their urns.” Mr. Ries delights us from his retreat, and we hope he will long continue to do so.

*New Spanish Bolero, for two Performers on the Piano Forte; composed by Fred. W. Horncastle. London. Addison and Beale.*

*Characteristic Duet for the Piano Forte, with an Accompaniment for the Harp; in which is introduced the admired air, "Charlie is my darling; composed by N. C. Bochsa. London. Goulding, D'Almaine and Co.*

Mr. Horncastle's duet is simple, bold, and agreeable, aiming at no difficulties, but yet carrying with it throughout, a good deal of excitement to young students, and quite enough to amuse those who listen to performers of such a class as those to whom this composition is addressed.

Mr. Bochsa's is in a much higher strain, and is very beautiful. There is a good deal of fancy in the arrangement. It opens poetically enough with a Highland quick step, heard at a distance, to image the story of the air, and this is continued through various stages of approximation—the theme is then introduced, and the variations follow. There is so much melody throughout that it must please.

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The arrangements lately published are but few. Mr. Latour has arranged the most beautiful airs from "*Der Freischütz*," both as duets for the piano forte, and for the piano forte and flute. These are done with Mr. L.'s usual elegance—the former are particularly tasteful, and we think contain the best selection of the two.

Rossini's favourite trio of "*Cruda Sorte*" is arranged as an agreeable lesson for the harp and piano forte, by W. Henry Steil.

No. 4, of Klose's operatic divertimentos, is published, arranged on airs from Weber's opera of "*Plectosa*," for the piano forte and flute. Mr. Bruguier is continuing his dramatic divertimentos on "*Crudele Sospetto*," "*Oh quanto lagrime*," and "*Ah perché la morte*;" also his popular melodies, containing the most favourite airs of Storace, Shield, Reeve, &c. and his "*Les belles fleurs*," in conjunction with Mr. Sola, by whom the flute parts are arranged.



We had prepared a notice of the Grand Musical Festivals of Salisbury, Wakefield, Welchpool, Norwich, and Newcastle, but the length of our articles in this number, as well as of this narrative itself, compels us to postpone it to our next, when we shall have the additional advantage of being able to complete the series of the year by the addition of the meeting which takes place at Edinburgh, on the 25th of October.

We understand that York holds its festival next year.

## GRAND MUSICAL FESTIVALS.

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**I**n a previous Number we commenced the detail of the nine meetings of this description announced for the present summer and autumn. The resemblance they must necessarily bear to one another, and the ample details we have already given of those of Liverpool, Birmingham, and York, will furnish not only an outline but almost a finished description of the leading features of all the rest, which differ principally in the degree of perfection to which they are carried by the zeal, energy, and ability of the conductors, and by the numbers of the band. In point of fact, there are certain standard pieces from Handel, Haydn, and Mozart, which must form the principal parts of every oratorio, as there are symphonies and concerted pieces which must make out the bills of the evening concerts. The songs, duets, which happen to be the fashion of the day, constitute the principal novelties, and even these for many successive seasons are not often changed. We shall therefore confine ourselves in this article to such particulars as, form the peculiar characteristics of the meetings we describe, leaving the reader to imagine that the Messiah and the Creation, and the other selections from Handel and Haydn best known, with occasional interspersions from mass-music or from Judah—that “*Deeper and deeper still,*” “*Farewell ye limpid springs,*” and such songs were of course the solid parts of the mornings’ selections, and that Rossini’s serious and comic duets, and the finales of Mozart, were also of course introduced into the evening concerts to sustain or diversify “*Home sweet home,*” “*Bid me discourse,*” “*Cease your funning,*” “*My lodging is on the cold ground,*” “*Auld Robin Gray,*” “*Kelvin Grove,*” “*The soldier’s dream,*” and “*Alexis.*” In sober truth, the man who should search out a new bill of fare, even if it fell short in some of its parts of the acknowledged grandeur of the present approved selections, would render a most acceptable service to the existing race of musicians as well as auditors. For it is not as it used to be. It is not that a grand concert succeeds a

former grand concert at a sufficient distance of time to allow a new generation to spring up in the interval. These performances are so frequent, that they will fail soon from very satiety, unless fresh means of attraction be found. Handel's choral compositions can *never*, we will venture to say, be superseded, where a great band is to be employed. But there are so many of these sublime works, that they admit of sufficient diversity—if a proper diligence were exerted in seeking them out. We hope too that the scope thus afforded will bring out our native talent, and encourage English composers to efforts of a nobler kind than harmonised airs or a set of variations. That the effect of these continuous festivals will be extraordinary in propagating the love and cultivation of the art and the diffusion of musical knowledge is satisfactorily proved by the rapidity with which concerts follow each other in the districts where these meetings are established—the only danger perhaps is, that as there must be a progression in every thing which seeks to interweave itself with manners and with human affections, so excessive a degree of perfection will damp the ardour for any and every display less perfect, while from their very nature, such assemblages of talent cannot very often recur. We do not however apprehend much from this cause, for there will always remain sufficient energy in the real lovers of art, and a sufficient accession of rising amateurs to rivet those lesser links of the great chain of musical sympathy, which is to connect and bind together the remote but grander parts of the general edifice of taste.

While we are upon this branch of the subject, we shall take leave to apply the observations of a correspondent well versed in the musical transactions of Italy, in this place, instead of inserting them separately. This gentleman adverts to the musical superiority of Italy over England, and he attributes the succession of fine composers to the love of novelty, which the inhabitants of the former country continually display. They not only stimulate genius, but they give bread to the living composer by requiring, as the first thing necessary, new compositions. Milan does not borrow from Venice, nor Venice from Naples, but a composer is engaged to write especially for each separate theatre. Thus they set him upon a level with the singer in point of demand. In England the case is reversed. The singer is most exorbi-

tantly paid—the composer is no where considered as a primary moving spring. Even the great theatres are content to employ the same man for an almost endless succession of years—and the public are content even in our best concerts and oratorios, to hear the same songs and chorusses for ever. The composer has no where to turn but to the shops, whose masters, influenced naturally enough by a knowledge of their own interests, purchase only of popular writers, and only what will sell. And as in relation to vocal music, scarcely any composition can make its way unless sung by some eminent performer, the exclusion is the more severely felt. Our friend suggests then, that the conductors of such meetings as York, Birmingham, Liverpool, Norwich, &c. owe it to themselves, the public, and the art, to offer an opening to composers in various styles, and to set some premium upon any composition which they may deem worthy of being performed. Thus he says these festivals may be made highly conducive to the introduction of an useful competition, and thus may be led on the dawn of that patronage by which a succession of composers can be reared.

We very readily print his observations, for we think the series of festivals now established present a very favourable opportunity, and we most ardently wish to see the composer placed upon the eminence he deserves. We esteem it an object worthy the elevated views of those who have matured such prodigious assemblages of talent, to originate such a plan of exciting and remunerating genius. The committee at York, for instance, would render a highly acceptable service to art and its professors, could they be prevailed upon to set such an example for the next meeting, which might be done at an expence they could not feel, and which would give it a new and laudable feature.

In our last Number we narrated the principal particulars of the Bath and Cambridge meetings—that of Salisbury was next in succession. It commenced on Wednesday, August 18th. But there are some curious historical circumstances connected with the music of this place, which we shall here introduce to the knowledge of the reader.

It appears that the Salisbury musical festivals were celebrated annually nearly a century back. It will be seen by the adver-



tisements subjoined;\* that as far back as the year 1744, the meeting was announced as the festival of St. Cecilia: the morning performances were at the cathedral, and the evening concerts at the assembly rooms, for the benefit of the Town Musick. The first advertisement in which they are designated annual musical festivals appeared in 1758: Frasi was the principal singer, and the late Mr. Norris, of Oxford, who was then a chorister of Salisbury cathedral, distinguished himself very much. These festivals were always conducted by that great and eminent man, James Harris, Esq. grandfather to the present Earl of Malmesbury. Mr. Harris's high qualifications as a musician are well known, which, with his rank and fortune, enabled him to bring music into more estimation at Salisbury than any other place during his life time. He conducted the festivals from an early period, to a short time before his death in 1781. The audience used to feel the highest gratification to see Mr. H. conduct in the most animated manner, at the front of the orchestra. These meetings were frequently honoured by the presence of different branches of the Royal Family, particularly in 1760, when his Royal Highness the Duke of York, and in 1765, when their Royal Highnesses the Dukes of York and Gloucester, and Prince of Brunswick, were auditors. The musical festivals were carried on annually for the benefit of the Salisbury concerts until 1792, after which they were suspended for several years, the stewards of the concerts not wishing to risk the undertaking, owing to the smallness of the receipts,

\* *From the Salisbury Journal, 1744.* "On Thursday, the 25th of October, will be celebrated, as usual, the Festival of St. Cecilia, with vocal and instrumental musick, at the cathedral church of Sarum, where will be performed Mr. Handel's new *Te Deum*, and at the assembly rooms will be a concert and ball for the benefit of the Town Music, assisted by several hands from Bath, &c. Tickets 2s. 6d. to begin at six o'clock. Tickets to be had at the Mitre Coffee House and of the Town Music, N. B. The ordinary for the gentlemen at the Three Lyons."

"The annual musical festival, 1758, at Salisbury, will be celebrated on the 4th and 5th of October next. There will be vocal and instrumental music each day in the cathedral church—a *Te Deum* by Mr. Handel, as also his celebrated anthem of *God save the King*, together with other church music, by some of the best composers in Italy. At the assembly rooms will be performed the oratorios of *Saul and Judas Maccabeus*, both composed by Mr. Handel, and *Saul* never as yet performed out of London. There will be voices and hands from London, Oxford, Bath, and Bristol. The principal vocal part to be performed by Signora Frasi. Each night after the concert there will be a ball."

notwithstanding the late W. B. Earle, Esq. bequeathed by his will fifty guineas, as a donation for three festivals, provided they were celebrated triennially. Accordingly in 1800, the late Mr. Corfe, with the consent of the Dean and Chapter, undertook the meeting on his own account, and since the year 1804, when he resigned the situation of organist, they have been carried on by his son, one of the most respectable members of the profession.

If the success of the Salisbury meeting be measured by the satisfaction of the audiences, it was sufficiently ample. The orchestra consisted of about one hundred and twenty performers, which is near the numbers (before this year) engaged at the meetings of the three choirs. The population of the town and neighbourhood bears no proportion to that surrounding York, Birmingham, Liverpool, or Norwich, which circumstance must of course limit the enterprize of a prudent conductor.—Madame Catalani, Mrs. Salmon, Miss George, Mr. Harrington, Mr. Sapio, Mr. Rolle, and Mr. Bellamy, were the principal singers. The numbers present were as under :

First Performance .....	762
Second .....	425
Third .....	1200
Fourth .....	482
Fifth .....	884
Sixth .....	642

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4395 persons.

We have authority to contradict the rumour that Madame Catalani netted £700, which has been publicly stated, but what she did receive we are not informed. Nor do we conceive it at all imports the public or the profession. If any person be willing to allow this eminent person to share in such an adventure, she takes her portion of the risk, and has a just title to the gain. Where the public and the profession have a right to complain is, when gentlemen acting for public trusts possess so little knowledge or exercise so little foresight and so little judgment as to embrace offers which put various departments and enormous emoluments at the same time into the same hand, to the disadvantage of their trust, to the exclusion of more able professors, and to

the manifest injury of the performances, by the permitted usurpation of incompatible powers, which act as antagonists to one another. We shall in the progress of this article shew the danger that may arise from engagements of such a nature. Let Madame Catalani we say enjoy all that her talents, fairly exercised, will fairly bring—but let not committees who have to look to no personal gain, be too easily prevailed upon to consent to give a large share of such undertakings, instead of the just remuneration which the talents of an individual ought to command. Let them examine and understand the real merits of the case, and the due proportions in which professors ought to be compensated.

### WELCHPOOL.

This meeting is distinguished above others by national features of a very interesting kind. It was indeed a musical festival, of a rare and a high order, considering how inferior by comparison must be the local advantages of a place so remotely situated as Welchpool. By so much is the support this meeting has received the more creditable to its patrons, promoters, and to the inhabitants in general of this part of the principality. Indeed all the particulars are so truly honourable to the character of the descendants of the Ancient Britons, that we have great pleasure in narrating them at large.

In a former article\* upon the second number of the *Welch Melodies*, edited by that indefatigable and ingenious professor, Mr. John Parry, we mentioned the establishment of the London "Cymmrodorion or Royal Cambrian Institution," and of four branch societies, (we presume they may be so called) in Wales. The objects of these several societies are to promote Welch literature, poetry, and music—to throw all possible light upon the history and antiquities of the Ancient Britons, by rescuing from oblivion all records which relate to these subjects, and last not least, to rouse, nurture, and encourage the genius of living bards—that term comprehending both poets and musicians, as well perhaps as all persons engaged in the learning and research of these studies. The London Society has the King for its patron, and

\* Vol. 4, p. 213.

Sir W. W. Wynn for its president. The Marquis of Anglesey, Viscount Clive, Lords Dynevor and Kenyon, the Bishops of St. Asaph and St. David's, with seven other gentlemen of title and consequence, are the vice-presidents.—It has its library, and its officers—all men distinguished for erudition and talent—its members (persons of the highest respectability) amount to more than an hundred, and there are lady subscribers and honorary members to a considerable number. The society proposes subjects,\* for various compositions, in English and in Welch, for which they bestow medals and rewards at their anniversary meetings: that of last year, on the 22d of May, at Freemason's Hall, was the fourth. We perceive by the resolutions of a general meeting, held on the 5th of June, that Mr. John Parry received its thanks for his very disinterested conduct in declining to accept any remuneration for his exertions in preparing and conducting the anniversary meetings, and for his professional assistance and that of his son; the terms of this vote are exceedingly strong. He was then requested to prepare the arrangements for the next anniversary. This professor (who is the registrar of music to the society) was therefore especially pointed out as the person to whom might be confided, with the most propriety, the festival at the "Eisteddfod, or Grand Cambrian Literary and Musical Session," at Welchpool, "under the auspices of the Cymmrodorion Society, in Powys."

We give the worthy Registrar of Music great but only just praise for the judicious manner in which he appears to have proceeded to fill the country with the nature and report of this meeting. He availed himself of the instrumentality of the press, and he put forth a program of the intended transactions which

\* The subjects for the present year, 1824-1825, are as follow :

1. The Society's medal will be presented to the author of the best historical poem in English; subject—OWEN GLYNDWR.
2. A medal will also be given for the best poem in the Welsh language on the same subject, viz.—CYWYDD HANESAWL A'R OWAIN GLYNDYNERDWE. (*Vide Dr. Pugh's Cambrian Biography, p. 273.*)
3. A medal and a premium of five guineas will be given to the author of the best English essay; subject—"AN INQUIRY AS TO THE SEVERAL TRIBES COMPREHENDED UNDER THE GENERAL APPELLATION OF ANCIENT BRITONS."
4. A medal will be given for the two best essays in the Welsh language, from the grammar schools in North and South Wales; subject—THE LIFE AND CHARACTER OF HYWEL DDA, OR HOWEL THE GOOD—EINIOWS A CHYN-NEDDVAU RREITHIAWL HYWEL DDA. (*Vide Cambrian Biography, p. 188.*)

commences, with a short historical review of the Eisteddfod. In the article to which we have already referred we have given a narration of the early sessions of this singular congress, and Mr. Parry's abstract, a portion of which we shall take leave to quote, will complete our former description by a more copious abridgement of its history.

"The Welsh national meeting, entitled Eisteddfod, or Session of Bards, had its origin in those remote times when the Bardic or Druidical institution prevailed in this island in its primitive purity. The most ancient notices on this subject, now extant, occur in the Triads of Dyfnwal Moelmud, a British law-giver, who is said to have lived about three or four centuries before the Christian era. In these early records the meeting in question is minutely described, under the name of Gorsedd y Beirdd, or Congress of the Bards, and is numbered among the national privileged assemblies of the Cymry.\* And we here discover that the Gorsedd was not originally confined to the cultivation of music and poetry; it had, besides, an ulterior and more important aim in the preservation of the Bardic traditions, the commemoration of illustrious and praiseworthy deeds, and the general promotion of religious, moral, and scientific instructions.† Such was the primitive character of this ancient convention, which was held, at stated periods, in some central and open part of the country; and we learn from Cæsar, that this was also the case with the Bards, or Druids of Gaul.‡ Among the places in this island, that were selected for the occasion, Salisbury Plain is conspicuous, which the stupendous Druidical remains, still to be found there, abundantly testify.

How long the Gorsedd continued to retain its original constitution and purpose there are now no means of ascertaining with any degree of precision; but it is probable, that the wars and intestine feuds, consequent on the successive invasions of the Romans and Saxons, tended naturally to the interruption, if not to the entire suspension of a practice that was peculiarly founded in principles of public peace and tranquility.§ For some centuries therefore we are without any particular records of these national meetings. However, as the ancient Welsh poets have frequent allusion to them, and, as the important privileges of the Bards are recognized as well by the Saxon writer, Bede, as by the laws of Hywel, compiled two centuries later, we may conclude, that the right of holding these national congresses was, in these times, frequently exercised.

It appears that not long afterwards such disorders prevailed among the Bards, as induced Bleddyn ab Cynvyn and Gruffydd ab Cynan,|| at different times, to enact laws, as well for the correction of these abuses, as for the general regulation of the Bardic fraternity. With this view, the last-mentioned prince held several congresses of Bards and Minstrels during his reign; and it is probable,

\* Cymry, signifying, literally, an *aboriginal people*, is the name by which the Welsh or Ancient Britons have ever designated themselves.

† See the "Transactions of the Cymmrodorion," vol. 1, p. 105-6.

‡ Bell. Gall. lib. vi. c. 13 and 14.

§ "Universal peace and good will" was a fundamental doctrine of the Bardic Institution; and so much were the Bards influenced by it, that a naked weapon was not permitted to be held in their presence.

|| They were Princes of North Wales during the eleventh and twelfth centuries. During the same period the Bards experienced the patronage of Rhys ab Grefydd, commonly styled Lord Rhys, in South Wales.

that, about this period, the name of *Eisteddfod* was first substituted for the ancient term *Gorsedd*, and that the assembly experienced other innovations of a more important description. For it seems henceforward to have been no longer regarded as a national council for the accomplishment of the higher objects already specified, but agreeably with the change of times, gradually to have receded from its primitive design, while it assumed more and more the features by which it is at present distinguished.

From the period now under review, therefore, and which forms an important epoch in the history of the *Eisteddfod*, the object of the meeting has been confined to the cultivation of music and poetry, and especially of that singular association of the sister arts, which is peculiar to Wales.\* Yet the *Eisteddfod*, even in this qualified view of it, has not been uninterruptedly holden since the time last alluded to. The conquest of Wales by Edward I. in the thirteenth century, occasioned a long suspension of this national custom. The ascendancy which the Bards had acquired over their countrymen, could not fail in rendering them objects of jealousy to so politic and ambitious a monarch as Edward. He accordingly deprived them of the privilege of publicly assembling, which they had hitherto enjoyed; and it was only after a long interval that they re-assumed any thing like a semblance of their ancient right.†

The first instance of its revival of which any record has reached us, occurs about the year 1450, when Gruffydd ab Nicholas, a distinguished patron of the Bards, obtained the sanction of Edward IV. for holding an *Eisteddfod* at Carmarthen. This meeting, which, by way of eminence, has been called "The Great *Eisteddfod* of Carmarthen," was attended by all the celebrated Bards and Minstrels of the day, as well as by many individuals of rank from both divisions of the Principality. To this succeeded another, in South Wales, in the reign of Henry VII. held also under the royal authority, but of which there are no details now in existence. The next in order is an *Eisteddfod* that took place in Caerwys, in the county of Flint, in the year 1523, under the particular auspices of Richard ab Hywel ab Ieuan Vychan, Esq. Sir William Gruffydd, and Sir Robert Salusbury, at which Tudyr Aled and other celebrated poets were present. On the 26th of May, 1567, another was held at the same place under a commission granted by Queen Elizabeth, and directed to several gentlemen of rank, in North Wales and the Marches, and most of whom attended on the occasion.‡ Other congresses also assembled during the same century in South Wales under the patronage of the Earl of Pembroke and Sir Richard Neville; and in the following century several were convened in the same division of the Principality under the auspices of Sir Richard Bassett, the most memorable of which was one held at Bewpyr Castle in 1681.

From the days of Sir Richard Bassett to the year 1819 the only efforts to restore this national usage appear to have been those made by the *Gwyneddigion*, a society established in London, in 1771, for the cultivation of the Welsh language. Under their patronage several bardic meetings have taken place at different periods in North Wales, and prizes have been distributed at them to the successful candidates both in music and poetry.

\* This the reader will, no doubt, perceive, has reference to the custom of singing *penillion* with the harp.

† The indiscriminate massacre of the Bards, generally imputed to Edward, seems to be a mere fiction. At least we find no authentic notice of it in the Welsh poets who lived after that period, and who would have been the first to record such a deed of atrocity, if there had been any foundation for it.

‡ The original commission, we believe, is still in existence, and in the possession of Sir Thomas Mostyn, Bart. one of whose ancestors was among the distinguished individuals to whom it was directed.

Of late years, however, a new era has dawned upon Wales; and societies have been formed in the four provinces for the encouragement of our national literature. And, as auxiliary to this object, they have had their annual Eisteddfodau in the following order. On the 8th July, 1819, the Cambrian Society, in Dyfed, held its first Eisteddfod at Carmarthen, on which occasion the Bishop of St. David's presided. On the 13th of September, in the following year, "The Cymmrodorion in Powys" had a similar meeting at Wrexham, under the auspices of Sir Watkin Williams Wynn, Bart. To these succeeded two other bardic festivals at Carnarvon and Brecon, on the 12th September, 1821, and the 25th of the same month in the following year, at which the Marquis of Anglesey and Sir Charles Morgan, Bart. were respectively presidents. Last year a second meeting was held at Carmarthen, Lord Dynevor president.

Such is the general outline of the history of the Bardic Congresses that have, at various times, taken place in the Principality."

To this interesting memoir was added a program of the proceedings, of which we are about to subjoin the relation.

The Eisteddfod commenced on Tuesday, Sept. 7, at eleven in the forenoon. The Noble President, Lord Clive, the Lord Lieutenant taking the chair, and explaining in a luminous address the objects of the meeting. Several bards then recited stanzas, composed on the occasion, and the judges pronounced their decision relative to the prose compositions, parts of which were read, and the adjudication relative to the prize poems was made, and the medals awarded. They were as follow :

1. An elegant silver medal, with a representation of the Bardic chair, finely embossed in relief, encircled with a wreath of laurel, beautifully finished :—Awarded to, Mr. Ebenezer Thomas, of Evionydd, the author of the best Welsh Ode on the Destruction of Jerusalem.

2. An elegant silver medal, with a representation of Bards in their sacred grove, suddenly rushed upon and massacred by the Romans :—Awarded to Mr. William Jones, of Carmarthen, the author of the best Welsh Poem on the Invasion of Anglesey by the Romans.

3. An elegant silver medal, with a representation of a Sybil in her mysterious costume, with the cauldron, &c. drawing a circle with her magic wand, who is exposed and derided by youths :—Awarded to Mr. Edward Jones, of Denbigh, the author of the best Welsh Song on the folly of a belief in witchcraft.

4. An elegant silver medal, with a representation of an Ancient Briton taking an Armorican by the hand, the latter of whom is in the attitude of acknowledging his friendship; on one side of the picture is a female figure with an infant in her arms, and in the distance, soldiers in conversation :—Awarded to the Rev. T. Price, of Crickhowell, the author of the best English Essay on the connection between the Ancient Britons and Armoricans; also a premium of five guineas.

5. An elegant silver medal, with a representation of three figures, very earnestly engaged in expounding the doctrines of Christianity, which they enforce by directing the attention of their audience to the Cross, who seem to listen with great earnestness :—Awarded to Mr. John Hughes, of Wrexham,

the author of the best English Essay on the first propagation of Christianity among the Britons.

6. An elegant silver medal, with a representation of a venerable Bard in a sitting posture, very anxiously engaged in teaching children, and explaining the excellences and advantages of cultivating the Welsh Language; in the back ground of the picture is the figure of time, inscribing on a rock "Faith Gymraeg," which is observed by a youth, who is both surprised and delighted: Awarded to Mr. John Blackwell, of Berriew, the author of the best Welsh Essay on the cultivation of the Welsh Language; also a premium of five guineas.

The ceremonies, amongst which was that of chairing the bard, for whom Col. Parry appeared as proxy, were relieved by the performance of the band of the Horse Guards Blue, and the Welch harps at intervals, and the whole was exceedingly full of interest. A concert concluded the day. The principal performers were as under:

Miss Stephens, Master Smith, Master Parry, Miss Carew, Mr. Vaughan, Mr. J. Smith, Mr. Collyer, Mr. Parry, and Mr. Rolle. Assisted by the Choral Society of Shrewsbury, the Welsh-Pool Choir, &c. &c. &c.

The first concert took place on the evening of this day. If the assembling of such a band, in so remote a part of the island, be not sufficiently remarkable, there is matter enough worthy of observation to be found in these bills. There is an overture of Mozart's, a concerto of Viotti's, and Rossini's *Di tanti palpiti*\* and *Zitti Zitti*—novel sounds we should imagine amongst the Welch harpers. But what we are principally to notice is the love of country which pervades the whole. There are no less than seven Welch airs set to appropriate English words in this first bill. These stamp a fine character of nationality, which is no less demonstrative of the patriotic spirit that gave birth to and supported the meeting; for these keep alive not only the music but the lofty spirit of the Ancient Britons. Another of these pieces, "*Cambria's Holiday*," written for the occasion by the Rev. R. Mytton, of Garth, and set by Mr. Parry, pleased so greatly that it was repeated on the second evening. Next to this the main feature, simplicity is the characteristic. We have seldom or never of late seen so much trusted to melody. This was a concert for the million—it was as pleasing as popular—and it is curious, inas-

\* This piece was changed at the performance.



much as it demonstrates as it were the dawn, and scarcely the dawn of that general advancement, which is now becoming, we may say, universal in the island. The interest increased as the festival proceeded. On Wednesday morning the contest for the silver harp took place, which was to be awarded to the best proficient on the triple harp. There was a second prize—a silver medal—a beautiful representation of the Grecian lyre, adorned with laurel—for the best *Dattgeiniad* or Welsh singer with the harp. The vocalists sung what is called Penillion or epigrammatic stanzas after the manner of the Ancient Britons. This is difficult to perform. The singer follows the harper, who changes the air and introduces variations at his pleasure, to which the singer is expected to keep strict time, ending with the strain. Those singers are considered the best who can adapt various metres to the same melody, and who are acquainted with the twenty-four measures according to the Bardic laws of composition.

The first transactions of the Session, which, according to ancient custom, is opened by sound of trumpet, was to hear the successful authors of the *Englynion* or stanzas, the subjects for which were given out on the previous day, and the adjudication of the premiums made on the compositions sent in. They were three in number—

1. *The Castle of Powys and its Proprietor.* Mr. Robert Davies, of Nantglyn, recited his verses.

2. *Lady Lucy Clive and her Young Family.* Mr. John Blackwell, of Berriew, was the successful poet.

3. *The River Severn.* Mr. Evan Evans.

The Rev. Walter Davies then recited some Englynion, which (though no candidate for the prizes) he had written. They were greatly admired. A poetical address, by Mr. Jones, of London, was read in his absence by the Rev. W. J. Rees.

The premium for the best catalogue of MSS. in Welch and English, relating to Wales, was adjudged to Mr. A. O. Pughe, of Nantglyn.

The same gentleman gained the reward for the best unpublished collection of old Welch tunes.

Mr. R. Woodhouse, of Bettws, obtained the prize for the best original psalm tune in Archdeacon's Pey's metre, and Mr. David Harris a remuneration.

The premium for the best original hymn in one of the present

Welch popular measures, was awarded to Mr. D. J. Morgan, of Llangoedmore.

The Penillion singing then commenced. Eight candidates were placed by Mr. Parry. After they had all sung—five were selected, and these were reduced to two, (who were labourers) John Evans and Thomas Edwards, who reside near Curwen. And here appeared a beautiful trait of character. These two men being neighbours, declined to contend against each other. So affecting a proof of kindly feeling awakened that general emotion which simple nature never fails to kindle—the men were cheered by the whole assembly. Lord Clive stepped forward and rewarded their friendship with a second medal, and the poor fellows shook hands with cordial sympathy “over the emblem of harmony, the harp.”

Richard Williams, a poor blind man, sung with so much humour, that Lady Delamere presented him with a medal also.

The contest for the silver harp followed. There were nine competitors, who sung national airs in a succession determined by lot. These lasted from two to nine minutes each, and the prize was adjudged to Mr. John Hughes, of the Royal Denbigh band.

Mr. J. Jones obtained the medal as the best performer on the triple harp, who had never obtained a silver harp at any Eisteddvod.

Col. Parry then rose to propose a vote of thanks to the Committee, in the name of the bards and the judges of the compositions, and in so doing the Hon. Gentleman so beautifully described the advantages attending such meetings in general, and this in particular, and illustrated so happily the nature of the Englynion, that as we are solicitous to diffuse the knowledge of this subject as completely as possible, we shall make an abstract from the speech.

“In days long gone by, a person of the name of Scolan destroyed the Annals of Ancient British Literature in the Tower of London; subsequently the fires at Hafod and at Covent Garden, and other accidents, have extinguished similar works of value. Is it not useful, then, to endeavour to collect those efforts of genius which still rest in modern Bards, who, while they are following their humble occupations of industry, and exercising that intellect which is so astonishing that if it was not witnessed would hardly be believed to exist in their station of life? Is it not useful to have assembled so much beauty and good humour from contiguous and distant counties? Is it not of advantage that the poor and the higher classes of society should have had this opportunity of witnessing the amenity of manner and talent which the Noble President has

displayed? To have seen the interest which your venerable Lord Lieutenant has taken in these proceedings? To have brought amongst you a gallant individual (Lord Hill) who has been one of the foremost in fighting for his country's honour? To see that noble person cultivating the arts of peace, after having gained un fading laurels in the battles' field? Also another Nobleman (Lord Delamere), no less distinguished by the reputation he enjoys in a neighbouring county, than by a nearest and dearest link to the family of Wynnstay? We delight to cling to ancient literature, particularly if it belongs to our own land, and although we encourage, by education and by every motive, the association of language and sentiment with our English neighbours, yet we dwell with delight upon every remark tending to enhance the recollection of Ancient British language and character; and we listened with satisfaction when your Right Hon. Member for the county advocated formerly the establishment of a Professorship of Ancient British Language, as well as one of Anglo-Saxon, already existing at the University; in which sentiment he was followed with approbation by the amiable Bishop of Calcutta. I pass by all other subjects, and come to a still sweeter one, which has truly depicted the force and the truth of your native tongue, by giving you a literal translation of Mr. Blackwell's little poem upon Lady Lucy Clive and the Family at Powys Castle; concluding by moving the vote which I have already been directed to propose to you."

*Arouse to energy, ye men of the Province. Extol your lot. The brilliant Daughter of Montross is given in hallowed bonds to Powys—the land where love delights to ramble.*

*The Titans, after a separation of a hundred ages, is rejoined to the Loek. Smiling, they grow together—the ornaments of the Middle Land.*

*Their descendants must gather to a focus the rays of the double luminaries of their parentage. The bosoms of the sons must thrill with the ancient feelings of the sires.*

*Should a foe dare to disturb the halcyon days of Powys, and hurl havoc on the Mansion—in the madness of the conflict the sword will be borne by the descendants of a Clive.*

*But they prefer peace, the funeral of animosities, and the rekindling of love. They entertain the Muses; they cherish the language of ancient days, the song, and the harp-string.*

*Through the long day of time, may Happiness be their sun—May Prosperity adopt them—May they ever boast of the land, the deeds, and the blood of their ancestors!*

Several other gentlemen spoke—the *heartfelt* thanks of the meeting were voted to the Lord Lieutenant—*God save the King* was sung in full chorus, and the assembly adjourned.

During the *Eisteddfod* those who had gained the prizes wore them suspended in ribbands of the colours of their order—the Bard, *blue*—the Druid, *white*—and the Ovate, *green*.

The second concert took place in the evening. We have given so much space to the more novel matter of the Bardic Session, that we can say but little of this performance. It was remarkable for the same attentive selection of popular melodies and subjects. On Thursday morning there was an oratorio in St. Mary's Church, which comprised a selection from the *Messiah* (part 1), very judiciously made by Dr. Clarke Whitfield, and two miscellaneous parts. Miss Stephens and Miss Carew each took some of the finest of Handel's soprano songs—Master Smith, who is the best

boy singer in the kingdom, sung the hymn of Eve—and Messrs. Vaughan, Collyer, Smith, and Rolle, sustained the tenor, counter-tenor, and bass parts. Besides Handel, there were selections from Pergolesi, Graun, Mozart, and Haydn, Martin Luther's Hymn, and an anthem composed by Mr. Parry, with harp and flute obligato. A public dinner at the Town Hall of Welchpool, at which the Lord Lieutenant presided, and about 200 attended, concluded the festivities, so far as the town was concerned; but on Friday Lord and Lady Lucy Clive gave a magnificent ball to upwards of 400 persons, at Powys Castle, which equalled in point of magnificence, taste, and accommodation, any thing ever seen in the principality. The most reputed artists from London were engaged to decorate the rooms, chalk the floors, and to prepare supper and refreshments, and Paine's band played the dances; they commenced with the English country dance, which was relieved by quadrilles. Nothing could exceed the ease, affability, and attention of the Noble Host and Hostess, except it were the delight of their guests.

Such munificent examples of earnest endeavours to raise the character and promote the happiness and prosperity of a district by the cultivation of liberal art and the circulation of wealth, cannot be too highly commended. These are occasions when *all* are called upon to contribute their quota to the general stock. In this instance the nobility and gentry were most active—but the amateurs of the district were no less eager in the service. Those of Shrewsbury, who are steady orchestral performers, both instrumental and vocal, were eminently useful, and the conductor thought fit to acknowledge their attendance in an especial manner, by a letter to Mr. Tomlins, the organist of St. Mary's, Salop. He mentions particularly Mr. Hughes, who is merchant of Shrewsbury, and a double bass player. These amateurs are persons of high respectability in various professions and trades, and it is no inconsiderable proof of the improvement of a liberal spirit as well as of good taste to find amateurs thus mingling with professors, and swelling the numbers of minstrelsy. Dr. Jones took the organ and piano forte with great credit to himself. Mr. Parry, the conductor, laboured with a patriotic as well as a professional zeal, and he has his reward in the success no less than in the universal gratulation which attended his efforts.

The receipts, beside a subscription of £800, were as under :

TUESDAY—collected at the Eisteddfod ..	£90	0	0
Same day, at the Concert .....	226	16	0
WEDNESDAY, at the Eisteddfod .....	150	0	0
Same day, at the Concert .....	294	0	0
THURSDAY, at the Church .....	427	10	0
	<hr/>		
	£1186	6	0

The next meeting will be at Carnarvon, in 1825.

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### WORCESTER—commencing SEPT. 15, 1824.

The meetings of the three choirs of Gloucester, Hereford, and Worcester, exhibit the earliest, the most uninterrupted, and the longest series of festivals known in the Island. That at Worcester this year was the first of the second century of their existence. They have seldom, we believe, been very gainful, and upon some occasions the gentlemen who act as stewards have contributed very largely to the expences. The performances have proceeded very regularly—the managers being content with a band of moderate size but undoubted excellence. The orchestra has generally been formed from the Antient Concerts of London, and Mr. Greatorex has commonly assisted in conducting. Stimulated however by Birmingham, York, and Liverpool, or rather we may say by the universal progression of art, the number of instrumental performers was this year doubled—and to Mrs. Salmon, Miss Stephens, Messrs. Vaughan, W. Knyvett, and Bellamy, were added Mr. Braham and Signor and Mad. De Begnis. There have seldom been less food for comment than in these concerts. In the morning performances there was nothing new, and the little novelty even to provincial auditors in the evenings was derived from the Italians, while Mr. Vaughan's eternal though beautiful *Alexis* was opposed to Mr. Braham's *Kelvin Grove* and *Bonnie Lassie*. The want of range is not more remarkable in the one instance than the absence of good taste in the other. If singers are so easily satisfied, it is something wonderful that committees and conductors should exert no more imagination, no more judgment for the satisfaction of the public. These evils must however soon find a remedy in the rapidity with which meeting succeeds to

me ting, for unless novelties and good novelties be found, satiety will soon come. Comparisons too will be made, and such comparisons as will compel exertion—not that we would insinuate the managers at Worcester are far behind the rest of the kingdom in selection. Though the observations apply with great force to this festival, it applies also to most others. The necessity will grow out of the frequency of repetition.

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### THE NORWICH FESTIVAL

Commenced on Tuesday, the twenty-second of September, by an evening concert, which was followed by three morning and two evening performances, and concluded by a ball on Friday, Sept. 25.

When in 1820 we narrated the effects of the Birmingham Festival, we had little anticipation of seeing so magnificent a triumph of art in the short period of four years, exceeded in the Northern, emulated in the Western parts of the island, equalled, not to say surpassed in the most Eastern, particularly in a city like Norwich, where, if general opinion be founded as it commonly is on truth, public spirit *has been* long at a very low ebb. *But such are the results which the combined efforts of art and literature can produce*, for while the splendour of the one was rising in vigour at Birmingham, and shedding its light over the whole kingdom, while York more than reflected the beam, while Derby and Liverpool caught the resplendence of the rays—the press was assisting the illumination of the general mind, and working its slow and gradual but certain effects. For five years attempts were made through the Norwich Mercury, by a series of articles founded on passing events, to rouse the universal mind and to work upon the Governors of the Hospital. We mention this fact, simply for the sake of holding out encouragement to those engaged in similar endeavours—no matter to what end they are directed. At the very moment the Journalist complained that he had found no seconder—Mr. Edward Taylor, an amateur of the city, came to his assistance, and in a few weeks the affair was finished by the successive triumphs of Birmingham, Liverpool, and York. P. Martineau, Esq. one of the most eminent of the medical profession in Norwich, and a gentleman in every way

amongst the most esteemed of the inhabitants of that city, moved at the Hospital Board that a Festival be proposed to the county—circular letters were addressed to the Governors, requesting them to guarantee the funds of the institution by such sums as they might choose (to be called for proportionally in the event of loss) inscriptions to an amount of more than three thousand pounds were immediately set down, and in spite of an opposition from an elevated quarter, the experiment proceeded. Mr. Bacon, Mr. Taylor, and Mr. Athow, were nominated a Committee for the entire conduct of the musical department, and a Committee of Management, of which John S. Patteson, Esq. the Mayor, was chosen the Chairman, and John Browne, Esq. (one of the oldest members of the Court of Aldermen, a most respected citizen of Norwich, and a veteran friend of music), Deputy Chairman—and never did any Board more actively, more energetically, more zealously discharge their trust. SIR GEORGE SMART was engaged as conductor. The Corporation granted one hundred pounds in aid of the funds, they accorded the use of St. Andrew's Hall for the performances, and commissioned the City Committee to light the Hall with gas, and prepare the avenues for the easy access of the company. THE KING himself was graciously pleased to allow his name to be used as patron—three of his Royal Brothers became Vice-patrons, and HIS ROYAL HIGHNESS THE DUKE OF SUSSEX declared his intention to be present. In addition to this the highest patronage of the realm, the following was the list of nobility who added their names to grace the occasion:

## PRESIDENT,

The Hon. John Wodehouse, M. P. Lieutenant of the County of Norfolk.

## VICE-PRESIDENTS.

T. T. Gurdon, Esq. High Sheriff of Norfolk	Lord William Bentinck
The Lord Archbishop of Canterbury	Viscount Sydney
The Duke of Norfolk	Lord Hervey
Marquis Cholmondeley	Lord Charles Townshend
Marquis of Blandford	Lord James Townshend
The Earl of Albemarle	The Bishop of Norwich
The Earl of Bristol	Lord Stafford
The Earl Nelson	Lord Rivers
The Earl of Stradbroke	Lord Walsingham
The Earl of Rosebery	Lord Suffield
The Earl of Gosford	Lord Calthorpe
The Earl of Winterton	Lord Bayning
	Lord Wodehouse

Lord Huntingfield  
 Lord Henniker  
 The Mayor of Norwich  
 The Hon. J. Walpole, M. P.  
 The Hon. G. Anson, M. P.  
 The Dean and Chapter of Norwich  
 Sir Edmund Bacon, Bart.  
 Rev. Sir W. R. Kemp, Bart.  
 Sir Jacob Astley, Bart.  
 Sir Robert Harland, Bart.  
 Sir W. J. B. Folkes, Bart.  
 Sir R. P. Jodrell, Bart.  
 Sir Charles Chad, Bart.  
 Sir G. B. Brograve, Bart.  
 Sir R. J. Buxton, Bart.  
 Sir T. B. Lennard, Bart.  
 Sir W. Middleton, Bart.  
 Sir John Lubbock, Bart.

Sir Thomas Hare, Bart.  
 Sir Edward Stracey, Bart.  
 Sir E. K. Lacon, Bart.  
 Sir M. Kerrison, Bart. M. P.  
 Sir J. E. Smith, Knt.  
 Sir R. J. Harvey, Knt.  
 T. W. Coke, Esq. M. P.  
 E. Wodehouse, Esq. M. P.  
 T. S. Gooch, Esq. M. P.  
 C. E. Rumahold, Esq. M. P.  
 N. W. B. Colborne, Esq. M. P.  
 William Heygate, Esq. M. P.  
 C. A. Tulk, Esq. M. P.  
 W. Haldimand, Esq. M. P.  
 H. Gurney, Esq. M. P.  
 C. S. Onley, Esq. M. P.  
 The Mayor of Yarmouth  
 The Mayor of Lynn.

While these arrangements were transacting, the Musical Committee were employed in their department. Mr. Taylor undertook the formation of a choral society, which he accomplished with a degree of knowledge, skill, and perseverance, that cannot be too highly praised. In this he was greatly assisted by Mr. Buck, the organist of the cathedral, and one of the assistant conductors, who not only trained his own choristers, but several youths of the city, and took the organ at the rehearsals. Engagements were made with the principal performers, and a negotiation with Madame Catalani was opened, who however declared *she would never again accept a salary*, proposed to bring down six principal singers, a leader, violoncellist, and Signor Rossini. For these and her own services to divide for her share *half the receipts*, all the rest of the expences being defrayed by the Committee. To such a proposal it was replied, that it was impossible for any body acting in trust for a Charity so to compromise its interests, and the treaty ended.\*

\* It is important alike to the interests of art and of charity to set this matter in its true light. The cost of NINE principal singers, and the leader and violoncellist engaged for Norwich, was as near as may be £1000. The receipts for admissions to the musical performances were £4765. Had Madame Catalani shared upon the terms she offered, she would have received £2382. The expences, exclusive of the sum for the performers mentioned above, amounted to about £3300, (exclusive of those for the Ball.) Madame Catalani would therefore have *gained* £1382, and the Hospital would have *lost* £918 by the musical part of the speculation, presuming the receipts to have stood the same, and there was scarcely a



The Musical Committee then decided upon the following vocalists and instrumentalists, and it will be seen that such talent enabled them to render their selections a cento of the finest specimens of all styles, from the ballad to the bravura, the duet to the double chorus, from the solo to the sinfonia. The general list of the band will demonstrate the combined power of the whole.

**PRINCIPAL VOCAL PERFORMERS.**

MRS. SALMON, MISS STEPHENS, MISS CAREW,  
AND MAD. RONZI DE BEGNIS.

MR. VAUGHAN, MR. SAPIO, MR. BELLAMY, MR. TERRAIL,  
MASTER KEMPTON, MR. F. NOVELLO, AND SIGNOR DE BEGNIS.

**VOCAL BAND.**

TREBLES.

Mrs. Walker, *London*  
Mrs. Card ———  
Mrs. Tydeman, *Framlingham*  
Miss Browne, *Norwich*  
Miss Hammond ———  
Miss Mann, *Beccles*  
Miss Browne, *Bungay*  
*From the Choir of Norwich*  
*Cathedral.*  
Master John Cox  
Master James Cox  
Master Dixon  
Master Peck  
Master English  
Master Woodward  
Master White  
Master Parnell  
Master R. Parnell  
Master Hare  
Master Foster  
*From the Choir of Ely Cathedral.*  
Master G. Smith  
Master Magee  
Master Ling  
Master Scott  
*From the Choir of King's College,*  
*Cambridge.*  
Master Kempton

Master Adcock  
Master Leader  
Master Mason  
*From the Choir of St. Peter's*  
*Mancroft, Norwich.*  
Master Cook  
Master Fayerman  
Master Gunton  
Master Stone  
Master Boyce  
*From St. Stephen's Choir, Norwich.*  
Master Hindes  
Master Cook  
Master Abbs  
Master Browne  
*From the Choir of the Catholic*  
*Chapel, Norwich.*  
Master Cattermoul  
Master Martin  
Master Lake  
Master P. Lake  
———  
Master Bray, *Norwich*  
Master J. W. Roe ———  
Master Jer. Roe ———  
Master Quevilant, *Framlingham*  
Master Westrop, *Lavenham*  
Master Ward, *Beccles*

possibility, and no probability of their being increased by the accession of her talents, however splendid. At the evening concerts the Hall was completely filled, and hundreds turned away from the doors. The morning performances were not quite so crowded. As the matter now stands, the Hospital adds £2411. 4s. 2d. to its funds, and the orchestra and music purchased for the festival, costing something more than £300 additional. A more instructive lesson to Committees acting for public charities cannot be afforded than these facts afford.

ALTOS.

Mr. Walker, *London*  
 Mr. Cook ———  
 Mr. Whittleton ———  
 Mr. Woodcock, *Oxford*  
 Mr. Adcock, *Cambridge*  
 Mr. Ling, jun. ———  
 Mr. Harvey ———  
 Mr. Ling, *Ely*  
 Mr. Jarman, *Ely*  
 Mr. Cox, *Norwich*  
 Mr. Fenn ———  
 Mr. Hayden ———  
 Mr. B. Roe ———  
 Mr. Green ———  
 Mr. Green, jun. ———

Mr. Fisk, *Norwich*  
 Mr. Corstie ———  
 Mr. Widdows ———  
 Mr. Whittleton ———  
 Mr. Girling ———  
 Mr. Joslin ———  
 Mr. Sexton ———  
 Mr. Doughty ———  
 Mr. Smith, *London*  
 Mr. Theobald ———  
 Mr. White, *Worcester*  
 Mr. W. Tydeman, *Framlingham*  
 Mr. Bolingbroke, *Bungay*  
 Mr. Smith, *Ipswich*

TENORS.

Mr. Tett, *London*  
 Mr. S. Tett ———  
 Mr. Hedgeley ———  
 Mr. Wilkins, *Oxford*  
 Rev. G. Day, *Norwich*  
 Mr. Cupper ———  
 Mr. W. Hayden ———  
 Mr. Clabburn ———  
 Mr. Shickle ———  
 Mr. Hare ———  
 Mr. Hill ———  
 Mr. Deeks ———  
 Mr. Twiddy ———  
 Mr. Rushmere ———  
 Mr. T. Hayden ———  
 Mr. F. Widdows ———  
 Mr. R. Widdows ———  
 Mr. White ———  
 Mr. Gunton ———

Mr. Ives, *Norwich*  
 Mr. Sutton ———  
 Mr. R. Sexton ———  
 Mr. Porter ———  
 Mr. J. Russell ———  
 Mr. English ———  
 Mr. R. Lane ———  
 Mr. Porter ———  
 Mr. Ames ———  
 Mr. Dunt ———  
 Mr. Caley ———  
 Mr. Gidney ———  
 Mr. Metcalf ———  
 Mr. Ayon ———  
 Mr. Woolnough, *Framlingham*  
 Mr. Browne, *Bungay*  
 Mr. R. Browne ———  
 Mr. Barker, *Beccles*

BASSES.

Mr. Tett, *London*  
 Mr. Fisher ———  
 Mr. Chapman ———  
 Mr. Rowtham, *Cambridge*  
 Mr. Kempton, *Ely*  
 Mr. Woodcock, *Oxford*  
 Mr. Shepherd ———  
 Mr. Clouting, *Ely*  
 Mr. Plummer, *Norwich*  
 Mr. David ———  
 Mr. D. Clark ———  
 Mr. J. Taylor ———  
 Mr. Stewardson ———  
 Mr. E. Taylor ———

Mr. Athow, *Norwich*  
 Mr. Woodward ———  
 Mr. Read ———  
 Mr. Matthews ———  
 Mr. Phillips ———  
 Mr. Towler ———  
 Mr. Swan ———  
 Mr. Lane ———  
 Mr. Perry ———  
 Mr. Berry ———  
 Mr. Berry, jun. ———  
 Mr. Browne ———  
 Mr. N. Roe ———  
 Mr. Pratt ———

Mr. Camplin, *Norwich*  
 Mr. Moore ———  
 Mr. Peck ———  
 Mr. Pye ———  
 Mr. S. Sexton ———  
 Mr. Wade ———

Mr. Sadler, *Norwich*  
 Mr. Helsden ———  
 Mr. King ———  
 Mr. Dale, *Framlingham*  
 Mr. King, *Bungay*

### INSTRUMENTAL BAND.

#### VIOLINS.

Mr. F. Cramer } *Leaders*  
 Mr. Kieswetter }  
 Mr. C. Reeve, *London*  
 Mr. Nicks ———  
 Mr. Anderson ———  
 Mr. Guynemer ———  
 Mr. Cummins ———  
 Mr. Watkins ———  
 Mr. Jolly ———  
 Mr. Litolf ———  
 Mr. Stockam ———  
 Mr. Ella ———  
 Mr. Abbott ———  
 Mr. Bruguier ———  
 Mr. Mueller, *Theatre Royal, Nor-*  
*wich*  
 Mr. Fish, *Norwich*  
 Mr. Woolman ———  
 Mr. Angell ———  
 Mr. T. Angell ———  
 Mr. Bray ———  
 Mr. Bray, jun. ———

Mr. West, *Norwich*  
 Mr. F. Noverre ———  
 Mr. Carr ———  
 Mr. Merry ———  
 Mr. J. Merry ———  
 Mr. J. Bambridge ———  
 Mr. Blunt, *Shaftesbury*  
 Mr. Tydeman, *Framlingham*  
 Mr. C. Fisher  
 Mr. D. Fisher  
 Mr. Eager, *Yarmouth*  
 Mr. Hogarth, jun. ———  
 Mr. Ellis  
 Mr. Harrington, *Bury*  
 Mr. W. Nunn ———  
 Mr. J. Nunn ———  
 Mr. A. Noverre ———  
 Mr. Binfield, *Stamford*  
 Mr. Ball, *Ipswich*  
 Mr. Barker, *Halesworth*  
 Mr. Sewell, *Holt*

#### VIOLAS.

Mr. Wagstaff, *London*  
 Mr. Davis ———  
 Mr. Wilcox ———  
 Mr. C. Smart ———  
 Mr. Robinson ———  
 Mr. Mingay, *Norwich*  
 Mr. Gosnold ———  
 Mr. Barron ———

Mr. Booth, *Norwich*  
 Mr. Westrop ———  
 Mr. Pymar, *Beccles*  
 Mr. G. Fisher  
 Mr. Barker, *Beccles*  
 Mr. Reeve, *Bury*  
 Mr. Godbold, *Ipswich*  
 Mr. Simpson, *Yarmouth*

#### VIOLONCELLOS.

Mr. Lindley, *London*  
 Mr. Lindley, jun. ———  
 Mr. Brooks ———  
 Mr. T. Binfield ———  
 Mr. Blyth, *Norwich*

Mr. H. Browne, *Norwich*  
 Mr. R. N. Bacon ———  
 Mr. Palgrave, *Yarmouth*  
 Mr. Forster, *Ipswich*  
 Mr. J. Godbold ———

#### DOUBLE BASSES.

Mr. Anfossi, *London*  
 Mr. Taylor ———  
 Mr. Philpot ———  
 Mr. Bond ———

Mr. Humble, *London*  
 Mr. Nunn, *Bury*  
 Rev. C. F. Millard, *Norwich*  
 Mr. Woodward ———

FLUTES.

Mr. Nicholson, <i>London</i>		Mr. Hill, <i>Norwich</i>
Mr. Card		Mr. Pallant, <i>Redgrave</i>

OBOES.

Mr. Erskine, <i>Birmingham</i>		Mr. Sharp, <i>London</i>
Mr. W. S. Millard, <i>Norwich</i>		Mr. Blogg, <i>Norwich</i>
Mr. T. Ling, <i>London</i>		

CLARINETS.

Mr. Willman, <i>London</i>		Mr. Longhi, <i>Master of the 2d Royal Dragoon Guards</i>
Mr. W. Bambridge, <i>Norwich</i>		Mr. Hewitt, <i>Norwich</i>
Mr. Fisher		

BASSOONS.

Mr. Denman, <i>London</i>		Mr. P. Hill, <i>Norwich</i>
Mr. Tully		Mr. Havers

HORNS.

Messrs. Petrides, <i>London</i>		Mr. Humphries, <i>Ipswich</i>
Mr. Barnes, <i>Norwich</i>		Mr. Nockolds, <i>Norwich</i>
Mr. Bambridge		

TRUMPETS.

Mr. Harper, <i>London</i>		Mr. Smith, <i>Norwich</i>
Mr. Wallace		Mr. Self

TROMBONES.

*From his Majesty's Household Band.*

Mr. Turner	SOPRANO		Mr. Behrens	TENORE
Mr. Gilbert	ALTO		Mr. B. Albrecht	BASSO

SERPENTS.—Mr. F. Andre, *from his Majesty's Household Band.* Mr. Olive, *Ipswich.*

DOUBLE DRUMS.—Mr. Jenkinson.

CONDUCTOR—SIR GEORGE SMART.

ASSISTANT CONDUCTORS—MR. BUCK and MR. PETTET.

In the mean while the contract for an organ was entered into with Mr. Gray, of London. The terms were entrusted to the Rev. R. F. Elwin, a gentleman well known for his scientific researches into the structure of such instruments. These terms were most honourably kept, and the Corporation has since purchased the organ.

It forms a part, and no small part of the obligations the performances are under to Sir George Smart, that he visited Norwich for a week in August, when he examined the preparations, and suggested what occurred to him, attended the choral rehearsals, and did much to inspirit the troops. He was received with the respect due to talent.—P. Martineau, Esq. and the Mayor enter-

tained him, together with several of the Committee, at their houses, in a splendid manner.

This is the way to ripen the growth of public spirit, and a glorious harvest has been reaped.

St. Andrew's Hall, where both morning and evening performances were held, is a noble gothic building, consisting of a nave and two side aisles more than fifty yards long and thirty in breadth. The roof, which is very lofty, is supported by twelve slender pillars, and the whole is lighted by spacious windows: the walls are covered with portraits of distinguished citizens, but these were concealed by the galleries builded up for the reception of the company, the fronts and seats of which were covered with crimson cloth. The Patrons' gallery occupied the one end, the side aisles had also covered galleries to correspond, and the orchestra occupied the opposite end to the Patrons' gallery, the side aisles to the extent of the orchestra being occupied by wings for the chorus. In the evening the Hall was lighted by gas equal to five thousand wax tapers. The spectacle was magnificent beyond description.

Such was the extent of the preparations, and nothing occurred to damp expectation but the indisposition of Mr. Sapio, who was seized with a disorder in the throat on his arrival in Norwich, which compelled him to relinquish his engagement. The Committee immediately determined to bring down Signor Garcia, as the performer of the highest repute, and by the active agency of Mr. Cummins, of Bristol, a gentleman to whom the musical world pays much respect, and who volunteered to go to Mr. Garcia's residence in Surrey, that great singer was brought to Norwich in time to assist in the Wednesday evening's performance. Mr. Vaughan very kindly took all Mr. Sapio's morning business. There was also a disappointment from Mr. F. Novello's absence. Mr. E. Taylor, with the utmost willingness, consented to supply his place.

We have said that the music commenced by an evening concert on Tuesday. On the Monday, Henry Francis, Esq. the recently elected Chief Magistrate, gave an entertainment to the principal vocalists, the leader and conductor, with several friends from the county and city.

We have said that the efforts of those who planned the performances were directed to demonstrate all the various powers of

this very various art. To this end, the selection of the several performers was adjusted, to this end, that of the compositions, vocal and instrumental. To avoid repetitions, we shall therefore refer the reader to our relation of the York meeting last year,\* where the general developement of the circumstances influencing and attending such a choice will be found to embrace all such occasions, while the deficiencies or differences as to performers will be supplied by the characters which have from time to time appeared in this work.

We may here however digress so far as to repeat, that the frequency of great meetings will unquestionably call for new compositions, a more extended research, and probably a new arrangement with respect to the principal performers, or satiety will soon be felt. Hitherto grand performances, really deserving this exalted name, have taken place at such distant intervals of time that the appetite has revived, and in not a few instances, a fresh generation has sprung up between meeting and meeting. But since it seems to be established, both with a view to the interests of charity and the enjoyment of art, that festivals emulously vying with each other, and consequently gradually increasing in magnitude and importance, are to succeed year by year,† much more activity and care will be required to diversify the performances. The public appetite has been trained by the London oratorios and concerts to demand a prodigious assemblage of talent, as well as an astonishing quantity of various entertainment. The only remedy that occurs to us is to awaken the genius, and call forth the zeal of composers by adequate encouragement, and to divide the task of performance amongst the artists who are most distinguished. Such a plan is the only one which, as it seems to us, can meet the exigency, either as the taste of the public or the cost to the conductors is concerned.

The audiences of Norwich, like those of most other parts of the kingdom in the beginning of such undertakings, were however less

\* Musical Magazine and Review, vol. 5, page 511.

† Birmingham, York, Norwich, and the meeting of the three choirs are, we apprehend, now fixed. Liverpool and Edinburgh will probably have meetings recurring at certain periods—Salisbury, Bath, Newcastle, and Derby, the same, while the profits arising from such performances will act as an incitement to their adoption, wherever charities that need support are in existence, and there is a population equal to the occasion.

desirous of absolute novelty than of intrinsic excellence, and we have seldom seen selections more judiciously made. Nothing unworthy such concerts was suffered to be intruded, while every care was exerted to display the art in all its variety and power, and none were ever more completely successful. Miss Stephens, Signor and Madame Ronzi de Begnis, were the greatest favorites. Mr. Vaughan, Mrs. Salmon, and Miss Carew, were justly appreciated, though the latter had not her full share. The good humour however with which she acquitted herself, and the skill she displayed in making the most of her second-rate songs, were infinitely creditable to her temper and judgment. Signor Garcia was not received as his merits demanded, for in truth, the *gran gusto* of the Italian Theatre is not yet universally diffused. He sung a recitative and air, of his own composition, in a most superb manner, and we were never more strongly impressed with the magnificence of his power and his style.

But it was in the choral parts that these performances were pre-eminent. It was admitted on all hands that nothing could outgo the precision, force, and contrast with which they were executed; and if York exceeded Norwich in numbers, the vastitude of the Minster proportionally diminished the effect, so that chorusses were never heard in greater perfection. We have indeed never experienced more sublime emotions from music than those raised by the selection from "*Israel in Egypt*," which concluded worthily this magnificent series of performances.

It remains for us only to state the results of the meeting, as to the company and the charity. The satisfaction of the audience was complete, and the only thing to be regretted was that so little spirit was shewn by the higher ranks. The patrons' gallery was, during several of the performances, most disgracefully thin. At one of them it was occupied by no more than sixty-three persons. HIS ROYAL HIGHNESS THE DUKE OF SUSSEX—THE HON. JOHN WODEHOUSE, the President of the meeting—and THE HIGH SHERIFF were continually present. But the impulse came from the middle classes of society, and the success shews, amongst other important circumstances, the power of those classes when called into action and directed to honourable purposes—a lesson which ought to convey most useful instruction to the higher ranks, at a time when all below them are making such prodigious efforts

to advance themselves in knowledge, *which*, it should never be forgotten, *is power*.

## NUMBERS AT EACH PERFORMANCE.

Sept. 21, Tuesday Evening .....	1169
22, Wednesday Morning .....	932
Wednesday Evening .....	1707
23, Thursday Morning .....	1283
Thursday Evening .....	2066
24, Friday Morning .....	1495
Friday Evening Ball .....	1152
Visitors at the Hall .....	283
	10,087

## RECEIPTS.

	£.	s.	d.
Sale of Tickets for the six Performances	4765	19	0
For the Ball .....	887	5	0
Visitors .....	71	10	0
Books .....	193	19	0
Shewing the Hall .....	231	15	0
Donations .....	611	18	0
	6762	6	0
Expences .....	4351	1	10
	£2411	4	2

Subsequently to the conclusion of the festival, the committee of management voted a gold snuff box, of the value of thirty guineas, and the Corporation the freedom of the city, to Sir George Smart, for the zeal, energy, and ability he had exerted. The Hospital Board presented to Mr. Edward Taylor a piece of plate, of 50 guineas value, for his services in raising and instructing the choral society, and for his general assistance.

It is also amongst the memorabilia of the festival, that a medal was struck in commemoration, an entire newspaper printed to narrate the occurrences, and finally a print of the Hall is about to be engraved under the superintendance and from a drawing of that distinguished artist, Mr. Cotman, the publisher of the Antiquities of Normandy.



## WAKEFIELD.

*Sept. 29, 30, and Oct. 1, 1824.*

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The celebration of the York Festival in the last, and the close approximation of that at Newcastle in the present year, if the contiguity of these places be considered with reference to the meeting at Wakefield, will assist in demonstrating the zeal with which music is pursued in the North, for we can hardly conceive that any probability could exist of the receipts exceeding the expenditure. Such however is the love of the art which pervades this district, that in despite of the superiority of the one or the attractions of the other festival, it was determined to try the effect at Wakefield. The meeting was under the patronage of the Archbishop of York and the Dukes of Norfolk and Leeds. The principal vocalists were Mrs. Salmon, Miss Stephens, and Miss Travis; Messrs. Braham and Vaughan, Terrail, Phillips, and Isherwood, with a competent chorus. The orchestra numbered near two hundred performers. The plan differs from that observed in other places, inasmuch as there were two evening performances on the same night, at separate rooms. The one was of ancient, the other of modern music. The former was conducted by Dr. Camidge, and led by Mr. White; the latter by Mr. Knapton and Mr. Mori. The one was held at the Concert House, the other at the Musical Saloon. This division of the band was made because it was supposed that one room would not be sufficiently spacious to receive the company. The anticipation was not however verified. There were scarcely more than one hundred persons present each night at the Concert House; and the Saloon was not more than two-thirds full the first night. The music went excellently, and Mrs. Salmon appeared to have recovered from the indisposition which at the previous meetings had thrown her somewhat into shade. The amateurs had their treat, but we regret to find that the balance of receipt and expenditure left little or nothing for the charities which were amongst the ostensible objects of the meeting.

## NEWCASTLE.

This meeting, which took the title of the "Northumberland, Durham, and Newcastle-upon-Tyne Grand Musical Festival," commenced on Tuesday, Oct. 5, by an evening concert at the Theatre, in the town last named. There were six performances and a ball—three mornings of sacred, and three evenings of vocal and instrumental music. The whole was contracted for by Madame Catalani, who engaged to take and pay all—allowing to the charitable institutions of the counties one-fifth of the receipts. The list of patrons was very extended, numbering two Dukes (Portland and Northumberland), two Marquisses, six Earls, three Viscounts, two Bishops, two Barons, besides many other persons, both Members of Parliament and official characters. The principal singers engaged in the first instance were not only of the highest repute, but were very numerous, being Madame Catalani, Mrs. Salmon, Miss Stephens, Mrs. Bedford, and Mad. Ronzi De Begnis: Messrs. Braham, Sapio, Terrail, Bedford, Phillips, and Signor De Begnis. Mr. Mori led, and Sir George Smart conducted. The instrumental band was strong, when compared with that at Cambridge, and included much of the first talent. The admission to the church was either by subscription tickets, three for thirty shillings, or if by a single ticket, twelve shillings; the price to the pit and gallery of the Theatre was fifteen shillings, if places were taken, twelve if not.\*

Such was the original arrangement, but sickness made sad havoc amongst the singers: Mrs. Bedford, Mr. Sapio, and Signor De Begnis were seized with illness and prevented attending, and Madame De Begnis could not leave her husband. Not a single bill therefore could be performed as it stood, and the confusion occasioned may be better imagined than described. Mrs. Hammond, a respectable professor resident at Newcastle, lent her assistance—Mr. Braham took Mr. Sapio's songs—Miss Stephens and

\* We recite these prices because it is most important that it should be understood how these matters are managed. Music is too costly, and the public eye should be vigilantly turned to this point. At Norwich, where there was a band of near 300 performers, (there were not 200 at Newcastle), the price to the morning performances was 10s. 6d. to the evening the same. The gain to the Hospital there has been already stated.

Mrs. Salmon sung additional songs—Mr. Bedford a song, and Mad. Catalani and Mrs. Salmon a duet, and thus passed the first concert. Similar substitutions carried through the first four performances, but with infinite trouble to the committee and the conductor. At the fifth and sixth, Miss Goodall happening to pass through in her way to Edinburgh, was engaged to assist.

The presence of Madame Catalani made one of the distinctions peculiar to this meeting, and she was in better voice than at York last year. She very properly surrendered the opening of "*The Messiah*" to Mr. Braham. "*He was despised*," was however taken by her, and transposed to the key of G. Between the first and second part was introduced, "*Gratias agimus*," and it was sung by Madame Catalani, accompanied as usual; and between the second and third, "*Martin Luther's hymn*," at the request of the Vicar, was sung by Mr. Braham. The chorus of "*The Lord shall reign*," from *Israel in Egypt*, was also transposed into B flat, to accommodate Madame Catalani. In the evening concerts she sung "*Non piu andrai*," "*God save the King*," (1st verse) "*Sweet Home*" (which was a failure), and "*Rule Britannia*," in addition to "*Se mai turbo*," "*Tu che accendi*," &c. thus embracing every variety, from the comic base and the simplest style of English ballad to the Italian bravura. Of the versatility of her magnificent powers there can be no question, but it will seem scarcely consistent with good taste, and we are sure it will ultimately be found to be utterly at variance with her character and interests as a singer, to run into these extravagances. All that is gained in variety, and much, much more is lost in dignity. We know how difficult it is to set limits to power or to teach moderation. But errors in these respects are never committed with impunity, and Madame Catalani's truest friends and most just admirers are those who would counsel her to adhere to her own path of greatness, without deviating into any other track, either as regards performance or management.

Such talent as Mr. Braham and Miss Stephens possess always carries its attraction. Miss Goodall was much applauded, and also Mr. Phillips, but amongst the vocalists Mrs. Salmon, who had never sung before at Newcastle, was highly considered, and perhaps more than any other singer—this lady and Mr. Lindley were the most general objects of regard and estimation. Upon

the whole the performance was certainly very respectable, and entails infinite credit upon the conductor, Sir George Smart, who overcame the difficulties that increased around him with the energy and ability which are his characteristic qualities.

We are now to speak of the pecuniary effects, and as festivals are becoming the constant means of aiding charitable institutions of the most useful nature, the subject is proportionally important. We are so convinced of the impropriety of contracts which divide the receipts, both in principle and practice, that we shall omit no opportunity to impress the results—for one fact will go further than an hundred arguments to convince those who take the direction in such cases. We shall now merely present results, and we shall close our article by some observations upon the nature, tendency, and consequences of the employment of music to these public purposes.

It has been already stated that Madame Catalani was to pay the entire expences and take the entire receipts, giving over to the Committee, for the use of the several charities, one-fifth.

In consequence of some alterations made in the buildings in the church at Newcastle, on the representation of the Committee, the receipts from the ball and the profits on the sale of the books were delivered over to Madame Catalani as a compensation. Thus then stands the account :—

Tickets sold for the Church and Theatre at the Musical Festival, held at Newcastle on the 5th, 6th, 7th, and 8th October, 1824.

CHURCH.		£.	s.
514 Sets for the Morning Performances, at 30s. per set	.....	771	0
910 Single Tickets (1st Morning, 6th October)	.....	} 1329	0
360 ————— (2d ditto 7th October)	.....		
945 ————— (3d ditto 8th October)	.....		
2215 Single Tickets.		2100	0

THEATRE—Boxes and Pit.			
1st Night, 329 Places secured	.....	£246	15s.
195 Tickets, at 12s.	.....	117	0
	.....	} 363 15	
	524		
2d ditto 328 Places, at 15s.	.....	£246	0
260 Tickets, at 12s.	.....	158	0
	.....	} 402 0	
	588		

	£.	s.
3d Night, 339 Places, at 15s. ....	£254	5
289 Tickets, at 12s. ....	173	8
	}	
	427	13
<hr/>		
628		1193 8
Cash at door three nights .....		3 0
1832 Gallery Tickets .....		549 12
	<hr/>	
Theatre .....		1746 0
Church .....		2100 0
	<hr/>	
Total .....		3846 0
One-fifth deducted for the charity ...		769 4
	<hr/>	
		3076 16
Ball, 654, at 10s. ....	£327	
Books about .....	86	
	}	
	413	0
	<hr/>	
		3489 16
Total Bills in Newcastle, including theatre, about	£600	
Estimated expences of ball .....	50	
	}	
	650	0
	<hr/>	
		£2839 16
	<hr/>	

We are pretty accurately informed as to the payments made to the band, and we compute the entire expence at between £1800 and £1900—so that Madame Catalani obtained about £1000 for her services, and the charities the sum named £769. 4s.

### EDINBURGH,

Oct. 25, 26, 27, 28, 29, and 30, 1824.

A festival in the capital of a country so distinguished for its literature, science, and taste as Scotland is an incident of no trifling consideration to art and its professors. Music generally, both privately and publicly, has of late years been an object of more consideration at Edinburgh than heretofore, and the predilection for their national style, which has always distinguished the Scottish nation, is now enlarging into a love of the art in all its branches. The patronage under which this meeting was held must be considered of the highest kind. The distinguished personages who lent their powerful support were divided into three classes—patrons, stewards, and directors, and the following is the list :

PATRONS.

The Most Noble  
 The Marquis of Queensberry  
 Tweeddale  
 Lothian  
 Huntly  
 Rt. Hon. Earl of Morton  
 Moray  
 Kinnoul  
 Elgin & Kincardine  
 Wemyss and March  
 Leven and Melville  
 Rosebery  
 Fife  
 Rt. Hon. Visct. Arbuthnot  
 Duncan  
 Melville  
 Rt. Hon. Lord Belhaven & Stenton  
 Rollo  
 Grey  
 Macdonald  
 Robert Ker

Right Hon. Lord Provost  
 Lord Advocate  
 Lord Chief Baron  
 Lord Justice Clerk  
 Ld. Chief Commissioner  
 William Dundas, M. P.  
 Sir John Sinclair, Bart.  
 Sir John Hope, Bart.  
 Sir Alexander Don, Bart.  
 Sir Patrick Murray, Bart.  
 Sir George Smart Mackenzie, Bart.  
 Sir David Moncrieff, Bart.  
 Sir James Hall, Bart.  
 Sir David Hunter Blair, Bart.  
 Sir Walter Scott, Bart.  
 Rear-Admiral Sir J. P. Beresford,  
 K. C. B. M. P.  
 Major-Gen. Sir T. Bradford, K. C. B.  
 The Dean of Faculty of Advocates  
 The Sheriff of the county of Edinburgh

STEWARDS.

Right Hon. Lord Grey  
 Right Hon. Sir George Warrender,  
 Bart, M. P.  
 Sir Alexander Muir Mackenzie, Bart.  
 The Hon. Baron Clerk Rattray  
 Sir William Forbes, Bart.  
 Sir John Hay, Bart.  
 Sir Michael Shaw Stewart, Bart.  
 The Very Reverend Principal Baird

The Honourable General Duff  
 William Inglis, Esq.  
 George Robertson Scott, Esq.  
 Solicitor-General Hope  
 Lieutenant-Gen. Leslie Cumming  
 Robert Dundas, Esq.  
 Alexander Irving, Esq.  
 George Douglas, Esq.

DIRECTORS.

Sir George Clerk, Bart. M. P.  
 Sir William Arbuthnot, Bart.  
 John Cay, Esq.  
 J. G. Dalzell, Esq.  
 Dr. Duncan, junior  
 John Hay Forbes, Esq.  
 Gilbert Innes, Esq.

Henry Jardine, Esq.  
 John Russel, Esq.  
 Reverend R. Shammon  
 James Skene, Esq.  
 George Thomson, Esq.  
 Dr. George Wood.

Archibald W. Goldie, Esq. *Secretary*.—Walter Jollie, Esq. *Treasurer*.

The principal singers first selected were, according to the sub-joined list, but the relaxation of the throat which precluded Mr. Sapio's appearance at Norwich and at Newcastle still continued, and prevented his assisting at Edinburgh, where however he had previously earned no little fame on his debut in the character of

the Seraskier, at the theatre in the spring.\* Mr. Braham was therefore invited from Glasgow, and he sustained the parts allotted to Mr. Sapiro.

The selections at Edinburgh differed in some material particulars from those of the late festivals. On the first evening an Italian recitative and air, written expressly for this occasion, was sung by Mr. Braham—Mr. Ferrari, the composer, being present, Sir George Smart, with a propriety and gentlemanly feeling worthy of eminent professors, ceded to him the conducting of his own piece, as he did also to Mr. Knapton a song on a subsequent evening. During the concerts Mr. Braham also sung a new song of his own, "*The winter is past,*" and an air from Der Freischutz, "*Good night,*" and Mozart's celebrated piano-forte song, "*Non temer.*" Madame De Begnis (for the first time) sung in English, taking the air "*On mighty pens,*" in the *Creation*, and "*Rejoice greatly,*" in the *Messiah*, both of which she executed admirably. She also gave the recitative and air from Cimarosa's *Il sacrificio d'Abramo*, ("*Che per pietà*") with extraordinary pathos. "*County Guy,*" a ballad, by Mr. P. Knapton, was sung by Miss Travis, Mr. Phillips revived an air of Shield's from the *Poor Soldier*, "*The spring with smiling face is seen.*" Beethoven's "*Mount of Olives,*" and a fine motett of Mozart's, "*Holy, holy, holy, Lord God of heaven and earth,*" were parts of the last morning's sacred selection. Thus novelty was added to excellence.

\* We are happy to find that Mr. Sapiro has since perfectly recovered, and has appeared as the *Seraskier*, in *The Siege of Belgrade*, and as *Orlando*, in *The Cabinet*, at Drury-lane Theatre. Mr. Sapiro's talents—his voice, his manner of singing, both as respects power, expression, ornament, and execution, are eminently dramatic, and fit him peculiarly for the stage. That the public entertain the same opinion has now been proved by the success which has attended his first efforts. In *The Cabinet* he was encored twice, that is to say, he was called upon to sing the *Polacca* thrice on one evening. His person, strong features, lively animal spirits, and gentlemanly easy demeanour, are also greatly in his favour as an actor. Hitherto it has been urged, as one of the reasons against the formation of a legitimate English opera, that "our actors cannot sing and our singers cannot act." We hope it is given to Mr. Sapiro to redeem our theatre in some measure from this sarcasm. Miss Stephens and Miss Paton are doing their part. But there is another point in which Mr. Sapiro may essentially serve the interests of his art. He may assist in bringing back dramatic singing to a greater degree of purity—for there is no vocalist who sings with so much expression, employing so little extravagance, as himself.

The solid parts of the structure, Handel and Haydn for the morning—English glees and songs, with Italian songs, duets, and concerted pieces in the customary proportion, and, including the general favorites, were the same as usual. Signor and Madame De Begnis certainly bore away the palm—a fact which proves how far animated melody, archness of expression, and brilliancy of execution will go, amongst general audiences, for these are the characteristics of the modern Italian school of writing and of modern Italian manner. Madame Ronzi De Begnis is however a true artist, and is exceedingly captivating in person, deportment, and in all the attributes of style, majesty excepted. The same applause follows them every where.

The festival gave universal satisfaction, and we have not only the concurrent testimony of private observers, but that of the Edinburgh journals, to the fact. With respect to the latter, we must say we have very rarely indeed seen such judicious, such minute, and all-pervading criticisms as those which appeared in the several newspapers. We regret to find that the receipts were very little above the expenditure—so that the charities could not derive the benefit it was hoped they might have enjoyed.

	£.	s.	d.
The receipts were .....	4940	4	10
The Expences .....	4397	18	11
Surplus .....	542	5	11

By the following comparative view of the receipts and expenditure at this and the two former festivals, there appears a progressive decrease in the receipts and a progressive increase in the expences, the latter we believe arising almost solely from the very high demands made by some of the principal singers and by the numbers engaged. Considered relatively to other festivals, that of Edinburgh stands in the very foremost rank, both in respect to selection and to performance.

	1815.	1819.	1824.
	£. s. d.	£. s. d.	£. s. d.
Receipts .....	5492 7 6	5256 17 1	4940 4 10
Expences .....	3910 14 2	4004 7 0	4397 18 11
Free proceeds .....	1581 13 4	1252 10 1	542 5 11
The number of tickets sold	9011.	8720.	7916.



The Parliament-house would have contained 1700 persons and the theatre 1300. The tickets received at the doors were as under :

Monday evening .....	912
Tuesday morning, <i>the Creation, &amp;c.</i> .....	1480
Wednesday evening .....	1285
Thursday morning, <i>the Messiah</i> .....	1459
Friday evening .....	1283
Saturday morning, <i>Mount of Olives</i> .....	1365
	<hr/>
	7784
Tickets not used .....	132
	<hr/>
Total of tickets .....	7916
	<hr/>

The number of tickets sold for the ball was .... 844.

We have thus brought to a conclusion the notices of a series of such meetings as never before took place in so short a period. They afford most remarkable proofs of the progress of the country in wealth, of the diffusion of the love of art, of its powers and of its beneficial application, not only to the purposes of charity, but also to the increase of the general prosperity of the districts where these great assemblages have been held, by augmenting the activity of the circulation of money. Upon these themes however enough has been said. The conviction of the utility of music thus applied is apparent by the frequency of its employment to public ends. But there are other circumstances attending these festivals, and which are most momentous to their continuance, to which it is necessary to turn the regard of all those who are interested in promoting them.

In certain places these celebrations may now be said to have taken permanent root. Birmingham, York, and Norwich, will probably fix alternate years, like Hereford, Gloucester, and Worcester. The Welch societies will have their Eistedvods. At Edinburgh, Liverpool, Bath, Cambridge, Salisbury, Derby, and Newcastle, with some other places, there will probably be occasional meetings, and it is not less likely that counties which have not yet had recourse to the assistance of music to raise the funds of their charitable institutions, upon such proof of the advantages, will be desirous of partaking similar benefits. We may, therefore, unless some check be experienced, look upon four or more festivals annually as nearly certain. In all such gratifications

however there must be a progression—there must be novelty and variety, or satiety will very soon supervene. This is the law, not of art but of nature. Up to this point of time, festivals, particularly those most celebrated, have been materially assisted by the influx of persons from a distance. At Birmingham, York, and Norwich, this has been especially observed, and the same thing will to a certain degree happen in those places where super-*eminent* displays can be made. But as these meetings become more common, their visitors will be confined chiefly to the inhabitants of the particular locality, inasmuch as they will not only be satisfied with the intrinsic excellence which is to be found at every one of these meetings, but each will become larger and better by time and practice.—There will arise a sort of *esprit du corps*, by which every one will be stimulated to support his own place, and a prudent economy will recommend the same policy. It is therefore a matter of doubt, whether the festivals will continue to be as productive as heretofore.

One of the main foundations upon which they have been placed is the sum which is thus raised for charitable institutions. In most cases this motive has been found one of the strongest sources of patronage and attraction. This has drawn into the same circle the nobleman and the prudential trader, the man retired from the world and the dissenter, whose opinions forbid his presence at places of mere amusement. These several classes, whom it is exceedingly difficult, not to say impossible, to allure by any other motive, have all obeyed the call of benevolence, and if we accurately investigate the receipts, we shall find them in no slight amount dependant upon such assistance.

Nor have opponents been wanting to this mode of levying contributions. Powerful men, and those who are influenced by the expenditure which the sojourn of themselves and retinue in towns entails upon persons of rank, have objected, that although the institutions are eventually benefited, it is done by a great previous outlay in the charges to strangers—to the musicians, who carry away so vast a portion of the receipts; and the sole argument of sufficient force to oppose to this objection has been, that it is only by such a means that the multitude of small sums which individuals pay for their personal enjoyment, could be collected—and that these sums more than meet the charges, while the honour

and the benefit to the district, the advancement of art, and the diffusion of happiness, are all potent reasons for the patronage of the elevated classes.

But whoever will consider these objections, together with the possible effects of repetition, will hardly fail to perceive that the danger of success will increase in proportion to the frequency of the experiment. And hence it becomes immensely important to the public, to the institutions, and to the musical professors, that these obstacles should be duly weighed, and met by appropriate preventions.

When we take into view the enormous expences of these meetings, it is from this quarter that our apprehensions arise. In a county so opulent as York, in a district so populous as Birmingham, there is no ground for fear; but in most other places, it is obvious that the balance trembles, and sometimes, even in this early stage of the excitement, has turned to the side of loss. A band, numerous and complete, cannot be assembled, we speak only of the engagement of professors, for much less than £2000. We include of course adequate numbers and a sufficient chorus. Of this sum ONE HALF at the least is expended in the engagement of from six to nine principal singers, who in the present state of the art, are now demanded. When it is understood that the salaries of these few persons more than equals the whole sum paid to from two to three hundred instrumentalists and chorusers, the extravagance of such demands must appear in so strong a light as to prove imperatively that they ought to be reduced. We would be the last persons to advocate the reduction of the just rewards of talent; but we cannot be silent while we observe these demands gradually undermining the stability of the profession in general. They have already nearly wrought the ruin of public music in London, and may in time work its destruction in the provinces. The enormous cost of concerts commonly deters professors from taking the risk, and we would have the principal vocalists reflect upon the danger they incur. We know that so long as employment is to be obtained, upon his own terms, no individual will listen to the proposal of diminution. But they stand in the peril of the competition which such profits must create, in the peril of breaking up the sources of their income, by the impossibility the public will find of meeting the demand, and lastly,

in the peril of the encouragement which persons of lead in the country will think it right to give to rising ability,\* with the distinct view of abating those pretensions which are now acting so injuriously to the interests of the art and of the profession at large. It will not be difficult under the near approximation of talent at present in this country. The frequency of concerts will favour the design—for it is unquestionably true that nearly all, if not all, the difference between some of the singers who now stand in the second rank, and those who occupy the first, has arisen from the exercise which their most constant engagements have given to the faculties and attainments of the latter. Considering the frequency of concerts, and the remote distance of the places where they are held, it will soon become impossible for so small a number to usurp the whole. Aspirants will rise up—they will be perfected by the same means that their predecessors have been advanced, and thus we are persuaded the competition will be indefinitely augmented. The superior education of the present day will add to the number of singers, and though the endowments which lead to pre-eminent greatness are rare, yet demand and encouragement will be sure to bring them forth. To these facts and arguments we earnestly call the attention of those who direct the music of the country—of those who are interested in the art, and of singers who now occupy the principal places. By justice and moderation art may now be universally diffused. By a contrary conduct, there is but too much reason to believe its march may be fatally impeded.

As another means of assisting the progress of these festivals, we again earnestly recommend to the country the propriety—the necessity of giving a greater share of direct and positive encouragement to the composer. When we perceive how narrow, comparatively with the accumulation of ages, the selection has become, and how greatly the demand is multiplied, it surely behoves us to hold out some effectual stimulus to genius. We are aware it will be said, and truly said, that the selection is narrow, because nothing can be found in the vast stores of composition that can bear compa-

\* We speak advisedly. *We know* such to be the determination of more than one person of high rank in society and of considerable authority in musical circles.

rison with the long established favourites so continually performed. We shall be told that the world might as well seek to raise up another Homer as another Handel. While we acknowledge these truths, we are not however less convinced that if the present desire for the propagation of the love of art, and for grand displays of its powers, can be made permanent, it can only be done by abating the cost, and by encouraging the production of music; while at the same time living talent will be excited and nourished amongst us.

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ON THE PRESENT STATE OF CHURCH MUSIC  
IN ENGLAND.

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TO THE EDITOR.

SIR,

**T**HE state of Church Music among us at present is most lamentable. As was asserted in your last, the throne of music was wont to be in the house of God, but now, alas ! how fallen ! We may write upon it, Ichabod ; the glory is departed. While a writer here, and a lecturer there, are descanting upon this sad perversion of our most holy things, it shall be my task to follow up the inquiry whence does it originate : what has caused ecclesiastical music to fall into decay, even in its regular performance ? and to what may be attributed that lack of encouragement to church musicians which has well nigh extinguished the exercise of the art of sacred composition, save where some hapless mortal more anxious for the honour of the sanctuary than solicitous for his own temporal prosperity, devotes himself to the study of this most neglected branch of science, at the certain risk of continual poverty, unless he should happen to be endowed with the “good things of this life,” from some other source ? Where are the sacred odes now a days addressed “to the chief musician” of the house of God ? And in our “schools of the prophets” which are, or profess to be, or ought to be, the promoters of sacred song, how are the statutes enforced which require a knowledge of music in all those who shall take upon them the office of ministering in the sanctuary ? What rewards are held out, what honours are conferred on those who labour in the untilled field ? True, the degrees of bachelor and of doctor in music are still known, at least in name ; but how rarely are they sought and obtained ! and why ? Is it that our church musicians are too poor to raise the necessary funds to defray the expences, which perhaps amount to as much as most of them get in the service of the altar, perhaps even for years ? And do not our *seculars* find so much encouragement in another direction as to render them indifferent to this honourable

testimonial of talent? and does not this circumstance account for the low estimation in which musical degrees are now by *worldly* musicians notoriously held?

A writer in your last Number (XXIII) has very ably handled one part of this subject, and shown one cause why the encouragement of church musicians, especially in cathedrals, has diminished, whilst that of others has been uniformly augmenting, in the altered value of money, since the time when their salaries were fixed. And this may be shewn to be the grand foundation of the evil—not only in cathedrals, but also in parish churches. In *most* of the former it is evident, that the sums allotted to the singers and the organist were, in former times, sufficient to support a man in honourable independence of any other pursuit. But these have continued at the same nominal sum for ages, aye for centuries, with the exception of here and there a paltry addition, by no means equivalent to the depreciation. And now, even with these dribbling additions, what does the remuneration amount to? Suppose a man with a good voice, (itself the prime requisite of a singer, and in any other place a very marketable commodity,) to have studied music from his youth up, in order to qualify himself to assist in divine service, and let him obtain a situation in such a cathedral, and receive thirty, or grant it so much as even forty pounds per annum, for which he is expected (if he discharge his duty properly) to attend twice a day throughout the year, besides rehearsals. I put it to any reasonable Christian, whether this would be considered in any other profession an adequate remuneration for “work performed?” Would any lawyer or physician dare attendance at this rate, unless perchance it was some scrubby pottifogger or quack, who had no other chance of exercising his vocation? I calculate that the *average* pay of a cathedral singer (excepting always two or three cathedrals where the musician’s funds are distinct from those of the Dean and Chapter) is less than *one shilling* for each performance. Will posterity believe that this noble recompense was awarded those whose occupation it was to sing the praises of the “only living and true God,” at the same time and in the same country, when and where a theatrical singer has been known to receive *fifty pounds* a night. Good and gracious Father! suffer not such an abomination much longer to continue! It may be said that the pay is

fully equivalent to the performance. Sorely grieved am I to grant that in many instances it is so. What then? What performer of talent, unless "the zeal of the Lord's house" have fairly "eaten him up," would devote himself to such certain destruction? Is not this "mocking God" with a vengeance? Oh! my country!

Let it not be supposed that I mean to place the present race of cathedral singers, as a body, on a level with the learned professions, although I have made a comparison between their respective receipts. But I think no man can doubt that they *ought* to be as respectable as any of them—and how are they to become so? Should the restoration proceed from those in whose hands the power is deposited, the answer is easy. Let but the chapters resolve upon every vacancy to elect none but men of talent, and if possible, men of piety (I do not mean canting fellows who can give you their "experience" by the hour); and let them also resolve to fix the salary at the same proportion to their own, at which it was originally settled, we should soon be sensible of the improvement. "The ways of Zion" would no longer "mourn," nor "all her people sigh and hang down their heads to the ground." Our temples would once more resound with joyful hallelujahs to him, for whose service they were consecrated; and the ascription of "blessing and honour, glory and power," would once more, to those who should daily witness it, prove a delightful anticipation of the employment of the celestial choir.

But as it is, what wonder that our cathedrals are desolate? what wonder that our canons and our prebendaries, and our singing men and singing boys, out-number their congregation? what wonder that the service is slovenly performed? what wonder that the singers are frequently taken from the lowest order of society? what wonder that they unite some handicraft business with their profession, in order to eke out a scanty subsistence? what wonder that sacred composition has almost sunk into desuetude? what wonder that our secular musicians consider it a disgrace to be attached to the service of the church? what wonder that our enemies assert that music is now to be heard only in the theatre? Better far to shut the doors, sell the organs for old metal and fire wood, and turn the surplices into some more useful apparel, than



thus to disgrace the science and bring its professors into utter contempt.

If nothing should be done in this matter by those in whom the authority is vested, possibly a plan may be proposed, through the medium of your useful pages, whereby this much to be desired restoration may be brought about. Deans and Chapters I am aware, are powerful bodies to contend with, but I am at the same time convinced that they are individually men of such honour and integrity that no coercive measure will be necessary. Let them but once be led to give the subject a serious consideration, which perchance in the multitude of their avocations they have never yet done, and their sense of justice, and their love of propriety, and their regard for the interests of science, and their zeal for religion itself, will all conspire to induce an instant restitution of what we cannot but consider as musical rights.

But let us turn for a moment to the consideration of parochial music, which is, if possible, at a lower ebb than that of our cathedrals. The subject is evidently one of increasing interest, hence the deluge of psalm and hymn tunes with which you reviewers must be continually tormented. But it is not the publication of psalm tunes, *even if they were good*, which can effect any material improvement. What we want is a *sound musician* at the head of each parish choir—and in that case a very efficient choir may be mustered from almost every parish as volunteers, fully equal to the performance of a very effective or even scientific service. It is said, I know, by those who wish to maintain the ascendancy of cathedrals, by restraining the progress of parish churches, that services and anthems, and even chaunts, are out of place in a parish church; and the only semblance of a reason that can be assigned is, that they have not been *usual*. The reply, if such an objection deserve a reply, is simply that a custom is not to be maintained, merely because it *is* or *has been* a custom, but because it is a *good* custom, which cannot be maintained in the case in point. Authority we have none positively on either side. But the title of the book of Common Prayer, and the indiscriminate directions of the rubric, seem to run against the opponents. Had it read “the psalms of David, pointed as they are to be sung in cathedrals and said in other churches,” certainly their maxim would hold, but it reads otherwise—“pointed as they are to be

sung or said in churches," evidently leaving, as in other instances, *singing* or *saying* discretionary. Now, in our day, he certainly acts wisely and discreetly who renders the service of the church attractive. But of this enough, or I should soon get into a theological discussion, which of all others I would wish to avoid.

A musician placed at the head of a choir, whether as organist or *maestro di capella*, should be a scientific man, well read in that particular style of music which he undertakes to conduct, and if not a practical composer, at least sufficiently skilled in counterpoint to correct the errors which are occasionally to be found in all copies of music, but most commonly in MSS. and all this perfectly independent of any moral or religious qualifications. He must be diligent "in season and out of season"—he must rebuke, instruct, exhort, and in a word, be the musical head of his parish. Now such a man must be a *respectable* man. See—are there such in the great majority of our churches? And why not? Because the "beggarly salary" (I borrow the expression, Mr. Editor,) would in many instances scarcely pay a journeyman blacksmith for his time. Where is the matter of surprise then that illiterate and inexperienced organists and conductors abound, or that the ears of such as have acquired a correct taste should be tortured every week with the insipid performance of music not at all adapted to the service into which it is pressed? Than this, the old style of psalmody without an organ, with two or three, or half a score lusty fellows roaring out the strains of Sternhold and Hopkins, were far more appropriate, much as it was exclaimed against by Dr. Vincent, Dr. Brown, and other respectable writers, towards the close of the last century.

Doubtless it will be, as it has been, maintained that the organist of a parish church receives a full compensation for his services, great as they may be, not in his salary, but in the opportunity which the mere holding such a situation affords him of *forming connexions*. This I know to be the common impression, and therefore shall endeavour to manifest its absurdity and the dangerous consequences to which it leads. I shall not touch upon the injustice of thus foisting upon the heads of families an expence which should be defrayed by a common fund, but shall proceed to show, that whatever influence a parochial organship may have carried fifty years ago, through the revolution in musical taste, it

exercises none such now—and if by possibility it should, that this circumstance would operate most decidedly to the depreciation and eventual destruction of church music.

I need not take up time in attempting to prove that the piano forte is the most popular instrument, and that the style of music to which it leads is totally distinct from that of the organ—and that the manner of performance upon the one and upon the other is so very different, as to make it exceedingly rare for an individual to *excel* upon them both. Perhaps six such individuals are not to be found in Europe. In the age of *harpsichords*, the disparity was not so considerable—indeed the harpsichord is still recommended as practice for the organ. Now what is the consequence of the invention and perfection and universal introduction of the piano forte, aided by the improvement and free use of wind instruments, particularly flutes? a new and light and (grant it) more elegant style of music has taken place, of the old and grave and majestic. I hope to see some day in your pages a good history of the progress and effects of the piano forte, in which this subject can be followed up, when it will appear that the piano forte is the greatest enemy church music has ever had, saving and excepting always the Puritans. For suppose a respectable musician to hold the place of parish organist at a “beggarly salary,” but with an opening for considerable teaching. In the first place the prejudice will be against him if he happen to be a good organist, that he cannot be a capital pianist, and consequently not an excellent teacher—and if he be not a good organist, assuredly he is not fit for the situation. But supposing this difficulty got rid of, what is he expected to teach? A’s country dances, waltzes, and quadrilles—B.’s sonatas and fantasias—C.’s airs and variations, and all other such sort of things. Now I ask, is this a proper school for church music? Can a man whose week is occupied with such trash, and whose imagination must be overcharged with trivial ideas, and whose fingers must be ever prone to run into piano forte scamperings, be reasonably expected or required to sit down to the organ on Sunday, with those dignified and serious emotions, those grave and appropriate conceptions, and that decent solemnity of style, which ought to be possessed by all whose office it is, to lead the devotional aspirations of a Christian congregation? I trow, not. And suppose a man to devote himself to

the study and profession of church music exclusively, unless he hold more appointments than one, and those too of the most lucrative in the kingdom, he may look for a subsistence, but he will find none. Hence the pluralities complained of, which none can more bitterly lament than many of the individuals retaining them. That the existence of these pluralities tends to the still farther depression of the character of church musicians is sufficiently obvious. Much must inevitably be left to be done by deputies with inferior talents, and yet more "beggarly" stipends. Hence also it is that so frequently amateurs, who are not dependent upon their musical talents for bread, and who happen to take up the study of church music, attain a chaster and more dignified style than those whose subsistence is intimately connected, and as it were identified with "tweedle dum and tweedle dee," and not uncommonly discharge themselves the duties of an office which they find a difficulty in obtaining a professor qualified to fill.

It remains now to show how the depreciation in the value of money has operated with regard to parochial organships. Not many years ago, organs in parish churches, were, especially in the country, much more rare than they are at present. In connexion with those of the most ancient standing, the salary of the organist will be found to have approached much nearer to a decent competency than those of more recent appointment. It is true that in some instances, where the situation of the church has precluded the possibility of the addition of much teaching business, the salary has been proportionably higher; and in some very recent cases, in connexion with the new churches in the neighbourhood of London, much more liberal stipends have been assigned to the organists. From the latter a faint glimmering of hope arises. But in by far the greater number of ancient appointments, the salary has remained at its original nominal sum, excepting perhaps in a few instances, very slight additions. And when other instruments have been built, and other organists elected, it was natural for those concerned to inquire of their neighbours how much they paid, and to fix the new salary at or near the same sum; so that the change of value has not only affected the old but the new appointments, which, unless the public attention be effectually turned to the subject, are likely to remain *in statu quo* "from generation to generation."

I trust, therefore, that your correspondents will not let the question drop, but continually agitate it, until the dormant liberality of Englishmen towards what they profess to approve, be roused, and the musical officers of the establishment generally put upon such a footing that they be no longer under the necessity of prostituting their talents and debasing their taste, by the vile admixture of a secular with a sacred employment.

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## SONGS OF TRADES OR SONGS FOR THE PEOPLE.

[Continued from Page 306.]

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### TO THE EDITOR.

SIR,

**T**HE most delightful songs of this nature would naturally be found among a people whose climate and whose labours alike inspire a general hilarity; and the vineyards of France have produced a class of songs of excessive gaiety and freedom, called "*Chansons de Vendange*;" a most interesting account of these songs may be found in Le Grand's "*Histoire de la Vie privée des Français*." The men and women, each with a basket on their arm, assemble at the foot of the hill; there stopping, they arrange themselves in a circle. The chief of this band tunes up a joyous song, whose burthen is chorussed; then they ascend, and dispersed in the vineyard they work without interrupting their tasks, while new couplets often resound from some of the vine-dressers; sometimes intermixed with a sudden jest at a traveller. In the evening, their supper scarcely over, their joy recommences; they dance in a circle, and sing some of those songs of free gaiety which the moment excuses, known by the name of vineyard songs. The gaiety becomes general, masters, guests, friends, servants, all dance together, and in this manner a day of labour terminates, which one might mistake for a day of diversion. It is what I have witnessed in Champagne, in a land of vines, far different from the

country where the labours of the harvest form so painful a contrast.

The same interesting antiquary laments the extinction of those songs which formerly kept alive the gaiety of the domestic circle, whose burthens, were always sung in chorus. "Our fathers," he says, "had a custom to amuse themselves at the dessert of a feast by a joyous song of this nature. Each in his turn sung—all chorussed." He acknowledges that this ancient gaiety was sometimes gross and noisy, but he earnestly prefers it to the tame decency of our times—these smiling, not laughing days of Lord Chesterfield.

"On ne rit plus, on sourit aujourd'hui,  
Et nos plaisirs sont voisins de l'ennui."

"Few men of letters," continues our feeling antiquary, "have not read the collections which have been made of these charming *Chansonnettes*, to which French poetry owes a great share of its fame among foreigners. These treasures of wit and gaiety, which for such a length of time have been in the mouths of all Frenchmen, now forgotten, are destined to be buried in the dust of our libraries. These are the old French *Vaudevilles*,\* formerly sung at meals by the company. The celebrated Count de Grammont is mentioned by Hamilton as being

"Agreable et vif en propos  
Celebre diseur de bon mots  
*Recueil vivant d'antiques Vaudevilles.*"

It is well known how the attempt ended of James I.† and his

\* France is indebted for Vaudevilles to Oliver Basselin, of Vire, who lived in the beginning of the 13th century. He was a fuller, and lived in the vauz or valleys below Vire, where he and his workmen used to sing songs of his composition as they spread out their cloth along the banks of the river. Some of these songs being published, were called *Vaux-de-ville*, and afterwards *Vaudeville*.

† In the works of James I. (King of Scotland) is a ballad poem, entitled "Christis Kirk of the Green," which is considered to be the *first* poem of the ludicrous or burlesque kind in the island, and is highly descriptive of the manners of the 15th century. The King's design in this poem appears to be to induce his subjects to the practice of archery, which had fallen into disuse by their neglect of their bow, during his 19 years captivity in England. In the same little volume are two ballads by James V. of Scotland—"The Gaberlunzie Man," and "The Jolly Beggar;" both of these are the night adventures of James, who used frequently in his juvenile days to make excursions through the country in disguise.

unfortunate son, by the publication of their "Book of Sports," to preserve the national character from the gloom of fanatical Puritanism; among its unhappy effects, there was, however, one not a little ludicrous. The Puritans, offended by the gentlest forms of mirth, and every day becoming more sullen, were so shocked at the simple merriment of the people, that they contrived to parody these songs into spiritual ones;—and Shakspeare speaks of the Puritans of his day "singing psalms to hornpipes." As Puritans are the same in all times, the Methodists in our own repeated the foolery, and set their hymns to popular tunes and jigs, which one of them said were "too good for the devil;" they have sung hymns to the airs of "The Beds of sweet Roses," &c. And as there have been Puritans among other people as well as our own, the same occurrence took place both in Italy and France. In Italy the carnival songs were turned into pious hymns; the hymn *Jesu fammi morire*, is sung to the music of *Vaga bella e gentile—Crucifisso a capo chino*, to that of *Una donna d'amor fino*, one of the most indecent pieces in the *Canzoni a ballo*, and the hymn beginning

"Ecco'l Messia,

E la Madre Maria,"

was sung to the gay tune of Lorenzo de Medici,

"Ben venga Maggio,

E'l gonfalon selvaggio."

In the book already referred to of Athenæus, he also notices what we call slang or flash songs.\* He tells us, that there were poets who composed songs in the dialect of the mob; and who succeeded in this kind of poetry, adapted to their various characters. The French call such songs *Chansons à la Vade*, and have frequently composed them with a ludicrous effect, when the style of the *Poissards* is applied to the grave matters of state affairs, and conveys the popular feelings in the language of the populace.

\* Had this worthy philosopher lived in our days how would he have been surprised to have found the nobility and gentry, as well as the common people, delighted with songs of this kind, and to have witnessed their amazing popularity over almost every other species. Truly are we degraded in this respect. One may easily foretell what will be the opinion of the musical antiquaries some century or two hence, when posterity is called upon to judge of our taste by such things as "*Polly Hopkins*," "*Dusty Bob*," and a great variety of similar *elegancies*, which "men of fashion," and even grave senators, listen to and applaud.

This sort of satirical song is happily defined in a playful didactic poem on *La Vaudeville*,

“ Il est l'esprit de ceux qui n'en ont pas.”

Athenæus has preserved songs, sung by petitioners who went about on holidays to collect alms. A friend of mine, whose taste and learning equal his expansive benevolence, has discovered “The Crow song,” and “The Swallow song” in his researches, and has transfused their spirit in a happy version. I can only preserve a few of the striking ideas, and must satisfy myself to refer to the excellent little volume where they may be seen at length.\* The collectors for “The Crow” sung—

“ My worthy good masters a pittance bestow,  
Some oatmeal, or barley, or wheat for *the Crow* ;  
A loaf, or a penny, or e'en what you will—  
From the poor man a grain of his salt may suffice,  
For your Crow swallows all, and is not over-nice ;  
And the man who can now give his grain, and no more,  
May another day give from his plentiful store.—  
Come my lad to the door ; Plutus nods to our wish,  
And our sweet little mistress comes out with a dish ;  
She gives us her figs, and she gives us a smile—  
Heav'n send her a husband !  
And a boy to be danced on his granfather's knee ;  
And a girl like herself, all the joy of her mother.  
Who may one day present her with just such another,  
Thus we carry our Crow-song to door after door,  
Alternately chaunting, we ramble along,  
And we treat all who give, or give not—with a song.”

\* “ Collections relative to systematic relief of the poor at different periods, and in different countries,” 1815. This is perhaps the most curious work on the *history* of the poor of different nations extant in any country, so extensive are the genuine researches of the writer.

While on the subject of the “Songs of the People,” it would be unjust to those among our readers who feel at all interested in it, not to notice the curious and entertaining work of my friend, Mr. Richard Clark, to ascertain the date at which our national anthem, “God save the King,” was written; this, after much toil and research at the British Museum, the Records in the Tower, and other private depositories of learning, he has satisfactorily ascertained. Any extracts from this interesting volume would but lead me a greater length than I proposed in this article, I can therefore safely recommend the curious in musical literary matters, to peruse a book alike entertaining for its subject, anecdotes and patient research.



“Swallow-singing, or Chelcedonising, as the Greeks term it, was another method of collecting eleemosynary gifts, and which took place in the month Boedromion, or August :—

“The Swallow, the Swallow is here,  
 With his back so black, and his belly so white ;  
 He brings on the pride of the year,  
 With the gay months of love, and the days of delight.  
 Come bring out your good humming stuff—  
 Of the nice tit-bits let the Swallow partake ;  
 And a slice of the right Boedromian cake ;  
 So give and give quickly—  
 Or we'll pull down the door from its hinges ;  
 Or we'll steal young madam away—  
 But see ! we're a merry boys' party,  
 And the Swallow, the Swallow is here !”

“My friend observes, that these songs resemble those of our own ancient mummers, who to this day, in honour of Bishop Blaize, the saint of wool-combers, go about chaunting on the eves of their holidays. A custom long existed in this country\* to elect a Boy Bishop in almost every parish—the Montem at Eton still prevails—and there is a closer connection perhaps between the custom which produced the songs of “the Crow and the Swallow,” and our Northern mummeries, than may be at first suspected. The Pagan saturnalia, which the swallow song by its pleasant menaces resembles, were afterwards disguised in the forms adopted by the early Christians—and these are the remains of the Roman Catholic religion, in which the people were long indulged in their old taste for mockery and mummery. I must add, in connection with our main enquiry, that our own ancient

\* Another very curious custom of matchless absurdity was continued in this country down to so late a period as the reign of George I.—During Lent an ancient officer of the Crown, styled the *King's Cock Crower*, *crowed* the hour each night within the precincts of the palace. On the Ash Wednesday, after the accession of the House of Hanover, as the Prince of Wales (afterwards George II.) sat down to supper, this officer abruptly entered the apartment, and in a sound, resembling the shrill pipe of a cock, *crowed past ten o'clock!* The astonished Prince, at first conceiving it to be a premeditated insult, rose to resent the affront, but, upon the nature of the ceremony being explained to him, he was satisfied.—Since that period this silly custom has been discontinued.—(See *Clavis Camdani*—Article, Ash Wednesday.)

beggars had their songs, some of which are as old as the Elizabethan period, and many are fancifully characteristic of their habits and their feelings.

“Those who may wish to see specimens of these songs of the age of Elizabeth, I would refer to “Beloe’s Anecdotes of Literature and Scarce Books.”

Believe me, dear Sir, very truly your’s,

F. W. H.

London, October 23d, 1824.

## TO THE EDITOR.

SIR,

**I**N your last and most excellent Number (XXIII. p. 293) a modest professor, who signs himself J. C. has requested the “solution” of a “something,” “which appears to him to be very curious,” and which he says he has “asked of many of his learned friends, amongst whom was one of our greatest theorists, but has not yet obtained a satisfactory answer.”\*

I am sorry that he has propounded it in this way, as it must tend to throw an imputation of vanity on him who may attempt to solve it, or if not, at least occasion a doubt of the learning and greatness of those friends and theorists who have been already consulted. It may, after all, be a mere musical conundrum, thrown out in joke to exercise the wits of some of your lesser correspondents, (among whom I have the honour to enrol myself), and yet J. C. seems too serious to justify this supposition, and more than intimates that “speculations of this kind tend to advance the science,” and so forth. He even puts “the question” exclusively “to your learned correspondents.” Now, Mr. Editor, I am “convinced,” too sadly convinced, that I do not come within the prescribed limita-

\* We presume M. Fayolle will see, in this more detailed answer, the apology for our omitting his communication upon the same subject. T. S. R. has stretched the proposition beyond the meaning of J. C. and consequently his answer does not apply.—EDITOR.

tion—and yet, if you will allow me a little space, learned or unlearned, I will proceed to attempt “the desired demonstration”—and if it be not “strong as proofs of holy writ,” I trust you will bear in mind that it concerns only “trifles light as air.”

I presume it were needless to repeat the query, to which it will be very easy to turn.

Let it be granted (for prior to every demonstration something must be granted) that the arrangement of tones and semitones, in present use, whether upon paper or upon a keyed instrument, is an arbitrary, conventional act of musicians—and that the scales of C major and A minor\* are the only two which can be expressed upon the one or performed upon the other without the use of flat or sharp, and that these two keys are respectively the exclusive prototypes of all other major and minor scales.

Let it further be granted, (what none of your learned readers will deny,) that in order to effect a modulation from C major to its dominant, or fifth *above* (G), it is necessary to sharpen the fourth (F)—and that in order to effect a modulation to the subdominant, or fifth *below* (F), it is necessary to flatten the seventh (B), and that the same rule applies to similar modulations in all major keys whatsoever.

This is all I at present require, Only for conciseness and distinction sake, let the transition to the dominant by the sharp fourth be termed the *upward* modulation or remove, and that to the subdominant by the flat seventh, the *downward* modulation or remove.

It surely will scarcely be needful, although I employ the terms “upward and downward,” as indicative of the manner of these transitions, to inform any of your readers that, *harmonically considered*, the fifth above and fourth below are synonymous, and vice versa.

Thus we have assumed that the key of G, which is a fifth above C, has one sharp, and that the key of F, which is a fifth below C, has one flat. Now these keys are equidistant from C, viz. a perfect fifth, or by inversion a fourth. If we modulate upwards from

\* It would be entirely foreign to the subject of this letter to go into any particulars about the occasionally sharpened sixth, or generally sharp seventh of the minor mode. However essential these notes may be to the perfection of the scale, they will here be treated as *accidentals*, and the key will be supposed to be governed by the signature.

G, we arrive at D with two sharps, and if downwards from F, we arrive at B $\flat$  with two flats—and these keys are also equidistant from C, viz. two perfect fifths or a ninth, from which, if we subtract the octave, we have a major tone. Again, if we make three upward modulations, we arrive at A with three sharps, or downwards, at E $\flat$  with three flats—and these are also equidistant from C, viz. three perfect fifths or a thirteenth, from which the octave being deducted, we have a major sixth, or by inversion a minor third; and notwithstanding these deductions, they will still be equidistant from C, because if we take equal quantities from equal quantities, the remainders will be equal. At one more remove, upwards, we have E $\sharp$  with four sharps—downwards, A $\flat$  with four flats, and so of the rest.

Now in the instances above quoted, the keys of G and F, D and B $\flat$ , A and E $\flat$ , E $\sharp$  and A $\flat$ , require equal numbers of sharps and flats respectively, because being equally removed from the key of C, there must be an equal number of fourths sharpened, or of sevenths flattened, to complete their scales upon the model of that of C as before granted.

Your readers I trust will not imagine that I mean to insinuate that modulation can be properly conducted only in this old tram-road. We arrive at the same results by whatever route we may proceed, whether by the beaten path of our ancient musical classics, or by the æronautical flights of our modern *centipede-note-accumulators*.

To return to our subject. It is dry work, Mr. Editor, but God knows that I should not have troubled my head about it, had it not been for your last Number.

It is easy to apply the same process to the minor mode.—To modulate upwards from A, substitute sharpsixths for sharpfourths, and downwards, flat seconds for flat sevenths—and these sharps and flats will be found to be identical with those employed for similar removes from the key of C. This arises from the relation of the two scales, each to other, they ever being found at a respectful but invariable distance. Whatever demonstration therefore applies to the one, applies with equal force to the other.\*

\* It may be deemed fanciful, but I cannot help imagining a resemblance between the characteristics of the major and minor modes, and the attributes of

Now also it may be seen why the "curious analogy," or "strange coincidence," mentioned by J. C. emanates only from C for the major keys and A for the minor keys. For if C and A be respectively the prototypes of all the other keys, major and minor, and if all other keys be derived from them in a certain and regular order, both upwards and downwards, in the one case by the addition of sharps and in the other by the addition of flats, it will follow that no other keys can bear the same relation to the whole system which they do; and this is inferred as inevitably as that there cannot be two centres to one circle.

This it is true does not look much like a demonstration, neither indeed is a regular demonstration of it very practicable. It were easy to prove that no other keys *are* the centres of the respective systems to which they belong, but J. C. wishes for a demonstration "*why*" they are not, which would be about as easy to effect as it would be to demonstrate "*why*" the moon is not a rainbow. I think he must be by this time "*convinced*" that no other reason in the case in question can be given than that which has been assumed, viz. the universal consent of musicians.

Other proof indeed is rendered more difficult by the fact, that, *setting aside the disturbing powers of the sharps or flats at the signature of any key in either mode, the same "curious analogy" "emanates" from them all without exception.* It will only be necessary to subtract the value of the signature of the key with which we commence, from the signatures of the various keys lying at equal distances on each side of it. In this process, of course the subtraction of a sharp is equivalent to the addition of a flat, and the addition of a sharp is equivalent to the subtraction of a flat, they being opposite and counteracting characters. Care must likewise be taken that the distances be really equivalents, and that a chromatic be not measured with a diatonic interval.

Now let us take the key of F; with one flat. A diatonic semitone above, we find G $\flat$ , with six flats, from which, if we subtract

the male and female sexes. The major is remarkable for majestic dignity and strength, the minor for grace, beauty, and softness. Let J. C. if he will, pursue this "curious analogy." Why should not music have its genders as well as botany? It were only to be wished indeed that the initials of these progenitors of the keys had been A major and E minor, were it only for the sake of another "curious analogy," with the names of our first parents.

the value of the signature of F, there will remain *five flats*. A diatonic semitone below F we find E, with four sharps, from which if we subtract the same value as before, (by the rule above mentioned,) there will remain *five sharps*. If we proceed in like manner with any other key, we shall find the same result. Let us take the key of C\*, as being one of the most difficult to manage. If we proceed two removes upwards, we come upon D\*, which key will have nine sharps; \* if downwards, we find B with five sharps. Take from the former seven the value of the signature of C\*, there remain *two sharps*. Take the like quantity from the latter, there remain *two flats*.

I hope J. C. will not wish me to proceed any farther in this curious analogy, seeing he is at liberty to pursue it for his own private edification. For my part, I must confess I do not perceive a probability of any "great improvements" being made from *such* "small beginnings," for, with the single exception of their tendency to fix in the mind of a novice a knowledge of the relations of the different scales, I do not perceive any benefit which can be derived from them. If J. C. can point out a chance only of any such important result as he seems to have anticipated, I shall be happy to resume the subject; otherwise I can esteem it but a waste of time and paper.

I cannot, however, refrain from making an observation on the whole.

Any one who sets himself seriously to consider the present complex system of musical notation, easy as it may appear to those who have gradually mastered its difficulties, must, independently of all historical information, be convinced that its basis was laid in the infancy of musical science, at a period when the attainments of musicians bore no proportion to those of the professors of the present day. So many characters have been from time to time added, to keep pace with the improvements of different ages, that Guido himself, were he now to arise from his grave, would not recognize what is usually set down as his handy-work. And to say

\* Let not the ladies be alarmed at the mention of a key with nine sharps, it is purely theoretical; at least it does not occur in practice, except occasionally in a transient modulation, by such a composer as Sebastian Bach. What would they think of a key with eighty-four sharps? There is no end to the possible extravagances of our present absurd notation.

the truth, it has arrived at its acme. But it is, after all, essentially a *diatonic notation*, and as such exactly suited the state of music at the time of its invention, and for some subsequent centuries. But now our music is almost essentially *chromatic*; hence the *accidentals*, as they are called, with which every page of modern composition is more or less loaded, to the great delight of our scientific performers, and the no less chagrin of their more inexperienced brethren. Other than the universal consent of musicians, no reason on earth can be assigned why the key of C\* should be, either vocally or instrumentally, more difficult than that of C♯; neither is the one a whit more or less *natural* than the other. The world will not much longer agree to be tramelled with the arbitrary characters of a barbarous age, bearing no "analogy," "curious" or otherwise, with the things which they are employed to represent; but woe betide that mortal man who shall dare to attempt the reformation. He may be worshipped by his posterity, but he will be cursed by his cotemporaries.

And now, Mr. Editor, I am heartily glad to leave the subject; for I have, somehow or other, got a notion into my head, that the character of a *theorist* is at variance with that of a *practical musician*, and therefore I am by no means solicitous to obtain the former. True I have written a long letter, when I intended a short one, but even as it is, I have curbed my pen in many places where it had a tendency to travel farther, and to trace several other "curious analogies" which occurred to my mind; and I have so done because I dreaded depriving myself, as well as others, of the perusal of "something" more valuable; wherefore, if I may ask one more favour, it is that you will have the goodness to print this in smaller type than usual.

I am, Sir, most faithfully yours,

MINIMUS.

Bristol, November 13th, 1824.

## ON THE RISE AND PROGRESS OF THE VIOLONCELLO.

[Continued from Page 363.]

**B**ERGER JEAN FREDERIC was the elder brother of the violin player, and they were considered as very finished performers. They lived at Leipsic in 1756, and rendered infinite service to the amateurs of that city. During 30 years they resided together at Berlin in a similar way to the Bezzozzi at Turin. They were esteemed for their gentleness and amiable dispositions. They received most kindly and gave assistance to all young musicians who visited Leipsic with the view of perfecting themselves in their studies. They lived together until the year 1786, when the death of the violoncellist destroyed that union which had so long rendered them happy. In 1792 the violin performer was still living, and was the ornament of the concerts in Leipsic, where he gave great satisfaction in the performance of his solos.

Zytka Joseph was musician of the chamber and violoncellist at the Chapel Royal of Berlin. He was a native of Bohemia, and was a performer in the Chapel of Dresden. In 1764 he returned to Berlin with his son, also a violoncello player, who was born while his father resided at Dresden: the younger Zytka was also a member of the Chapel at Berlin.

Crosdill — was born in London, in 1755. He is one of the most distinguished performers on the violoncello existing. In 1782 he was appointed chamber musician to her late Majesty, Queen Charlotte, and afterwards gave his present Majesty, George the Fourth, instructions on the violoncello. Mr. Crosdill was principal violoncellist at the Concerts of Antient Music at their first establishment, and is an honorary member of the Royal Academy of Music. In 1794 he married a lady, possessing a handsome fortune, and retired from a profession to which he was so great an ornament. Mr. Crosdill is still living, and holds the situation of principal violoncello in the King's band. At the coronation of his present Majesty in 1822, Mr. Crosdill performed, having Mr. Lindley as his principal second. This eminent musician's play-



ing is distinguished by a grandeur of tone totally different from any other living violoncellist.

Schrœdel Frederick was born at Bullenstedt, in 1757. The Prince of Anhalt Reinberg sent him to Quedlinbourg to perfect himself under the celebrated Rose, who, besides being an excellent organist, was the finest performer on the violoncello of his day. Schrœdel was received by Rose into his chapel, and, after remaining a sufficient time, became principal violoncello of the chamber to his patron, the Prince of Anhalt Reinberg. Schrœdel was admired for his precision and delicacy, and was allowed to exceed Mara, one of the finest performers of that period.

Qumsteeg Jean Rodolphe was born at Gausingen, in 1760, in the county of Lareffenbourg. His first instructor was Poli, master of the Chapel of the Duke, but he acquired the far greater part of his knowledge from the works of Matheson, Marpurg, and D'Alembert. He became one of the members of the Chapel of the Duke of Wirtemberg. His compositions for the violoncello ranked very high, and his chants were distinguished for the dignity of their expression. He left behind him several works in manuscript.

Chretien M. was of the Chapel of the King at Versailles, and played with great facility the most difficult sonatas for the violin upon the violoncello. His tone was most beautiful, but he did not give sufficient attention to expression. In 1760 he published in Italy "*Les precautions utiles.*" He did not devote himself entirely to music, but was a painter of portraits, which were said to be accurate likenesses.

Rey J. B. was born at Tarascon, in 1760, and was a pupil of the master of the Chapel Royal of that city. He was a performer on the violoncello, violin, and piano forte. He afterwards became organist and director of the music at the cathedrals of Viviers and Uzez, and violoncellist at the Imperial Academy and director of the music of his Imperial Majesty.

Barni Camille was born at Coni, January 18th, 1762. At four years of age he commenced the study of the violoncello under the direction of his grandfather, David Bonchetti, and also received three months' instruction from Joseph Gadgi, an amateur and a singer at the cathedral of Coni. He left his country at the age 26, and went to Milan to replace the principal second violoncello

at the great theatre. He remained at Milan eight years, under the protection of Count Imbonate, the distinguished encourager of professors. After the death of the principal violoncellist in 1791, he performed a concerto at the theatre. In 1799 he studied composition under M. Minoja. After publishing several quartetts in Italy he went to Paris, where in 1803 he gave a concert at the Olympic Theatre, at which he played a concerto of his composition. M. Barni published very many compositions, and in 1817, when he was still residing in France, was engaged in a third series of quartetts.

Civri Jean Baptiste was born at Forli, and resided in England many years. He received the title of Professor of the Violoncello on the appearance of his first work at Florence, in 1763. Since 1785 he has published at Paris, London, and Florence, 26 operas, containing quartetts for the violin and violoncello.

Aubert, Pierre Francois Olivier, was a violoncellist of his own forming, and was born at Amiens in 1761, where he first learned the rudiments of music, under the village master. His own inclination led him to the study of the violoncello, and, guided only by his love of the instrument and a refined taste, he obtained great facility. His talents obtained him an admission into the orchestra of the Opera Conique. To him the musical world are indebted for a work on the method to be pursued in the practice of the violoncello; it was the first which succeeded the works of Cupis and Tilliere. Besides this work he composed several sonatas for the violoncello, some duets and quartetts, and also duets for the guitar.

Muntzberger Joseph was of German extraction, and was born at Brussels in 1769. His father was attached to the Court of Prince Charles of Austria. He early showed indication of great musical talents, and at the age of six performed a base concerto before the Prince, who, finding that his abilities were of the highest order, honoured him by his protection, and put him under Van Malder, the pupil of Tartini, for instruction on the violin. On the death of this master, his father taught him a variety of instruments, but his own inclination led him to the study of the violoncello, on which he made such rapid progress, that at the age of 14 years he went to Paris, where he obtained the method since published in the Encyclopedia, and assisted by

these principles, he gained most extraordinary facility. By daily practice and very fine taste he brought his execution to a wonderful pitch of perfection; and so chantant was his performance of a piece, that it hardly appeared to require words. His compositions exhibit the most refined taste, and indicate that he has closely observed the principles recommended by the first German and Italian masters. His compositions for the church are equally excellent. In 1817 he held the situation of principal violoncello at the Opera Comique, at Paris, and belonged also to the Chapel of his most Christian Majesty. His compositions for the violoncello consist of duets, concertos, capricios, and a symphony concertante. He has also written various other works for other instruments.

Cristetti Gaspard was born at Vienna, and in 1767 was violoncellist at the Court of the Archbishop of Salzburg. He was a good accompanist, and composed many esteemed works for his instrument.

Christ Joseph was born at Ponikla, in Bohemia. He was a self-taught musician, and studied during the early part of his life at Prague. In 1780 he was held in high consideration at Riga, where he resided.

Schlick Jean Conrad lived at the end of the 18th century. In 1777 he was musician of the chamber and secretary to the Prince Augustus, of Gotha. Having obtained permission to travel he went into Germany, and having received some handsome offers from persons in Gotha, he determined to reside there. He composed several quartetts and four concertos, with many solos, for his instrument. These compositions shew that he had facility on the violoncello, and that he possessed great knowledge of his art.

Romberg, the elder, was born at Munster, in 1769. At the age of 13 he was capable of executing the most difficult compositions for the violoncello. In 1817 he was violoncellist in the Chapel of the King of Prussia, and at an earlier period he shone most conspicuously both as a performer and as a composer at the public concerts at Paris, where he was held in the highest estimation. His concertos are full of the most extraordinary difficulties, and his quartetts contain traits of science and genius.

Zygmantousky Nicholas was born in 1769, and at seven years old was celebrated for his vast power of execution. His excessive

application however destroyed him, for he died very early in life a victim to his industry.

Spotorni. There were three brothers of this name, who played in Italy about 1770 with great reputation.

Schetky F. G. C. was in the service of the Prince of Hesse Damstadt in 1772. In 1780 he published many compositions, consisting of trios and duets for the violoncello and flute. He left in manuscript many solos and concertos for the violoncello, with accompaniments for a full band.

Weigel was a performer on the violoncello at Vienna, in 1772. The opera "*La Cafetiera bizzarra*" has been attributed to him.

Baumgartner Jean Baptiste was a distinguished violoncello player in the band of the Bishop of Eichstadt. The greater part of his youth was passed in travelling. In 1776 he visited Amsterdam, from which city he was summoned to the service of the King of Sweden at Stockholm. His health however was so affected by the rigour of the cold, that he was obliged to resign his situation. He visited Hamburg and Vienna, and at length fixed his residence at Eichstadt. He published at La Haye a treatise on the study of the violoncello, under the title of "Theoretical and Practical Instructions for the Use of the Violoncello." He composed four concertos with accompaniments, six solos, with 35 cadences, for all the keys, but these remained in manuscript. Baumgartner also cultivated singing, and was esteemed an agreeable singer.

Lindley Robert was born at Rotherham, in Yorkshire, in the year 1777, and was the son of an amateur. Young Lindley discovered very early in life that love of the art in which he has since risen to such high elevation. Nothing gave him so much pleasure as his father's performance on the violoncello. He was first taught the violin by his father, who at the age of nine began also to give him instructions on the violoncello, which he continued for seven years, when he was heard by the great Cervetto. This violoncellist discovering in Lindley great talents, kindly undertook to instruct him gratuitously. His first engagement was at the Brighton Theatre, and while there the present King, at that time Prince of Wales, commanded his attendance at the Pavilion, and was highly delighted with his performance. In 1794, being then only 17, he succeeded Spirati as

principal violoncello at the opera, where he has ever since continued. It is related that when there was a quarrel between the proprietors and the instrumentalists, so necessary was Lindley's accompaniment to the singers, that they absolutely refused to perform unless he was retained. As a violoncellist, Lindley perhaps can overcome greater difficulties than any performer that ever lived—and as an accompanist, in point of knowledge and execution, he is second to none. His tone is rich, powerful, and sweet, and his upper notes are most beautiful. His concertos are peculiar, and are suited to every species of audience. He introduces, amid most extraordinary difficulties, with a quaint yet elegant humour, popular old airs, and plays them in a style of characteristic simplicity. He is enjoying all the honours and emoluments such high attainments invariably procure. There is no concert of any note, and no festival at which Lindley is not a prominent attraction.

Bideau was a pupil of Trickler's, and published a method for the violoncello, which was held in much estimation. In 1809 he published some duets and airs with variations, dedicated to M. Trickler, then first violoncellist to the Electoral Court at Dresden.

Jæger, the younger, was the son of Jean Jæger, and was born at Anspach, in 1777. His talents were early displayed, for before he was eleven years old he was appointed to the situation of musician to the chamber and violoncellist in ordinary at the Chapel of Anspach Bayreuth. At the age of nine he executed some solos on the violoncello with an admirable precision, power, and execution. His father, in 1787, took a journey with him to Berlin. The Queen was desirous to have him in her Chapel. This Princess assured to him an annual pension of 400 francs. On his return to Anspach, the Margrave appointed him musician of the chamber, and assigned to him a considerable pension.

Paxton was held in considerable estimation in London, in 1780, and he published both at Paris and London some compositions for the violoncello. He produced a full rich tone, and his accompaniment was considered most judicious.

Gordon, who lived about the same time as Paxton, was also a good violoncello player, and obtained much reputation at the concerts of that day.

Zappa Francisco was a performer on the violoncello at Dant-

zick, in 1781, where the sweetness of his tone excited the admiration of the Danes. His sixth opera, containing six sonatas for the harpsichord, was engraved at Paris, in 1776.

Schindler Jean Chretien Gotlieb was first violoncello and lutist at the Chapel of the Elector of Mayence, in 1783. He composed and performed a multitude of solos and duets for the violoncello, and he also wrote several concertos for the harpsichord. Although these compositions are very brilliant, they do not discover any great knowledge of counterpoint.

Prarelli published in 1784, at Paris, several solos for the violoncello. He was not peculiarly distinguished.

Auberti was superintendant of the music to the Duke de Bourbon. In 1727 he became first violoncellist, from which situation he retired in 1752, and died in 1758. He gave to the Opera House the opera of "*La Reine de Paris*," composed by Frizehert.

Riecha G. was master of the concert at the Chapel of the Elector of Cologne, at Bonn, in 1787. He afterwards became musician of the chamber and violoncellist to the Count de Walenstein. He had great facility on his instrument, which acquired him high reputation. He composed eight concertos and two duets for the violoncello, and one for the flute, all of which were engraved at Paris.

Breval J. B. was a celebrated violoncello player about 1788. He was at this period violoncellist at the Opera at Paris.— He performed many concertos at the Concerts Spirituel of his own composition. His ninth work appeared in 1789, and consisted of duets for the violin and violoncello, or two violoncellos, and he also published a method for violoncello, in forty-two parts. The brother of this performer was not so great upon this instrument, although he performed on it with some merit. This musician also performed several concertos and concertantes at the Concert Spirituel.

Platel N. is one of the distinguished violoncello players of the present day. He has published some concertos for the violoncello, which are held in high estimation.

Levasseur Henri, the younger, was attached to the music of the Emperor Napoleon, was member of the Conservatory, and principal violoncello at the Academy of Music. He received lessons of Cupis and also of M. Duport.

Baudiot. M. is at present one of the professors of the violoncello at the Conservatory of Music at Paris. In conjunction with several other violoncellists, he assisted in the compilation of a method for the practice of the violoncello, edited by M. Baillot, and published by the Conservatory.

Femy Henry, a pupil of M. Baudiot. In 1808 he obtained a violoncello as a prize at the Conservatory of Munich, and in 1810 he performed, with considerable effect, a concerto of M. Baudiot in public. M. Femy has published several compositions for his instrument.

Lamarre N. de.—At the age of twelve was a page in the Chapel of Versailles. He afterwards became the pupil of M. Henry Levasseur, and also received some instruction from M. Duport. He then studied the violin concertos of Rode; the nature of the violoncello was very much changed in his hands. M. Lamarre visited many foreign countries.

Matern A. W. F. was a musician of the chamber and a celebrated violoncello player, in the service of the Duke of Brunswick, about what period we do not know. He composed many works for his instrument, but all remain in manuscript.

Lindley Wm. was born in 1802, and although so young ranks as a violoncellist next to his inimitable father, who was his instructor, and the young professor first made his appearance in public in 1817, when he was but fifteen years old, at the King's Theatre, for the benefit of the Musical Fund. On that occasion so great were his acquirements considered, that he received very high encomiums from all the first professors in the kingdom. Since that time Mr. W. Lindley has always played at the Philharmonic, Ancient, and all the other concerts of note that have taken place in the kingdom, and generally has been principal second to his father. He has a great command over his instrument, and his tone is very similar, though hardly so powerful, as that of his father's. W. Lindley is, most unfortunately, extremely nervous, arising from a weak state of health, and he therefore plays in public under great disadvantages. It is to be hoped that he will recover his health and with it his nerve. What he can do in private is most extraordinary.

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## SCHOOL OF VENICE.

**F**rom the peculiarly insulated situation of Venice, debarred as she has ever been from the enjoyment of the extended pleasures of the field and more general recreation, it is natural that she should seek for amusement in the cultivation and refinement of art. Music, which almost owes its birth, or rather its regeneration, after the wreck of the arts, in the latter part of the early ages, to Italy, has ever held out peculiar temptations to the Venetians. With the loss of independence, energy also abandoned them. The soothing charms of melody offered a delightful solace to their cares, and to her they turned for consolation and enjoyment. The exquisite softness of the climate, the gaiety and vivacity of the inhabitants, and the fitness of the language (perhaps the most harmonious in Europe) for music, have all concurred in forming the character of the School of Venice more on the model of the Neapolitan than of the Roman—and after its earliest foundation, during the reign of strict counterpoint and plain chant, the Venetian style assumed a totally different character, and its masters almost all excelled principally in dramatic and chamber composition. Adrian Willaert, called also by the Italians Adriano, is universally allowed by them to have been the founder of the Venetian School. He was a pupil of John Mouton, and was born at Bruges, in Flanders, in the 16th century. During his youth he studied the law at Paris, but music soon afterwards became his profession. Willaert was chapel master at St. Mark's Church, Venice, and lived to a great age. His compositions are very numerous, and many of his scholars attained great eminence, particularly Zarlino, Cipriano Rore, and Costanzo Porta.

“*Verbum bonum et suave*,” a motett of Willaert's, which was performed in Rome in the time of Leo. X. as a composition of Josquin's—was found in the British Museum by Dr. Burney, who scored it, but observed much confusion in the parts and design, in many places the harmony being harsh and displeasing, particularly in the closes, which are made without a sharp seyenth, both on the key note and its fifth. For more than fifty years after



Willaert appeared as a musician, scarcely a single collection of motetts and madrigals was published to which he did not contribute;—but his most curious work is preserved in the British Museum, and was published at Ferrara, in 1588, by his scholar and friend, Francesco Viola, under the title of “Musica Nuova,” in 3, 4, 5, 6, and 7 parts.\*

Willaert is said to have been the inventor of pieces for two or more choirs. His dexterity and resources in the composition of canons are indeed astonishing, but not less so is the total absence of melody in his music. His only recommendation seems to have been the great learning and science displayed in his writings. Willaert was succeeded in his office of chapel master by his pupil, Cipriano Rore. This master was not a Venetian by birth—his native city was Malines, but the greatest part of his life was passed in Italy, and we may justly reckon him of the Venetian school, as he was the disciple of its founder, and his successor as Maestro di Capella there, and as all his works were published in that city. He excelled principally in the composition of madrigals, of which he has left a large number that are highly esteemed by connoisseurs. He died at Parma in 1565, aged 49.

Giuseppe Zarlino was born at Chioggia, a small city in one of the islands in the Gulph of Venice, in the year 1540, and may be considered as one of the deepest, if not the most learned theorist that ever lived. Zarlino was intended originally for some learned profession, but at the instigation of Willaert he turned all his attention to the study of music, and became the scholar of that master. Zarlino published his first musical treatise, at the early age of eighteen, “*Institutioni Harmoniche*,” printed at Venice, 1588. This was followed by “*Dimostrazioni Harmoniche*,” 1571, and “*Sopplimenti Musicale*,” 1588. Until the age of 40, Zarlino

\* In the canto part there is a wooden cut of the author, *Adrian Willaert, Flandri, Effigies*, and indeed the compositions are of that kind for which he was most renowned, and such as the Editor thought would constitute the most durable monument of his glory. In the tenor part there are many canons, of a very curious construction—some with two and three clefs, and a different number of flats and sharps for the several parts, which are moving in different keys at the same time, and one particularly curious, in seven parts—*Præter rerum seriem*, of which three are in strict canon of the fourth and fifth above the guide, the tenor leading off in G, the sixtus following in C, and the septimus part in D, while the rest move in free fugue.—*Burney's History of Music*, vol. 3, page 210.

was constantly revising, and adding to these works. The best edition of them is that printed at Venice, in 1589, in folio, under this title, "*Di tutti L'Opere del R. M. Zarlino da Chioggia.*" They consist of four volumes, containing the above-named treatises, and several other tracts, on subjects bearing no relation to music.

Zarlino succeeded Cipriano Rore as Maestro di Capella, at St. Mark's Church, in the year 1565, and he composed the music for the rejoicings at Venice, upon the defeat of the Turks at Lepanto, which was very highly thought of. But he has generally been considered in the light of a theorist rather than of a practical musician.\* He died at Venice, February, 1599.

Zarlino's theoretical works contain a great deal of abstruse learning, with perhaps more real information on the state of music in his time, and on the compositions of the early masters, than almost any other work now extant; but Dr. Burney says, that "the most trivial information is involved in such a crowd of words, and the suspense it occasions so great, that patience and curiosity must be invincible indeed, to support a musical enquirer through a regular perusal of all his works." He has interspersed throughout his writings singular and amusing quotations from other writers; and a curious fact relative to the state of composition at that period is, that Zarlino states such to have been the rage for multiplying parts in music, that some writers extended the number they introduced even to fifty. With respect to his own rank as a composer, he seems to have possessed more correct science and learning than natural genius. His compositions were generally pedantic, from the care he bestowed on them, to render them according to the strictest rules, and thus they were totally devoid

\* Zarlino has very exalted ideas of the qualifications requisite to a complete musician, and tells us that it is necessary he should have a knowledge of arithmetic for the calculations of musical proportions, of geometry to measure them, of the monochord and harpsichord to try experiments and effects—that he should be able to tune instruments, in order to accustom the ear to distinguish and judge of intervals—that he should sing with truth and taste, and perfectly understand counterpoint—that he should be a grammarian, in order to write correctly and set words with propriety—that he should read history to know the progress of his art—be a master of logic, to reason upon, and investigate the more abstruse parts of it—and of rhetoric, to express his thoughts with precision—and further, that he would do well to add to these sciences some acquaintance with natural philosophy and the philosophy of sound—that his ears being perfectly exercised and purified may not be easily deceived.—*Burney's History, vol. 3, page 186.*

of facility and pleasing effects : they consisted entirely of works for the church.

Don Nicolo Vincenzio was another very learned theorist of the Venetian school, and in 1555 published a work entitled "*L'Antica Musica ridotta alla moderna prattica, con la dichiarazione, e con gli esempi dei tre generi con le loro spezie e con l'invenzione di uno nuovo Stromento, nel quale si contiene tutta la perfetta musica, con molti segreti musicale.*" This work contains a very clear and complete explanation of the difficulties of the music of his own times ; but in treating of ancient music he appears not to have succeeded so well, for his ideas on this subject are held to be absurd and unfounded by most of his cotemporaries, as well as by those who have succeeded him. Vincenzio has however (with a few exceptions) given the best account extant of Guido and his improvements. The new instrument mentioned in the title to his book, called the *Archicembalo*, was invented by him for the purpose of proving the real division of the octave to be into thirty-one equal parts. This instrument was condemned by Zarlino and Salinas, but as Dr. Pepusch asserts without reason, for that Mr. Huygens examined it, and found it to be the best temperament that could be invented. Dr. Palso affirms that Vincenzio's division of the octave, as improved by Doni and others, is perfectly agreeable to the doctrines of the ancients. A curious dispute arose between Vincenzio and the celebrated Lusitanio of Rome—for a short account of which we refer the reader to our memoir of that composer, at page 330 of our present volume.

Such were the earliest and principal founders of the Venetian school. It would be useless to present the reader with a list of the mere contrapuntists of the strictest kind who followed these masters, particularly as Venice, ultimately, though later than might have been expected from the lively character of its people, adopted a totally different style, and succeeded in it much better than in its original one, though it is a singular fact that the first regular opera performed in this city after the invention of recitative, was composed by Francesco Manelli, of the Roman school, the great nursery of counterpoint and sacred music. This opera was written by Benedetto Ferari, of Reggio, a private individual, who, collecting together a large company of the best singers in Italy, at his own expence, brought it out at the theatre of St.

Cassiano, in 1637, in a very spirited and magnificent style. After this auspicious commencement, no obstacles arose to impede the career of dramatic music in Venice. For some years she produced no eminent composer herself in this style, but the number of operas by foreign writers performed in the different theatres (of which there were fifteen erected between the years 1637 and 1727) increased yearly. From 1641 to 1649 upwards of thirty different operas were brought out, and the composer of some of these was Francesco Cavalli, born at Venice in the 16th century, of whom therefore we shall proceed to give some account. Cavalli may be considered as one of the creators and refiners of the Italian opera, for he not only, by materially assisting in its establishment in his own country, seconded the efforts of Scarlatti in Naples, Perti in Rome, Cesti in Florence, and Monteverde in Milan, but he likewise made some important additions to the style adopted in its performance. In "*Giasone*," the first opera of his composition, which was performed in 1649, he introduced "that species of Anacreontic stanza" which ultimately received the appellation of *aria*, and which added greatly to the beauty and interest of the opera, then composed entirely of recitative. Cavalli also is believed to have been the first composer who made use of a *change of key* to express a corresponding change of sentiment, which simple fact speaks volumes for his genius and imagination. More than thirty operas equally good, of Cavalli's composition, succeeded *Giasone*. His recitatives are said to excel any thing the Italians have of the kind, in boldness, expression, and peculiar fitness to the situations and emotions they are intended to paint; and Doglioni, an eminent Venetian writer, says—"che veramente egli non ha pari, e per l'esquisitezza del suo canto, e per il valore del suono del organo, e per le rare di lui composizioni musicali le quali in stampa fan fida del di lui valere." Cavalli was maestro at the church of St. Mark, and at different periods was called to the courts of France and Bavaria, where he gave substantial proofs of his talents.

Alessandro Stradella, one of the most excellent musicians of the early ages, flourished in Venice about the middle of the 17th century. He was a first-rate performer, both on the violin and harp, as also a singer of great talent; but these were not the qualities which endeared Stradella to posterity. The compositions of this great master hold so a high a rank in art, that they surpass those

of every other composer of his day, except Carissimi, and indeed before their time but little real melody had been composed, intricate fugue, strict counterpoint, and the then newly-invented recitative, being the beaten paths by which the great masters travelled to the temple of fame.\*

Stradella's compositions are chiefly miscellaneous, consisting of songs, duets, trios, cantatas, and madrigals in four and five parts; and although he is stated by some authors to have been engaged to write for the theatres of Venice, yet his name no where appears in the list of operas performed in that city during his life-time, nor in that of any other city in Italy. One opera and oratorio comprises the whole of his dramatic works, sacred and secular, now known. Of the oratorio (*Di San Gio. Battista*) which gained him more fame than any of his other works, Dr. Burney speaks in the following manner.—“This oratorio rises in merit the further we advance. The recitative is in general excellent; and there is scarce a movement among the airs in which genius, skill, and study, do not appear. This is the first work in which the proper sharps and flats are generally placed at the clef. The modulation in the recitative, however, is less timid than that of Stradella's predecessors, and he neither thought it necessary to place flats nor sharps at the clefs of his recitative, nor to begin and end in one key, but let the sentiment and passion of the words alone govern his modulation with the true spirit of declamation.” Most of the airs in this oratorio are written on a ground base, the voice being left without any other accompaniment, and the base itself being free and unloaded by harmony. Some of them, however, contain rich harmony and beautiful traits of melody, and there is one chorus with a fugue on two excellent subjects, which is considered by connoisseurs as inferior to none but those of Handel. In this chorus is likewise one of the earliest, if not the very first introduction, of the extreme sharp sixth.

Stradella is said by Walther to have been assassinated in the year 1670, but Dr. Burney represents him as having lived to a much later period. Besides his opera and oratorio the following compositions, by this excellent master, are extant, and are to be

\* For an account of the romantic story of Stradella and the beautiful Hortensia, see *Musical Magazine and Review*, vol. 1, page 480.

found in the different musical libraries in England:—" *Se nel Ben*;" " *Se l'ama Filli*;" " *Gode allor tranquilla*;" " *La Ragon*;" " *Fulmini quanto sa*;" " *Ardo, sospiro, e piango*" (Duetti); " *Io che lasceirò fur*;" " *Non é al certo novità*;" " *Riderete sotto vedovolielo*;" " *Ti lascierò*;" " *Clori son fido amante*," Madrigal for five voices: " *Ecco ritorno ai pianti*," ditto for three; " *Chi dira che nel veno*," Duo; " *Piangete occhi dolenti*," madrigal for five voices.

The seeds of dramatic composition being once planted in the fertile soil of Venice, sprung up rapidly, and unfolded daily, as it were, fresh beauties. The numerous theatres teemed with new operas, all admired in their day—but as in the then early stage of this kind of music, the composers can only be said to have been assisting by slow degrees to its ultimate perfection, they can be supposed to have written but little to interest posterity. Very brief notices will sufficiently instruct the reader in the merits of those masters who alternately engrossed the attention of Venice, immediately after the brilliant career of Stradella.

The operas of " *Cleopatra, Demetrio, and Aureliano*," by the Count d'Angello, were much admired at Venice, when Danielo Castro Villari, following the footsteps of Cavalli, produced those of " *Cleopatra, Pasifae*," and a semi-serious composition, entitled " *Gli avvenimenti di Orinda*," which raised him very high in the estimation of his countrymen. His productions were succeeded by those of Giovanni Domenico Partenio, a skilful musician, whose melodies are admired even at this period. His principal operas were " *Genserico, Dionisio, and Cuniberto*." Francesco Luzzo, in a lighter style of composition, had at the same time given universal satisfaction in the operas of " *Gli amori d'Alessandro, Medoro, and Pericle effeminato*." Francesco Nicolini, who wrote the poetry at the same time that he composed the music for his operas, produced those of " *Argia, Genserico, Erachio, and Penelope*," which gained their author great credit. At the same time Pietro Mollinari, although an Ecclesiastic, obtained the character of a good composer, by those of " *Ipsicrata and La Barbaria del caso*."

Giulio Riva and Giovanni Ruggieri, both born at Venice, shared the public applause with the above-named composers. " *Adelaida, Principessa di Suza*," was written by the former—

the latter composed "*Marianna, Melziade, Arate, and Armida abbandonata.*"

Having given this list of the masters whose compositions were principally performed at the Venetian Theatres until the latter end of the 17th century, we must now lay before our readers a more detailed account of one of the brightest ornaments of the School of Venice, Agostino Steffani, who was born in the year 1650, at Castel Franco, a small town in the Venetian territories. Whilst a child, he sung in the choir of St. Mark's Church, at Venice, where a German Nobleman heard him, and, being struck with the beauty of his voice, he persuaded his friends to trust to him the care of his education, and carried him to Munich. Steffani was here placed under the tuition of the celebrated Ercole Bernabei, and his patron had him also instructed in literature and theology sufficiently to enable him to take Priest's orders, after the assumption of which he was distinguished by the title of Abate. He was ultimately elected to the Bishoprick of Spiga. In 1674, at the early age of nineteen, Steffani published his first compositions, which consisted of psalms in eight parts; he likewise printed about this time some "*Sonate a 4 Stromenti*;" and at length, after having given repeated proofs of his talents, he was named Director of the Chamber Music to the Elector, and was employed to write an opera to celebrate the Nuptials of the Elector Maximilian Emanuel and Marie Antoinette of Austria, in 1685. This opera, which was called "*Servio Tullio*," together with several others which succeeded it, established the reputation of Steffani in this Court, and so excited the admiration of Ernest Augustus Duke of Brunswick, (the father of George I. King of England) that he persuaded him to relinquish his present situation for that of Maestro di Cappella, at his Court of Hanover. Here Steffani resided several years, and the following is a list of the operas he composed for the Duke, between 1695 and 1699:—"*Alessandro, Orlando, Enrico, Alcide, Alcibiade, Atalanta, and Il Trionfo del Fato*," all of which were afterwards translated into German, and performed at Hamburg. Steffani appears however soon to have been disgusted with that part of his office which called for his superintendance of the dramatic portion of the Duke's musical establishment. He was extremely scrupulous as to the exact

performance of the part allotted to every singer in his operas, but those with whom he had to deal were so inattentive to his instructions and so negligent of the duties imposed upon them, that he at length procured his dismissal by the influence of Prince George, who took the direction of the theatre upon himself, but soon resigned it, saying, "*I should find it easier to command an army of fifty thousand men than I do a company of fifty performers.*" Steffani, whose fame had hitherto been founded entirely on his talents as a musician, now displayed them in a totally opposite direction. He entered the political world, and having conducted some negotiations very skilfully for the Elector, that Prince granted him a considerable pension; and at the same time the Pope (Innocent XI.) made him Bishop of Spiga, in the Spanish possessions in America. After this period, although Steffani continued his musical pursuits, he did not publish in his own name, but adopted that of his copyist, Gregorio Piva," and in 1708 he is said to have resigned his office of Maestro di Cappella in favour of Handel.

At the establishment of the Academy of Antient Music in London, in 1724, Steffani was elected its president: in 1729 he revisited his native country, but returned to Hanover the following year. He was soon after seized with an indisposition at Frankfurt, which terminated his eventful life at the age of 80. Of the works of this great composer, comparatively speaking, but few are preserved. Some airs from his operas are yet known, but the greatest part of his manuscripts are lost, and many others bear the name of Riva. Of his chamber duets, which are his best compositions, there still exist about a hundred, which formed a collection made for Queen Caroline: on the subject of these we shall extract the following passage from Dr. Burney:—

"There are perhaps no compositions more correct, or fugues in which the subjects are more pleasing, or answers and imitations more artful than are to be found in these duets. The greatest singers in Italy, during the last ages, used to exercise themselves in them as *solfeggi*. Mrs. Arne, the widow of the late Dr. Arne, has frequently assured me that she had heard Senesino and Strada often sing them during their morning studies."

Antonio Lotti, called by many writers the Chief of the Venetian School, was born at Venice towards the end of the 17th century.



He was the scholar of Legrenzi, and the master of Marcello, Galuppi, and Pescetti. Lotti commenced his musical career as organist at the church of St. Mark, and in this situation he obtained a thorough knowledge of the science of harmony, which raised him above all the masters of his day; he became sometime after Maestro di Cappella at the same church. This master was justly and universally celebrated both as a sacred and a dramatic writer. Of his proficiency in the former style of composition Dr. Burney speaks in a high strain of commendation—he says, “to all the science and learned regularity of the old school, he united grace and pathos;” and M. Laborde says, “that his sacred music at once elevates the soul, and expresses all the imposing majesty of religion—that it is divine.” It is never performed at the church of St. Mark but on very solemn occasions. Lotti’s most brilliant, though perhaps not most solid reputation, was however founded on his dramatic works. From the year 1683 to 1718 he was employed without intermission in composing for one single théâtre in Venice. About this period his music was so much admired by the Electoral Prince of Saxony, that he was invited to Dresden at the marriage of this Prince, where he remained till 1719. He then returned to Venice, and was still living there in 1732. Lotti was the intimate friend and favorite master of the celebrated Hasse. He is said indeed to have taken him for his model: his opinion of him was, that no former composer had in so great a degree united with expression and the correctness of the old school, the grace, richness, and brilliancy of the modern. The following is a list of his operas:—

*Giustino*, by Beregan, 1693; *Il Trionfo del l' innocenza*, by Callis, 1696; the first act of *Tirsi*, by Zeno, 1707; *Achille placato*; *Teuzzone*, by Zeno, 1709; *Ama piu chi men si crede*, by Sylvani; *Commando inteso ed ubbidito*, by the same; *Sidonio*, by the Count Pariati, 1710; *Isacco tiranno*, 1711; *Forza del sangue*, by Sylvani; *Il Tradimento, traditor di se stesso*, 1712; *L'Infedeltà punita*; *Porsena*, by the Count Piovene, 1713; *Irene Augusta*, by Sylvani, 1714; *Il Polidoro*, by the Count Piovene, 1715; *Foca superbo*, by Lucchini, 1717; *Alessandro Severo*, by Zeno, 1718; *Il vincitor generoso*. These operas were all performed at Venice. *Gli odi delusi dal sangue* was written at Dresden, in 1719. Contemporaneous with the great Lotti lived Giovanni Bat-

tista and Geronimo Bassani, who, although neither of them his equals or even rivals in glory, yet maintained a rank considerably above mediocrity in their art. The first of these composers was born at Padua, but pursued his studies at Venice, and at length produced, at one of its theatres, the opera of *Falariele*, which was received with enthusiasm, and at once founded the popularity of its composer. In the succeeding twelve years he brought out six other operas, at the principal towns in Italy, which all succeeded, and gained him an honourable rank amongst the composers of his country.

Geronimo Bassani, a Venetian, first gained celebrity by his dexterity in executing the most difficult pieces of counterpoint, and by teaching singing. As a composer he was best in semi-serious operas or dramas, of which the most known are *Bertildo* and *L'Amor per forza*.

Giuseppe Boneventi was a dramatic composer of Venice, who, amongst the increasing number of masters in this style of composition, obtained for himself honourable distinction in his art, by the production of several operas, excellent from the then little progress of the musical drama towards perfection.

Carlo Francesco Polarolo, born at Brescia, a town in the Venetian States, was a very celebrated and voluminous dramatic composer; his chief merit however lies in the care he bestowed on the arrangement and improvements he completed in the instrumental parts of the drama, which until his time had been almost totally neglected, in spite of the efforts of some few composers, and his success in this undertaking merits the warmest encomiums. The object which he aimed at, and which he attained was, to unite in the instrumental accompaniments to the opera, correct harmony with agreeable melody, carefully avoiding the singer's voice being drowned by the instruments, or the distinct hearing of the words being interrupted. The annexed list comprises the whole of Polarolo's operas, amounting to 70:—*Demone amante; Licurgo*, 1689; *Antonio Pompejano*, 1691; *Alboino in Italia; La Pace fra Tolomeo è Seleuco*, 1692; *Ibraim Sultano; Iole Regina di Napoli; Jeste; Onorio in Roma; Circe abbandonata da Ulisse*, 1693; *La forza della virtù; Avvenimenti di Erminia e Clorinda*, 1694; *Ottone; La Schiavitù fortunata; Alphonso I. Amage Regina di Samarti*, 1695; *GP Inganni felice; L'Irene; Il*

*Pastor d' Anfriso*, 1696; *Ercole in Cielo*; *Rosimonda*, 1697; *I Regi equivoci*; *Tito Manlio*; *Amore e dovere*; *Forza d'amore*, 1698; *Ulisse sconosciuto in Itaca*; *Marsio Coriolano*, 1699; *Giudizio di Paride*; *Faramondo*, 1700; *Il color fa la Regina*; *Lucio Vero*; *Il Ripudio d' Ottavia*, 1701; *Delirio commune per l'incostanza de Genii*; *Catone Uticense*; *Ascanio*, 1703; *Odio d' Amore*; *Venceslao*; *Almannor in Alimena*; *Arminio*, 1704; *La Fortuna per dote*; *Giorno di Notte*, 1705; *Fede nei tradimenti*; *Enigma disciolto*; *Dafni*, 1706; *Flavio Bertarido*; *Re di Longoboreli*, *Filippo*; *Re di Grecia*, 1707; *La Vendetta d'Amore*, 1708; *Egisto*, 1709; *L'Alciade*; *Il falso Tiberino*, 1710; *Costantino Pio*, 1712; *Act 3 of Eraclio*; *L'Infedeltà punita*; *P. C. Scipione*, 1714; *Semiramide*; *Il trionfo della Costanza*, 1715; *Gli amici rivali*, 1716; *Ariodante*; *Germanico*, 1718; *Spurio Postumio*; *Amore in gara col fasto*; *Farnace*, 1719; *Astinome*; *Le Pazzie degli amanti*, 1726; *Furia Lucrexia*, 1728; *Nerina*, 1729; *La Sulpizia fedele*.

Polarolo was succeeded in his office of Maestro di Capella, at St. Mark's Church, by his son Antonio, who was born at Venice, at the end of the 17th century. Inheriting his father's talents with his situation, he gained great celebrity by his operas, which contain much agreeable melody.

Alessandro Marcello, a noble Venetian, and a great amateur of music and poetry, exercised his talents in both with great success. Amongst other works he published at Venice, in 1708, under the feigned name of *Eterio Stinfalico*, twelve little cantatas, which are distinguished for their noble style. In 1737 he printed at Augsburg twelve solos for the violin. He died in 1750.

Benedetto Marcello, brother of the above-mentioned composer, and the son of Agostino Marcello, and Paola Capello, was born on the 24th of July, 1686. He was, together with his two brothers, Alessandro and Girolamo, brought up under his father's paternal roof: their education was carefully superintended by their father. From their earliest infancy he instilled into them a taste for poetry, and in order to accustom them to its use, he granted them nothing that they did not ask for in verse. Agostino attended with the same regularity to the musical studies of his children—but although the young Benedetto early manifested great talents for music, he displayed but little inclination to cultivate the art,

particularly the practical part of it, to which his father obliged him to apply very closely; at length a cutting reproach, addressed to him by his brother, who by his industry had made greater proficiency in his art than Benedetto, seemed at once to awaken all his energies, and to rouse him to a sense of his folly. At the age of 17 he began to study with so much zeal, that at the expiration of three years he had attained great proficiency as a violinist. His energy and application in all that appertained to music became so intense, that his father fearing the consequences of such immoderate study, as much as he had before been distressed at his former apathy, carried him into the country, and took every possible precaution to prevent his turning his attention to music, but it was in vain; the ardour of Benedetto eluded the utmost vigilance of his father, and having found means to procure paper, which had been denied him, he secretly composed a mass, which is full of beauties. His father finding it useless to restrain him, left him at length to follow the dictates of his own taste, and at his death, which happened a short time afterwards, Benedetto returned immediately to Venice, and gave himself up entirely to the cultivation of his favorite art. He is said to have received some instructions at first from the celebrated Lotti. The choir of the Chapel of St. Mark was, however, at this period very brilliant in the number and talents of the singers and composers employed there; the celebrated Gasparini was at its head. This master became the friend and adviser of Marcello, whose deference and veneration for his judgment was such, that he never failed to submit his compositions to his examination and criticism. Marcello cultivated the theory, as well as the practice of music with success. He published a treatise at the age of one and twenty on Science and Composition, which is said to have much merit.—He undertook the education of several scholars, and was the first master of the celebrated Faustina, afterwards the wife of Hasse. In spite of his numerous literary and musical occupations, Marcello did not neglect the duties of his station. At 21, according to the custom of the Venetian Nobility, he became an advocate, and filled many honourable offices in the judicature of his country. In 1733 he was sent as chamberlain to Brescia, but hardly had he begun to enjoy the honours of this new appointment, and the benefits of his situation, when the cold hand of death

robbed this country and his art of one of their brightest ornaments. He expired on the 24th of July, 1739, and was buried with great pomp at Brescia, in the Franciscan church of St. Joseph. He was secretly married to R. Scalfi, one of his scholars, who was much below him in rank, but he left no children. Benedetto Marcello was one of the finest geniusses that ever embellished, not only the Venetian School, but Italy and the art in general. He was at one and the same time an eloquent writer, a distinguished poet, and a sublime composer. His works of different kinds, amount to a considerable number; amongst them is the opera of *Dorinda*, several cantatas, of which Dr. Burney speaks very highly, and an ingenious satire on the lyric theatre of Italy, entitled "*Teatro alla moda.*" These minor compositions we shall pass over, and speak of his great work, which may be justly called one of the chef d'œuvres of art. We allude to his magnificent collection of psalms, published under the following title:—*Estro poetico-armonico Parafrafi sopra i 50 primi Salmi; Poesia di Girolamo Ascanio Giustiniani; Musica di B. Marcello; Patrizi Veneti*, for one, two, three, and four voices, with an obbligato base. The four first volumes of this collection appeared in 1724, and the four last in 1726. The moment this incomparable work was produced, it excited universal admiration. Up to the present period nothing has been composed that can equal it in vigour of conception, beauty of expression, and regularity of design, and to this day the immortal psalms of Marcello are listened to with delight by all lovers of art.

The period of which we are now writing produces very positive evidence as to the truth of a position, to which all those who have studied the gradual rise and progress of the arts must agree, that however tenacious nature appears to be at times of the gifts of genius and talent, she at others amply indemnifies the world for her apparent parsimony, and showers upon us, almost with a lavish hand, these real blessings, these purifiers and enlighteners of the human mind. It was in this, the 18th century, that the greatest masters in the rival schools of Italy, particularly in those of Naples and Venice, followed one another in swift and splendid succession, and left a bright page in the annals of art, which has come down to posterity with undiminished purity. Piccini and Jomelli graced its auspicious opening at Naples—whilst at

Venice, Lotti and Marcello were succeeded by a master equally great, both in sacred and dramatic composition; this master was Antonio Caldara, who was born at Venice at the termination of the 17th century, and whose name and works are held in the utmost veneration by all enlightened connoisseurs.

For some time the riches of mere harmony did real injustice to the sublime and divine end of music, which is to awaken and interest the passions. The old masters believed that it was only necessary to interest by a simple and expressive melody, sustained by accompaniments analogous to the song. It was in this style of composition that Caldara distinguished himself, and obtained great and well-merited applause. From the year 1714 to 1763, he was employed as vice-chapel master at the Imperial Chapel of Vienna. Before this period he had composed a great deal for the cities of Venice, Mantua, and Bologna. Caldara lived to a very great age, but never ceased his musical labours. The following is a list of his numerous operas:—*Argene*, at Venice, 1689; *Il trionfo della continenza*, an oratorio, at Bologna, 1697; the 2d act of *Tirsi*, at Venice, 1697; *Farnace*, at Venice, 1703; *Partenope*, at Venice, 1707; *Il Selvaggio*, at Venice, 1707; *Sofonisba*, at Venice, 1708; *L'Inimico generoso*, at Bologna, 1709; *Tito e Berenice*, at Rome, 1714; *Il Giubilo della salza*, at Salzburg, 1716; *Il Ricco Epulone*, at Venice. All the following pieces were composed at Vienna:—*Atenaide*, 1714; *La verità dell' inganno*, 1717; *Cajo Mario Coriolano*, 1717; *Forza dell' Amicizia*, 1718; *Ifigenia in Aulide*, 1718; *Lucio Papiro*, 1719; *Sirita*, 1719; *Sisara*, 1719; *Tobia*, 1720; *Assalonne*, 1720; *Naaman*, 1721; *Nitocri*; *Ormisda*; *Scipione nell' Spagna*, 1722; *Euristeo*, 1723; *Giuseppe*, 1723; *Andromaca*; *David*; *Gianguir*, 1724; *Semiramide in Ascalona*; *Venceslao*; *Griselda*; *Le Profexie d' Isata*, 1725; *I due Dittattori*, 1726; *Il Battista*; *Gionata*; *Imeneo*; *Ornospade*; *Don Chisciotte in corte della Duchesa*, 1727; *Nabot*; *Mirtridate*; *Cajo Fabricio*, 1729; *La passion di N. S. Gesu Christo*, 1730; *Daniello*, 1731; *Demetrio*, 1731; *Sedecia*, 1732; *Demofoonte*, 1733; *Gerusalemme convertita*; *La Clemenza di Tito*; *Adriano in Siria*; *David umiliato*; *L'Olympiade*, *Enone*; *San Pietro in Cesarea*, 1734; *Gesu presentato al tempio*, 1735; *Achille in Sciro*, 1736.

Antonio Vivaldi was born at Venice at the end of the 17th century, and was celebrated as a composer in Germany, as well as in

his native country. As he was a distinguished violinist, he wrote a great deal of instrumental music ; he however produced several operas, which had great success. Vivaldi was Maestro di Capella to the Conservatory della Pietà, at Venice, and employed much of his time in teaching composition there. He was likewise a Priest, which in Italy is a profession by no means incompatible with that of a musician, and in that capacity the following singular anecdote is related of him :—

He was one day celebrating mass, when suddenly, in the midst of his devotional functions, the subject for a fugue entered his head ; forgetting his situation, and every thing else in the contemplation of this idea, he instantly left the altar, retired to the sacristy, committed his theme to paper, and returned to finish mass. For this misdemeanour he was brought before the Inquisition, which fortunately regarded him only as a *musician, and therefore a madman*, or he might have paid dear for so inconsiderate a proof of love of his art.

[To be continued.]

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## MEMOIR OF MR. FREDERICK KALKBRENNER.

**T**HIS eminent artist is descended from a Protestant family of the Electorate of Hesse Cassel. His father, Christian Kalkbrenner, was educated for the church, and made great progress in the ancient languages. It happened, however, that in the college where he studied, he met with one of the sons of the great Sebastian Bach, with whose talents he became so much delighted, that his disposition for other pursuits was immediately converted into an enthusiasm for music. He therefore gave up all thoughts of the church, and under the instruction of Bach, made such rapid advances, that the Elector of Hesse Cassel, in order to give every facility towards effectuating his intentions, created an office especially for him, and made him musical librarian to the palace. Soon after this he married the niece of one of the Deans of Hesse Cassel, a woman highly distinguished for literary acquirements, as well as for her knowledge in the sciences. Her uncle having no child, bestowed his whole attention on her education; and she made such proficiency in astronomy, as to discover a star, which to this day bears her name amongst the professors at Hesse Cassel. Having a desire to visit other countries, Mr. K. not long after his marriage, quitted his native city and visited Berlin; where he was received by the Queen of Prussia with great distinction, and appointed her Chapel-Master. About the time of his arrival at Berlin the subject of this memoir was born. During five years which Mr. K. remained in this city, he enjoyed the warmest patronage of the Queen and Royal Family; but becoming weary of so uniform a life, he accepted a situation under Prince Henry, the brother of Frederic the Great, and retired to the Prince's house at Reinsberg. During his residence here, he dedicated great part of his time to agriculture, and wrote several works on that subject. He was the first who made successful experiments upon extracting spirits from potatoes, and upon the principles laid down in his writings the manufactures in France are now carried on. With the assistance of the prince he purchased an estate, and procured from Spain some merino sheep, by



which means he so improved his own breed, that his wool in the second year produced 60 per cent. above any other in the market. In the mean while he did not neglect his son's education, nor his own musical talents; for at the age of five and a half the subject this memoir performed before the Queen of Prussia, Haydn's Concerto in D. Major, so much to the delight of the Court, that her Majesty made the young performer a present of a gold watch and a chain, on which was engraved "*Pense à moi*," and Mr. K. himself produced no less than seventeen Operas for Prince Henry, many of which were performed with great success throughout Germany. We need only mention "*La Nassa*," and "*Genevieve de Brabant*." At this period the Court of Prince Henry was one of the most select and accomplished in Europe. *Les Bouffleurs*, *Les Sabrants*, and all the most distinguished French Emigrants resorted to it. The Prince had a French Theatre, and the language of the Court was French. It was here that the young Kalkbrenner was first made acquainted with the various languages which he speaks. The Prince was particularly partial to him, and caused him to be present at all the balls, concerts, and entertainments of the Court, and his rising talents were held in the highest estimation. Thirst for knowledge, and a desire of seeing other countries, now determined his father to quit Prince Henry, and to visit Italy and France, and he accordingly sold off all his property, and commenced his travels. On his arrival at Praguc, in his way to Vienna, the execution of young Kalkbrenner, now nine years old, was considered so extraordinary, that the manager of the theatre offered his father 100 ducats to allow him to perform one night in public. The proposal was, however, declined, on the ground that he should never appear in public until he was complete master of his art. In his journey from Praguc to Vienna, he unexpectedly met Beethoven, whom he took in his carriage to Vienna. There the young K. was introduced to the great Haydn, who was so much delighted with his talents, that he requested his father, whenever he thought proper, to send the lad back to Germany, and he would gratuitously superintend his musical education. From Vienna Mr. K. took his son through Trieste to Venice. Here he remained several months. In going from Venice to Florence the travellers were in the

neighbourhood of the French army at the memorable period when Buonaparte fought three pitched battles with General Wurmser. On one occasion they reached the summit of a hill, whilst an engagement was going on in the plain below betwixt the two contending armies, and consequently thought it prudent to make their retreat. During nearly three years Mr. K. with his wife and son, thus wandered over the principal parts of Italy, gratifying his taste by the examination of every thing that was worthy of his attention; taking sketches of the most picturesque views, examining all the most celebrated paintings, making minutes of every thing that interested him as a man of letters and a lover of the arts. At Florence he remained several months, and at Rome still longer. On his arrival at Naples, Mr. K. being desirous that his son should be well acquainted with the Italian style of singing, procured him an eminent master. After being under this instructor for a few months, the lad became so confounded by the denomination of the notes, and the peculiar manner in which the Italians instruct their pupils in Solfeggios, that he informed his father, unless he was immediately taken from out of this hopeless confusion, he should certainly lose his ability for any pursuit whatever. Seeing the unconquerable aversion of the young man for this species of study, his father thought it best to fall in with his wishes, and accordingly relieved him from a labour so little suited to his disposition. At this period the young musician had the pleasure of becoming acquainted with Cimarosa, who kindly corrected several of his compositions, and invited him to bring them to him as often as he chose. Being now desirous of visiting France, Mr. K. engaged with a Neapolitan Captain to convey him and his family to Marseilles. During this voyage every thing was to be provided by the captain, who, blinded by a too economical feeling, made his calculations for a fortnight, for a voyage which lasted twenty-nine days. The weather proved most tempestuous, and the provisions of the ship being exhausted, the whole crew stood in imminent péril of starvation. Mrs. K. was attacked with fever, without a drop of water to put to her lips, and every thing was in a state of utter desperation, when they fortunately fell in with a French brig, the captain of which kindly relieved their immediate wants. Before their arrival at Marseilles, however, every thing was again exhausted, and on

getting into port the craving stomach of the young K. had very nearly proved his destruction. The moment he put his feet on shore, he ran impetuously into a baker's-shop, and without any bargain for price, seized a large cake, devoured it, and was attacking a second, when his father snatched it from his hands, and by proper management soon restored his wife and son to good health. Having visited all the curiosities of Marseilles, they proceeded towards Paris through Avignon, in which latter place young K. ran great danger of losing his life by bathing in the Rhone. The current was so rapid, that he was carried down the stream to a considerable distance, to the great terror of his father; but being a pretty good swimmer, and maintaining his presence of mind, after a desperate struggle he at length reached the opposite bank in safety. On his arrival in Paris Mr. K. found the funds produced by the sale of his estate and property at Reinsberg nearly exhausted; and he was obliged once more to have recourse to his profession. He accordingly applied himself to composition, and produced, amongst other things, the Cantata, Oenone, which was performed with great success, and called forth the applause of all the Parisian professors. He then took a situation in the Academie de Musique, and placed his son in the Conservatory in the department for the pianoforte, superintended by Mons. Adam. He was taught the violin by M. Blasius, thorough base by M. Catel, and composition by M. Gossec, under the superintendance of Cherubini and Mehul. Before young K. had been in the conservatory six months, he played for the prize, and would probably have obtained it, but the rules of the establishment allow no pupil to receive it until he has undergone a probation of twelve months. The next year however proved highly honourable to his exertions, for he received the prizes both for pianoforte playing and composition, a thing which had never before been achieved by any other student in the same time. On this occasion he performed at the opera before Buonaparte, then First Consul, who, through the medium of his minister, presented the young artist with a branch of laurel. A few days after he had received this honour, he had the misfortune to lose his mother, a parent on whom his dearest affections had been fixed, and who had for a long time suffered under a severe malady. Every good that parental care and affection could procure for a beloved child,

this amiable woman had bestowed upon him with unceasing perseverance. She deprived herself of the pleasures of society and the amusements of the world for the purpose of superintending his education, and instilling principles which might guide his future life. She died in his arms, and her last words were offered up in gratitude to Heaven, for having permitted her to live long enough to see her son endowed with those qualifications which she was persuaded could not fail to secure him success and esteem.

Having now quitted the Conservatory, and being possessed of the friendship of the most eminent professors, he was introduced by M. B——, secretary to the First Consul, into all the gaiety, life, and dissipation of Malmaison. At this period the rage for military honours pervaded all ranks, and the very situation in which the young artist was placed, naturally augmented the enthusiasm which had already taken possession of his mind. He communicated his ambition to his father, who did not appear averse to it, and General F \* \* \* offered to make him his aid-de-camp the moment he was able to perform the duties of the situation. With the utmost ardour he immediately applied himself to mathematics and other military studies; he procured fencing masters, riding masters, and made himself dexterous in the use of the lance. His regimental dresses were all made, and he was on the point of entering upon the duties of his office, just at the commencement of the campaign which terminated in the great battles of Tilsit and Friedland, when his father became so alarmed at the dangers his only child was about to encounter, that no persuasions could produce any effect upon him, and he absolutely forbade his son from henceforward to have any thing to do with military matters. In order to dissipate the chagrin which this cruel disappointment of his ambition created, young K. now plunged more deeply than ever into the gaieties of society, and was constantly at concerts, balls, and other entertainments, attending to any thing but his studies. It was on his return from a ball one morning about four o'clock, that the servant stopped him as he was going to bed, and informed him that his father had particularly ordered that he should not retire without paying him a visit. What, at this hour? said young K. surely you are mad—give me the candle—I will see him to-morrow. “No, Sir, re-

plied the servant, I have strict commands that you see him the moment of your return." Surprized at this, he proceeded to his father's room, and on entering, saw him placed at his desk with papers before him. Good God, Sir, said he, what can be the cause of your being up at this hour? I hope your are not ill. No, said the father, I am not ill—sit down—I have some business of importance to speak to you upon, which will not admit of delay. The young man accordingly sat down, wondering what was to follow—and the father thus proceeded:—"I hope you remember a promise which you formerly made me—which was, that whenever I should request you to proceed to Vienna to prosecute your studies, you would comply with my wish." "Yes, Sir, I remember it perfectly well." "Are you content to abide by that promise?" "Most certainly, Sir." "I am glad to hear it—and my request is, that this morning, at ten o'clock, you set out on your journey." "Good heavens, Sir, at ten o'clock this morning?" "Yes, Sir, that is my wish, and I trust I shall not be disappointed." "But how is that possible; surely you would not have me undertake such a journey without letters of introduction, and time is necessary to procure them" The father deliberately drew out a drawer of his desk, took out a large bundle of letters, and said, "there they are to the full extent of your wishes." "But, Sir, I have no money for such an undertaking." "Trouble yourself nothing on that head, said the father, pulling out another drawer, there are letters of credit to every principal town through which you will pass." "But, Sir, I must get a passport." "That also is provided for you," said the father, putting a passport into his hand. "But, Sir, you know I must get a place in the diligence, and it is now so late that it is impossible." This also has been attended to, said the father, giving him the ticket of his place. "But, Sir, would you have me behave so uncouthly as to quit all my friends, without even taking leave of them." "Yes, said the father, I would have you do so for very important reasons; if you see them, they will only consult their own wishes, and weaken if not break a resolution which is of the utmost consequence to your future welfare." Now therefore will you follow the persuasions of those who have no motive for consulting your true interest, and break with me forever, or shew yourself worthy of your father's confidence, and by

performing your promise bind him to you with a firmer affection than ever?" The young man immediately threw himself on his father's neck, and cried, "never believe me capable of breaking a promise I have once made you." He immediately sat down, and with the assistance of his father wrote to all his principal friends, and at ten o'clock the same morning was seated in the diligence, for Strasburgh.

On his arrival at Vienna, he delivered his letters of recommendation to Prince Estherhazy, Prince Lobkovitz, Prince Labomerski, and all the principal noble amateurs, by whom he was most kindly received. At this time every thing was excessively cheap in the Austrian Capital, and the young artist having received sufficient money from his father to support him for twelve months, thought his funds would never be exhausted; and mingling with all the gay parties in Vienna, neglected his studies, and gave himself entirely up to amusement. At the end of a few weeks, however, he found his finances so woefully diminished, that it was absolutely necessary for him to take some decided steps to prevent the evil consequences which threatened him. Being determined not again to apply to his father, who had already behaved so liberally towards him, he hired a lodging at a moderate price, in a retired part of the town, and immediately applied himself, with indefatigable assiduity, to his studies. Haydn, whom he had already visited, and by whom he had been most kindly received, gave him some subjects on which to exercise his talents in counterpoint. Having examined these, Haydn, with his characteristic modesty, said to him, "my dear Frederic, you have not yet made sufficient progress in this difficult art, and I must therefore take you to a master who knows more about this matter than you or myself." He accordingly led him to Albrechtsberger, and introduced him as the son of a friend, in whose welfare he felt a particular interest. Albrechtsberger immediately received him as his scholar, and made him go through a regular series of study, in order to form him thoroughly in his art. The instruction however which he had previously received gave him such facility, that in the course of six months he went through all which his master deemed necessary. During this time he by no means neglected his playing; and uniformly employed from twelve to fourteen hours a day in writing music and improving his execution on the

piano forte. For the latter purpose he used to put a watch and a book before him, and habituated himself to read during the labour of his hands, exercising each hand alternately five or ten minutes on any passages, the difficulty of which he was desirous of surmounting. By this means he acquired that equality of power in each finger, for which he has since become so highly distinguished. During his stay at Vienna, he was one morning told by Artaria, the principal music seller, that Clementi had just arrived with his pupil Klengel; delighted at this information, without waiting to have any introduction, he immediately flew to the lodgings of Clementi, and apologizing for his intrusion, told him that his impatience would brook no delay, and he had therefore thus unceremoniously broken in upon a man, whose reputation had already made him the idol of his enthusiasm. Clementi, highly pleased with this proof of the young artist's warmth of disposition, received him most kindly, invited him to stay and breakfast, said he had already heard of his talents from Cherubini, and became so interested in the young man's favour, that he made him remain the whole day with him. Kalkbrenner introduced him to all his Vienna friends, and such a close intimacy took place between them, that from the frequent opportunities he enjoyed of hearing him play and of receiving his counsels, he reaped the greatest advantages, and from thenceforward changed the whole style of his execution. One morning K. took this father of pianistes to see his old master, Albrechtsberger, and a circumstance which then occurred may serve to shew how much the strongest minds are influenced by continued habit. The contraputist became naturally desirous of hearing what a man of so great reputation could do on his instrument, and requested Kalkbrenner to ask Clementi to play something. "With the greatest pleasure," replied Clementi, and immediately sitting down to the instrument, expatiated for a considerable time in the masterly style for which he was so eminent. Albrechtsberger heard him with great tranquillity, without uttering the least expression of admiration—and when Clementi had concluded, he said, "that is very well," but turning to Kalkbrenner, said to him in German, "can he play a fugue?"

It is unnecessary to mention, that during young K.'s residence in Vienna, he also became intimately acquainted with Beethoven,

whose works and performance he frequently had the advantage of hearing. He also became connected in the closest intimacy with Hummel, with whom he often played, and particularly at Baron Vezlart's, near Schönbrun, who had an excellent organ, at which they were frequently placed for the purpose of shewing their skill in extemporaneous fugues, à quatre mains.

Having now quitted Albrechtsberger, he returned to his studies under Haydn, from whom he received instruction during the remainder of his stay at Vienna, which was nearly two years. In the first quartet he attempted to write under this great master—the young artist thought he must put forth all his learning as well as all his imagination, and when he produced it, anticipated that he must inevitably receive no usual quantity of praise. The moment Haydn cast his eyes upon it, he exclaimed—hey day! what have we here! Calmuc, Siberian, Cossack, Croat—all the barbarians of the world jumbled together—he laughed heartily, but tempered his severity with some commendation—telling him that there was by far too much fire, but that it was better to have too much than too little, and that time and experience would bring his exertions to more favourable issue. During his stay with Haydn he was employed upon many of those popular Scottish airs, which are published by Mr. Thompson, of Edinburgh—and the immortal work of "*The Creation*" being brought out, under the author's own direction, young K. played the violin at its representation. In his conversations, Haydn was very fond of referring to the time which he passed in England, and recounted all the circumstances that attended him there with manifest pleasure, strongly recommending K. to visit that country at some future period. Whilst thus successfully pursuing his studies, he formed an acquaintance with a Greek lady, of great beauty and accomplishments, and having frequently been seen in her carriage on the Prater, some officious friend, falsely representing the affair, wrote to his father, and informed him that all his son's studies were thrown aside, and that he dissipated the whole of his time in public amusements and the society of this lady. Anxious for his son's welfare, the father immediately sent peremptory orders for his return, who, to his great surprize, was all at once obliged to quit the studies which he was thus earnestly and suc-



cessfully pursuing, and with the same haste in which he had left it, once more to return to the French Capital.

On his arrival, his father received him with the strongest marks of affection—but still, giving credit to the reports he had received of his son's negligence, he the next day, after dinner, said to him, "now my dear Fred. let us hear what progress you have made in your playing during your absence." The young man, who had the highest regard and respect for his father, and dreaded to disappoint his expectations, sat down to the instrument with fear and trembling. Knowing however of how much consequence it was to his own reputation and his father's hopes that he should not fail in his attempt, he soon recovered his presence of mind, and performed in a manner which quite overpowered his father's feelings. When he had concluded, instead of congratulating him on the progress he had made, the tears came to his eyes, and he immediately left the room. This was perhaps the highest praise he could have given, and his son felt at that moment one of the greatest gratifications which his studies have ever communicated to him.

The hopes of happiness which he had anticipated in his father's society was soon, however, destined to disappointment. During his absence his father had again married, and the unbounded confidence which his wife observed to exist between him and his son, created in her mind an unnatural jealousy, which so destroyed the happiness of the family, that the young man was obliged to quit his paternal roof. He now resumed many of his old connections, industriously pursuing his studies and the duties of his profession. In the mean time his father's health declined, and applying to an unskilful person for medical aid, he was so drugged, that in a short time his digestive faculties entirely failed, and he expired like a lamp exhausted of its oil. This was a most severe loss to his son, who loved his father with unabated affection. It should not be here omitted that this amiable and able man, during his residence in France, wrote a history of music from the Greeks to the 18th century, in which he displayed much erudition, taste, and knowledge.

The death of his father had such an effect on Mr. K. that he lost all appetite for amusement, society, and his art, and fell into such a state of utter abandonment, that his friends trembled for

his safety. It was whilst he was in this disconsolate situation that he became acquainted with a lady of great personal and mental accomplishments, who displayed so much interest in his welfare as once more to make him feel that the world was still not entirely without attractions. He disposed of the property which descended to him from his mother after his father's decease, and took a house some distance from Paris for the recovery of his health, but his strength was so much reduced that he very nearly lost his life by the rupture of a blood vessel. Retirement, the society of a few friends, and frequent opportunities of seeing the lady whom we have just mentioned, at length restored him—but in proportion as his power of enjoyment increased, his proximity to Paris, so augmented the number of his visitors, that he now determined to join his fate with the lady who had engrossed his affections, and with their joint property to purchase an estate at a distance from the Metropolis, to which they might retire in rural tranquillity. Every thing being arranged to this end, and a purchase being made in the district of Montargis, he quitted his Parisian friends, and in a great measure his art, for the purpose of enjoying domestic quiet and the amusements of agriculture. Perhaps he deceived himself in these speculations, and was unconsciously influenced by the desire of his lady to estrange him from an art which infallibly leads a man into the danger at least, of those pleasures which are not always conducive to the love of home. Being of an active disposition, he engaged in the pursuits of agriculture and the sports of the field with no common energy—but an innate impulse towards music would every now and then thwart his rural occupations, and drive him irresistably to the study and practice of the art for which nature had especially intended him. He had already published many compositions, and in spite of the obstacles which were thrown in his way, he still contemplated more, although the opportunities for indulging in his favourite pursuit were few, and the stimulus resulting from an intercourse with the world of art had vanished. Fate, however, had determined that he should not much longer remain in his seclusion—for having been obliged to take a collection of pictures in discharge of a considerable debt, he resolved, if possible, to repair the diminution of his fortune by a sale of his pictures in England. For that purpose he made several attempts

to procure a passport, but the vigilance of the French Government was too great to allow him to succeed, particularly as he was a foreigner. His pictures, notwithstanding this, reached their destination, and were deposited in the British Custom-house. The vessels at this time licensed by the French Government had permission to bring back goods equal in value to those which were exported, and the interest therefore made him insure the pictures at double their real worth. These pictures were removed from the Custom-house, without his order, but two days before that edifice was burnt to the ground—and had it so happened that they had been destroyed, and the amount of the loss remitted to him, it is probable that Mr. K. would never have visited this country. This would have been the more to be regretted, since all his greatest works have been produced in it, and may be justly said to reflect honour on whatever country gave them birth. The obstacles which opposed his voyage still continuing, he determined if possible to get on board a vessel as supercargo, and went to Dieppe for that purpose. Here he remained waiting an opportunity, until he received a private intimation that his intentions were known, and that if he continued but a few hours longer on the coast, he would in all probability be conveyed back to Paris, in a manner not at all agreeable to his wishes. Without loss of time, on receiving this information, he posted back to his own house, where he remained until the termination of 1814, and was enabled to visit this country without difficulty. Not having disposed of his pictures he made but few visits, and returned again to France. To the house of his old friend Clementi, however, he sold three compositions, which were published with much success, and gratified the partners of that firm with an opportunity of judging of the talents which have since produced him such great celebrity in this country.

Being much pleased with his short residence in England, and having resolved no longer to limit his fortune by inactivity, or to let the talents with which nature had endowed him fall into decay for want of use, he was favoured with strong letters of introduction to some of the first families, by a Noble Lord then resident in Paris, and in 1815 returned again to England. He made no stay in London, but proceeded immediately to Bath, and presented a letter of introduction from Mr. V. to the Conductor of

the Bath Concerts. This gentleman having perused the letter, observed, that certainly it was no fault of the gentleman who had written it, that himself, his wife, and nine children were not in the work-house. He then said to Mr. Kalkbrenner, that he could have no doubt of his being a man of very great talents, but he should be glad to know in what way. Being informed that he was a performer on the piano-forte, he shrugged up his shoulders, giving him the inspiring information that the young ladies in England were now such proficient on that instrument, that they could be but little interested in any importation from France, a country by no means famous for the production of ability in that particular line. Mr. K. replied, that as he was travelling for improvement as well as fame, he should be highly gratified by any advantages he might receive from his fair competitors in this country. From this observation, and from the opportunity soon after afforded him of judging for himself of the stranger's skill, the conductor was convinced that he should run no danger in engaging him to perform at his concerts. Mr. K. therefore appeared before the select audience of Bath without the pre-disposing aid of notoriety—an entire stranger—on a stage where the most celebrated performers of the age had displayed their skill—and without the countenance of a friend to encourage him in the undertaking—his success however was complete; he was rapturously applauded and caressed by all, and returned to London amply supplied with connections to commence his career in the metropolis. The great reputation he has established here, and the gigantic strides he has made in his art both as a performer and composer, are too well known to need our further record. Perhaps there are few instances of an equal progress to be found in the history of the arts, and if he were not still in the prime of manhood, it would be much to be regretted that such talents should have so long remained secluded from that circle, of which they were destined to become so brilliant an ornament.

Early in the month of August last Mr. Kalkbrenner set off on a tour through Ireland and Scotland—intending first to visit Cork, and from thence to proceed to the lakes of Killarney. But having arrived at Bristol a few hours after the Cork packet had sailed, he proceeded at once to Dublin. As this was a season of the year when all the higher classes had quitted town, he had no

intention of turning his tour to any other purpose than that of amusement. His arrival, however, was no sooner known than all the professors assembled, and having declared that it would be a discredit to the national taste, if a man of such eminence should pass through their city without gratifying the public with a display of his talents, unanimously proffered him their assistance, with the fullest assurance that it was impossible an artist of his high reputation could give a concert without attracting a brilliant audience. An announcement was therefore immediately made, and so great was the anxiety to hear his performance, that the room at the Rotundo was thronged at an early hour, and families of the first consequence came thirty and forty miles from the country to be present on the occasion. Every piece which he performed was received with an enthusiasm peculiar to the warm-hearted character of the Irish nation; and when Mr. K. had completed a fine extemporaneous effusion, the audience was so highly delighted, that an instantaneous and universal call was made upon his imagination for a second treat of the same description. This he executed in so masterly a manner, that the room resounded with acclamations of applause for several minutes after its conclusion. So much public curiosity was excited by the general report of his extraordinary talents, that he was prevailed upon to give another concert in the morning, in order to accommodate the families who were residing in the vicinity. The room was again thronged, and the artist was again greeted with the warmest enthusiasm. In the meanwhile he was besieged with applicants for instruction, and pressing invitations were sent to him from Cork, Limerick, and Belfast. The latter town being in the direction for Scotland, and the Marchioness of Donegal having handsomely offered him the use of the assembly rooms, he was unable to accept the invitations to the South, and immediately made arrangements for proceeding to the North. In the meanwhile the professors of Dublin, in order to mark their respect for Mr. K. both as an artist and a gentleman, gave him a handsome dinner at Morrison's Hotel. The number of tickets being limited, many gentlemen of the first distinction applied in vain to be of the party. On this occasion Mr. K. had an opportunity of witnessing the admirable style in which the vocalists of the sister kingdom execute glees, and he expressed himself to have

never been more delighted. Sir John Stevenson was present, and Dr. Spray was in the chair. At Belfast, the Marquess and Marchioness of Donegal, and all the neighbouring families of distinction, were present at Mr. K.'s concert, and the orchestra was filled with amateurs of the highest respectability, who volunteered their services, in order to render the band as complete as possible. No less admiration and success attended Mr. K. here, as well as at Glasgow, to which city he next proceeded in his way to Edinburgh. On his arrival in the Scottish capital all the principal professors came forward in a body, and offered him their assistance, if he would favour the city with a public performance.—Gratified with such a handsome demonstration of esteem, Mr. K. immediately announced a concert, and although it was upon the very eve of the commencement of the grand musical festival, the room was so thronged that numbers were unable to gain admittance. No difference of national character was distinguishable, and his performances were received with no less enthusiasm than in the sister kingdom. The effect he produced in an extemporaneous performance was so great, that he was again called upon for a second effort, in which he succeeded to the admiration of his delighted audience. Up to this period Mr. Kalkbrenner had been accompanied by his friend Mr. Alday, the celebrated violinist, who, at an age when most men begin to decline in their powers of execution, maintains a freshness, vigour, and beauty of taste, seldom found in the prime of manhood. Having remained at Edinburgh during the time of the festival, Mr. K. was prevailed upon to give another concert immediately after its conclusion. Between 800 and 900 people were present on this occasion, and the exalted opinion formed of his talents at the former concert was here confirmed—so that with the solid satisfaction contained in his pocket, and with so many additional wreaths added to the chaplet of fame with which he was already crowned, this eminent artist cannot but feel highly gratified with the pleasures and advantages of his tour.

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## THE KING'S THEATRE.

**T**HE evil star that has hung over this establishment, from its first rising above the ruins of the house destroyed by fire, appears still to follow the proprietors and managers. In our first volume we traced the lines not only of the early history of the King's Theatre, but we followed out our sketch to that date, namely, to the close of the season of 1818. Mr. Waters was then the ostensible proprietor. Not long after, he left England (compelled to this course as it was said by the embarrassments of the theatre,) and the property fell into the hands of Mr. Chambers, the banker. By him the house was subsequently let to Mr. Ebers. The year before last (1823) it was conducted by a committee, under a certain guarantee to Mr. Ebers.

Mr. Ayrton, who acted as the director of the music and of the concern generally for Mr. E. was superseded in 1822 by the Chevalier Petracchi, for some time the impresario of the Teatro della Scala, at Milan.

A loss was incurred of about nine thousand pounds, which balance Mr. Ebers claims of the committee.\*

Under these discouraging circumstances there appeared to be great difficulty in opening the house in 1824; but an arrangement, it now appears, was made, by which a committee, consisting of the Marquis of Hertford, Earl Glengal, Colonel Cook, and the Hon. Henry De Roos, became responsible for the rent of the house, &c. (ten thousand pounds) while Signor Benelli, an Italian, was really the sole proprietor and lessee. Messrs. Chippendall and Yallop, solicitors of respectability, became sureties for other parts of the covenants, transacted much of the business of the concern, and by the public at large Benelli was considered merely as the agent of some or of all of these parties. In spite of the proverbial credulity of English traders, it would be difficult, not to say im-

\* It is reported that the contract under which Benelli (or his friends) holds was concluded in the middle of the season of 1822, the contractor undertaking to abide by the profit or loss of the current season. It turned out a loss, and the payment has been ever since it is said a matter of dispute.

possible, upon any other ground to account for the credit obtained by this foreigner, whose character was lowered by previous transactions abroad, both in France and Italy, which would probably have excluded him from any considerable trust in this country, and it is not only wonderful, but it reflects some dishonour on the parties who thus assisted, whether ignorantly or advisedly, in placing such a man in such a situation of public confidence. He is stated however to have displayed no slight powers of intrigue in bringing matters to this point. His first step was to induce Mr. Ebers to believe that he could be of infinite service to him in the conduct of the opera; he contrived at the same time to ingratiate himself with a more powerful set of protectors. Mr. Ebers had however so far detected his machinations as to discover that he had made engagements with professors, by which he deduced a considerable per centage to himself. In that of one of the base singers it is understood that he secured to himself no less than 25 per cent. upon the terms. Benelli stood as ill with the first committee, which consisted of the Marquess of Aylesbury, Earls Fife, Montescue, and Lauderdale, and the Count San Antonio, as with Mr. Ebers; he therefore set himself to work to make good his footing with the second committee, whose names we have already recited. Between these parties and Mr. Ebers he soon endeavoured to sow distrust, in the hope of depriving the latter of the theatre, and finally he succeeded not only in obtaining the lease, but in prevailing upon Messrs. Chippendall and Yallop to countenance his appointment by their suretyship and their agency.

It was thus that the King's Theatre, the most splendid Opera House in the world, and the one upon which the greatest expenditure is lavished, was re-opened in January, 1824. It is needless to detail further than we have in former articles narrated, the transactions of the season. Never was there so much promise—Never was there so little performed. Rossini was engaged to write an opera, which he did not write, and to direct performances at which he never attended. Colbran was superseded by Catalani, who was succeeded by Madame De Begnis, yet with these and with Madame Caradori, no opera could be given in strength. The houses appeared constantly full, the free list was suspended;—the season closes, and the manager flies to the continent. The ex-



pences are stated to amount to sixty thousand pounds—the receipts to forty-five—and the whole deficiency of fifteen thousand is left undischarged. The committee, Mr. Ebers, and Messrs. Chippendall and Yallop, disclaim all general responsibility, which is transferred to Benelli alone. The singers and dancers are only paid in part,\* some are reduced to absolute ruin, many are severely distressed, and most of them injured. A fertile field is left for legal litigation. Mr. Ebers appeals to the Chancellor,†

\* In the instance of Signor Remorini, the manager and proprietor took a singular mode of deceiving his own treasurer and the singer at the same time. He asked Remorini when he wished to be paid, and R. said as soon as he conveniently could be. B. then desired him to entrust him with the receipt, and he would get the sum from the cashier. Benelli subsequently tells Remorini that they had no cash in the house, but that in a few days he shall be paid. Remorini, on application for the amount of the sum due to him, finds his receipt in the hands of the cashier, of whom Benelli had taken the cash. Benelli then gave Remorini a bill on Italy not worth a farthing, took a balance, and departed. He has arrived at Naples. This was alike a novel and ingenious though a circuitous mode of paying yet not paying, and of obtaining an acknowledgment of payment made yet not made.

† *Court of Chancery, Monday, Nov. 29.—Ebers v. Benelli.*

Much preliminary conversation took place upon the order of this petition, the urgency of which, in regard to the approach of the season, was strongly pressed on the one side, while, from some neglect of the solicitors on the other, which the Lord Chancellor severely reprobated, the counsel were not fully instructed. It was arranged at last that the petition should be opened.

Mr. Hart stated the nature of the motion, which was, that a manager and receiver should be appointed to direct the property and apply the receipts, and that the plaintiff might be at liberty to offer his services for the management to the Master, to do it without fee or reward, and that Mr. Allen might be restored as a receiver. The motion arose out of a contract for renting the theatre now in question before the Court, by the plaintiff's bill for specific performance, and by a cross bill of defendant praying to be released from a fraudulent bargain. The securities of defendant (who was described as a man of straw) for the fulfilment of this contract, were the Marquis of Hertford, Earl Glengal, Hon. F. De Roos, Mr. Chippendall, and Mr. Yallop. The objection to the fulfilment of the contract was, that the plaintiff, who was to have 10,000*l.* from the defendant for giving up the theatre to him, with the incumbrances of the current season—the property to be taken for better or worse by the defendant—had neglected to inform him of debts amounting to between 8000*l.* and 10,000*l.* which were due upon it at the time. The Court would see, that however that contract might be eventually disposed of, it was for the interest of all parties that the most effectual preparations should be made to make the season, which was now rapidly approaching, available for the benefit of the property.

*Thursday, Dec. 2.*

At the last sitting of the Court, Mr. Hart had made a motion in this cause for a reference to the Master to appoint a manager and receiver, with a view to getting in the profits of the ensuing season, with leave to Mr. Allen to offer himself as a receiver, and the plaintiff, without salary or reward, to offer himself for the manager.

to put him again into the management of the theatre, Be-

Mr. Sugden now appeared for two of the sureties of Benelli to oppose the motion. The original contract was between Ebers and Benelli: The latter had undertaken the lease, which the former had in possession, of the theatre, together with the profit or loss of the current season of 1823. The possession was scarcely transferred before the defendant discovered deficiencies, in the nature of debts and losses, amounting to nearly 10,000*l.* Upon which, in Michaelmas Term, 1823, he applied to the Court to be relieved from the contract, on the ground of fraud in the representation of the plaintiff. Mr. Ebers had filed a cross bill for specific performance. The interests of Benelli were of course bound up with those of his sureties. The learned counsel contended, that this was a motion most unprecedented in its nature and pretensions. There had been a perfect assignment both in law and equity of the estate, without a power reserved of re-entry. So that until the decision, the whole responsibility must be with Benelli and his sureties. There might be something in it, if Mr. Ebers were anxious to do justice, either by standing to the agreement, or submitting to the dissolution of it, according to the equity of the contract. But his object was simply to bind the defendant and his sureties to the fulfilment of the contract. Could it be listened to for a moment that he should hold them bound by all the covenants of that agreement, and yet that he should come here for an order to receive and manage against his own lessee? The only way in which Mr. Ebers could obtain controul over this property was by bringing and succeeding in an action of ejectment at law, by which alone he could now re-enter; and if he did so, the defendant would, by the same means, obtain a release from the contract, and the sureties would be no longer bound, which was all the relief sought; excepting the reimbursement of 1600*l.* already paid by the defendant to Mr. Ebers, on account of the contract.

Mr. Horne appeared for the other noblemen and gentlemen who were sureties for the rents on behalf of Benelli, whose absence, occasioned most probably by engagements which he was busy in making with Italian and French artists for the approaching season, was no reason for inducing the Court to suppose that he would not return in good time, and make the most of his property, so long as the delay of the cause should compel him to hold the theatre. But whatever became of the property in the mean time, Mr. Ebers could have no right to call it in question. Would Mr. Ebers pretend that Mr. Benelli, if he should come over in time, as was most likely, would be incapable of the management of the property? How came Mr. Ebers, in the former possession of the property, to appoint him his chief artist? It was quite clear that Mr. Ebers found him, or thought him capable of the management, when he (Mr. Ebers) on very good grounds, suspected his own abilities for that office. Mr. Ebers had got rid of his unprofitable lease: he had doubted Benelli's responsibility; he had required, and he obtained, the best sureties which could be given for the payment of the rent; he had sued Benelli for specific performance of the contract; he had proceeded by an action at law to recover the value of the bond; and under these circumstances, by which he had so effectually divested himself of the legal estate, and thrown it on Benelli and his sureties, he now came to the Court to abstract the only security which the bondsmen could have—the theatre itself, and put it in the custody of the Court. All they asked was the contract; and if Mr. Ebers chose to release the sureties from their legal liabilities, for any thing that they cared, he would be most welcome to the motion. That which they did object to was, that they should be held by their legal liabilities, under a state of things, and a situation of the property, totally different from those under which they became bound.

nelli himself prosecutes Mr. Ebers, but the record being with-

The Lord Chancellor said, that the main question was—whether the securities could be held bound, except as to the legal effects of the lease.

Mr. Treslove followed Mr. Horne, and observed on the inequitable nature of Mr. Ebers's motion, in regard to the legal liabilities of the sureties; because Mr. Ebers, when appointed to the management, would soon obtain possession of more money than would suffice to pay the half-year's rent, and he would immediately apply it to the fulfilment of his own contract. How was it possible to allow him that power without first calling upon him to release the securities from their legal liabilities for the payment of the rent?

Mr. Hart, for the plaintiff, replied, and contended that the only object in opposing the motion was, that of frightening Mr. Ebers into a surrender of the sureties which he held, and which no equity could impeach or touch by putting the property of the theatre, for the safety of which he was ultimately bound, in a state of peril, which not only threatened destruction to the property, but to Mr. Ebers also, if he should fail in his suit. He contended that it was for the interest of all parties that Mr. Ebers should be put into the management of the property, when, from the whole face and colour of the transactions, all parties were of opinion that Mr. Benelli should not be allowed to touch a farthing of the money.

The Lord Chancellor said, that the question was, if the sureties had any thing to do with the contract between Ebers and Benelli apart from the indentures of the lease. The Court could not insist upon putting sureties in a worse situation than that in which they had placed themselves. There might be many equities in the contract between Ebers and Benelli, in which the sureties could not be implicated beyond the terms and indentures of the lease. A surety had a right to say—"Don't tell me that I shall be better dealt with in such or such a state of management. I have only bound myself to a particular surety, which is void if you insist upon doing that which you have engaged shall not be done without my consent. You may proceed to resume the management under the powers of re-entry; but you do it at your own peril with regard to the equitable conditions of the bond by which you hold me." No doubt Mr. Ebers was right if he could succeed in forcing them so far to abide by the contract, and waiving that right which he certainly would avail himself of to re-enter by an action at law; but his Lordship could discover no right in himself to alter the general law of sureties. He proposed to take home the affidavits and the two trust-deeds, and give them a careful perusal before he pronounced upon the motion.

*Friday, Dec. 3.*

The Lord Chancellor said, that he had read over the two deeds—one binding the Marquis of Hertford with some other noblemen and gentlemen, as sureties for the rent under the lease; the other, in which Messrs. Chippendall and Yallop were bound for all the other covenants in the contract between Ebers and Benelli, and in which the former indenture of lease was recited. Upon this last deed, though the indenture of lease or subdemise was mentioned, yet there was nothing specific to show that Messrs. Chippendall and Yallop were to be bound equally with the sureties for the payment of rent. Upon the first-mentioned deed, his Lordship, after the most careful perusal of both, could find nothing whatever which bound the Marquis of Hertford and the other sureties for the rent, to the fulfilment of those other covenants in the contract for which Messrs. Chippendall and Yallop were separately bound. He begged Mr. Hart to do him the favour to read over the deeds once more,

drawn,\* the grounds of the action are not disclosed. In the meanwhile no arrangement can be made respecting the opening of the

and point out to the Court, if possible, any one expression which required that the house should be kept open at all, or any which would justify the Court in appointing a manager on the motion of Mr. Ebers, without the acquiescence of the sureties, either those for the rent, or those for the separate covenants. How were they to bind the sureties beyond the terms which the sureties themselves had subscribed and were ready to acknowledge? This being so, if he were to be pressed for his opinion upon the legal effect of granting the present motion, with regard to those sureties, he must plainly declare that he thought the granting of it contrary to their will would have the effect of releasing them from their responsibility. Mr. Ebers had taken sufficient precautions in the deeds to secure the fulfilment of the covenants, or, in failure of them, ample indemnification under the bonds, together with a right of re-entry upon the default of Benelli as to any of the conditions. Among those conditions and obligations there was no mention of any which required Benelli to manage this property in any particular way. Then how could the Court grant to Mr. Ebers so much more than was secured to him in the deeds? He might claim all the benefits of the deeds; but the Court could give him no more. In other words, it could not compel the lessee and sureties to a management of the property which was incompatible with the situation in which they had involuntarily placed themselves, without releasing them from their obligation.

Mr. Hart said, that it never had been his intention to carry this motion against the will of the Marquis of Hertford, and the other sureties, whose consent was of course necessary to the arrangement. The reason why Mr. Ebers had presumed upon obtaining that consent was, that no other method could be devised to save the property from entire destruction. Of course Mr. Ebers, however earnest for the protection and preservation of the property by placing it *in medio* under the protection of the Court, could not give up the hold which he had upon the sureties, though the effect of their opposition would certainly be, that the property would come to the dogs.

\* *Court of King's Bench, Dec. 23.—Benelli v. Ebers.*

When this cause was called on for trial, Mr. Scarlett rose, and informed his Lordship that this was the first time that the Opera-house had been in the Court of King's Bench. It was likely to be a very long cause: he therefore suggested the propriety of not entering upon it at so late an hour of the day.

The Lord Chief Justice could not, he said, postpone the cause. He was very willing to undergo the fatigue of hearing it that day.

Mr. Scarlett.—My Lord, we certainly cannot finish it to-night; there is an immense mass of evidence to be submitted to your Lordship.

The Lord Chief Justice.—Then we will take as much of it as we can get through to-day, and hear the remainder to-morrow.

Mr. Scarlett.—But, my Lord, I am not sure that we can get through it to-morrow.

The Lord Chief Justice told Mr. Scarlett that the business must be taken in regular order.

Mr. Scarlett.—As this case is a very important one, and cannot certainly be finished to-night, or perhaps even to-morrow, I shall withdraw the record.

The record was accordingly withdrawn.

theatre and this vast establishment, the perfection of dramatic musical art, the resort of the nobility and gentry of the land, upon which so much money has been lavished, upon which so many artists depend, appears likely to remain closed for a period which is indefinite. To complete the confusion, Mr. Chambers, in whose hands the property is vested, has been under the necessity of suspending the payments of his banking-house, and Mr. Waters, who had been declared in contempt by the Court of Chancery,\* reappears upon the scene of action.

It is for us to regard the Italian opera only as a theatre of art, and as an amusement of the highest class; our examinations of its pretensions therefore must be always directed to its influence upon taste, and to the manner in which it satisfies all that the public has a right to expect.

In the article to which we have referred above, we gave an extract from a suppressed pamphlet—by which it appeared, the receipts were fairly to be estimated at £69,000 per ann. Since the

\* *Court of Chancery, Monday, Nov. 29.—Chambers v. Waters.*

Mr. Hart applied to the Court for leave to allow the defendant, who was found in contempt for want of answer, to appear and plead instead of having the bill taken against him *pro confesso*, as had been prayed in this and another matter of the same kind now pending.

Mr. Sugden said, that there never was such a motion as this made before. Mr. Hart had chosen to withdraw himself from England to reside at Calais. He had no objection whatever to filing bills and using all the means which the jurisdiction afforded for annoying others, but for 18 months had refused all obedience to the process of the Court when issued against himself. He had not only delayed answering the bill, but had, after repeated warnings, been declared in contempt. Attachment had issued, which was returned with proclamation; and after all these proceedings to compel him to plead, he very coolly applied to be allowed to come in and offer his plea, answer of demurrer to the bill, as if none of this had taken place.

Mr. Hart contended that this was according to the practice of the Court, whose process for contempt might always be avoided, by the defendant coming in to answer, and paying the costs of his contempt. And though he could not cite particular cases in which the application had succeeded, there were some in the books in which the Court had entertained the argument for absolving contempt, even where the order had issued upon contempt.

The Lord Chancellor apprehended that there must be some general rule to apply to these cases; otherwise a plaintiff might be put off from his answer for 18 months; and the defendant, after remaining abroad, perhaps going abroad with the manifest intention to commit contempt, would, by putting in his answer, stand just as well as if he had answered at first. He therefore directed that this matter should stand peremptorily for Thursday morning, and in the mean time Mr. Hart was directed to look into the cases, and inform the Court what was the general rule observed by it to defendants so circumstanced.

date of this calculation they have sunk, it seems, to £45,000, notwithstanding additions to the price of the subscription boxes. Accounts (from the same book) showed that the stage expences were not more than £18,500, though they are probably considerably increased. In a still later article (page 46 of this volume) we have cited the computation of the expences of a really good opera, by a very able foreign judge, and the expences of the King's theatre, stated on the authority of Petracchi, to be £50,000 per ann. The inference we should draw from all these facts, is simply this: that while the concern has been found ruinous to all its managers, and profitable only to lawyers, the public has paid enormously for its amusements, which have never (in all respects) equalled what the public has a right to expect, because the embarrassments of the theatre have precluded the managers from such an employment of capital, and such a concentration of mind to the subject, as should give the stage the best possible combination of the finest materials, and which the English nation has a right to demand from such an establishment.

We shall now submit to the reader a calculation of the expences of the theatre last season. In the judgment of persons of long experience in such matters, and of others who are actually acquainted with many of the facts, it exhibits a statement very near the truth—insofar as visible and fair sources of expenditure are concerned. With all others—with invisible expences—the public have little or nothing to do—in point of fact, there ought not to be any such. This statement makes the present alledged deficiencies appear only the more extraordinary.

## KING'S THEATRE, 1824.

Rossini (Composer) .....	£1000	Signor Porto .....	700
Madame Ronzi De Begnis } with a free Benefit .... }	1400	Signor Benetti .....	600
Mad. Pasta .....	1400	Signor Placci for a few nights	200
Mad. Colbran Rossini .....	1500	Signor Rosicchi .....	250
Mad. Caradori .....	500	Signor Franceschi .....	200
Mad. Vestris .....	600	M. Aumer (ballet master) ..	1000
Mad. Biagioli .....	200	Mad. Le Gros .....	1200
Mad. Graziani .....	200	Mad. Ronzi Vestris .....	1000
Signor Garcia .....	1000	Mademoiselle Noblet .....	800
Signor Curioni with a joint } Benefit .....	800	Mademoiselle Idalica .....	600
Signor De Begnis .....	800	Mad. Aumer .....	600
Signor Remorini .....	700	M. Albert .....	1000
		M. Vestris .....	900
		M. Ferdinand .....	700

M. Le Blond .....	600		
M. Venafrà .....	300		
M. Boisgerard .....	300	CHORUS .....	12
M. Guillet .....	400	The Band .....	50
Signor Coccia .....	300	Attendants .....	10
Signor Spagnoletti .....	250	Lighting (Gas and Oil) 25	} say 6000
Leader of the Ballet .....	200	per night .....	
Centroni .....	200		
Bassoon .....	150		
Prompter .....	150	Rent .....	£35,760 10,000
Director of the Chorus .....	160		
Scene Painters .....	1000		£45,760
Corps de Ballet .....	6000		
	<u>£29,760</u>		

The only additional item to this account that we remember, is the payment to Madame Catalani for the nights she appeared, and the wardrobe and stage properties, which in round numbers we will admit to make up the amount to £50,000. This estimate (which we believe to be substantially correct) is corroborated by the admission of the Chevalier Petracchi.

We have a right to presume, from Mr. Chambers having been satisfied in his contract with Mr. Ebers, and by the terms Mr. Ebers made with Benelli and his securities, that a rent of £10,000 per annum is an adequate satisfaction for the capital expended upon the theatre. We have seen, by the calculations of engagements submitted, that the receipt is sufficient to satisfy all other expences. It is clear then, that leaving a fair compensation to the lessee, the sum taken ought to furnish to the public a fine opera in all its parts. At the close of next season the property boxes, to the number of sixty-eight, fall in,\* which will add to the value of the house at least £17,000, thus augmenting the receipts to the treasury to £62,000, taking the reduced calculation of the last season as the foundation.†

\* The nature of these boxes may not perhaps be generally understood:—When the house was built, possession of certain boxes was granted to individuals for a given term, on condition of an advance of cash. The leases of these boxes (so to call them) cease after this season, and they revert to the proprietor, whoever he may be. Hitherto the lessees have either used the boxes or let their tickets, through booksellers or agents, for the season, week, or night.

† It is difficult to compute what the actual advantages may be. For in the first place if the boxes be re-let for the season to individuals, it may diminish the receipts at the pit door—if on the contrary they do not fall into the hands of the dealers in tickets, the receipts may even be augmented, which seems the most probable event of the two.

If then we admit the data we have laid down to present any tolerably accurate grounds whereon to form a judgment, it should appear that the public ought to be entertained at a cheaper rate. It should seem too that the Opera cannot subsist, without the patronage and even the personal interposition of some of its higher patrons in its management. Is it not then a matter well worthy the consideration of these noble persons, that they should look to the bottom of the subject, and ascertain the nature of those obligations, which always have, and according to the test of experience, always must cripple the managers and deteriorate the performance, before they give their sanction to any plan for its future continuance? We do not advocate any the slightest deduction from the fair remuneration of enterprize or of talent. But neither the public nor the creditors of the house ought to be made to pay for the litigations of the proprietors, or the want of principle of an *impresario*; and above all things, it is disgraceful to the character of the country, that mere adventurers should be enabled, by the countenance of persons of rank and respectability, to impose upon the credulity of the public, of the artists, and of the tradesmen connected with such an establishment. Where a man's previous delinquencies have been notorious, there is the less excuse for his admission to association with the elevated classes. We would certainly not bar any one's return to an honest life, but the conduct of such a claimant to credit, ought to be long and severely tried, before he obtains the degree of confidence implied in the possession of so vast a property and so high a trust as the King's Theatre involves.

We have said, and we repeat, that nothing is further from our desires than to deduct a farthing from the fair compensations of talent. But it is certainly desirable that the English nation should not so far stretch their ideas of liberality, as to cause themselves to be accounted by all other countries a nation of fools, whom it is in the power of every foreigner to impose upon. For example, we ask of those who pretend to take a lead in these matters, to compare the rewards of Rossini in Italy to those given to Rossini in England. His biographer, whose testimony stands uncontradicted, asserts that the best part of his life has been passed in running from theatre to theatre, composing operas at the



standard price of about forty pounds each !\* But for coming to England he demands £1000. He does not after all fulfil his public contract, but finds such private encouragement that he earns not less, and frequently much more, than £50 per night by conducting at the houses of the great, when an English conductor is paid not one-tenth of the amount. We know that a good many of our nobility and gentry have a contempt of expence, and they probably entertain it as the mark of a fortune which places them above all such considerations. This is however an honourable distinction only as it is *wisely* used. These very same persons are abundantly sensitive to ridicule, and they are not particularly fond of being laughed at as the dupes, of impositions too gross to pass upon persons of meaner condition and meaner understanding. Let them then only view the matter in its true light; let them once apprehend and know that they *really are* the objects of the grossest ridicule, and that too on the part of the very people of whom they are the prey, and we should hope their pride, if not their prudence, would take just alarm.

The singers in general do not appear to us to be overpaid. Such talents as those of Mad. Ronzi and of Mad. Pasta, when the time for study and rehearsals and the fatigue of singing in so vast a theatre are taken into account, together with the fact, that a life has been passed in making the attainments which now place them at the head of the eminent singers of Europe, such talents and such exertions merit, we fully admit such a reward. Mad. Caradori is under rather than overpaid, and so are Signors Garcia and De Begnis. It appears however to us, that for mere want of arrangement, at least five thousand pounds has been unnecessarily expended in the list of the singers and of the ballet. It is worthy remark, that Stendthal, in his "*Utopie du Theatre*

\* "The glory of Rossini had now reached Naples." \* \* \* \* \*  
 "Afterwards, on his arrival at Naples, Rossini signed a *scrittura* for several years. He engaged to compose two new operas, and was moreover to arrange all the operas M. Barbaja should think proper to produce either at *San Carlo* or the secondary theatre of *Del Fondo*. In consideration of this he was to receive 12,000 francs (£500) per annum, as well as an interest in a bank from play, which was farmed out by M. Barbaja, and which brought in the composer some thirty or forty louis yearly." *Stendthal's Life of Rossini*, page 104. Thus the Signor doubles his price upon the Englishman, and refuses £1000 for the copy-right of an opera he has not yet composed? See Musical Magazine and Review, vol. 6, pages 48 and 126, *et seq.*

*Italian*," enumerates seventeen singers, our list has but fifteen; he makes the whole expence no more than £18,666, including a corps de ballet, to which he assigns £55,000 francs. The different items ought to be compared.

There is at this moment a pause in the affairs of the concern, and these truths can now be considered with more advantage to the public, and with less disadvantage to individuals, than at any subsequent period. The vast, the enormous, the serious charges attendant upon public music threaten its absolute extinction. The matter is not therefore less momentous to art and to artists, than to their patrons. The vocal concerts—the oratorios—the King's theatre, have all successively sunk. A stand for reformation must be made somewhere.\*

\* Since the above was written we have received the bill announcing the Bath Concerts this year, which runs as follows:

"*Bath Subscription Concerts*.—The Managers of the late Concerts, with the utmost deference, are under the necessity of stating to their distinguished patrons, subscribers, and the public generally, their intention (*for the present*) to discontinue the regular series of *Subscription Concerts*—local circumstances rendering it utterly impossible for them to produce a succession of talent, which the liberal support of the public so justly entitles them to expect, and which has not only been the Managers' duty, but pride, to procure. With this conviction, they feel it would be unworthy in them to receive subscriptions for concerts, which probably might end in disappointment, and consequently dissatisfaction; but with a sincere desire to sustain the high reputation which has ever been conceded to Bath, in this elegant and refined amusement, the Managers, with all respect, signify their determination to avail themselves of every opportunity in presenting the public with *occasional* concerts whenever talent and novelty can be brought forward worthy of their countenance."

In pursuance of this annunciation, admission by single tickets was substituted for the subscription for a series of nights; thus the terms to the public were raised from five to seven shillings; at which, there arose naturally enough, considerable dissatisfaction. One concert was given on Christmas Eve, and as a commentary on the first bill, comes out the following advertisement:

"It is most respectfully announced, that the engagements of Mrs. Salmon and Mr. Braham have been extended to Tuesday next (only), when a Grand Concert will take place on that evening. Sir George Smart and Mr. Loder, for the cause already assigned, cannot have the honour to announce a performance on Tuesday week; nor are they at present enabled to fix any period for another concert."

Now we are conversant with the experience, ability, and enterprize of Sir George Smart and Mr. Loder, the conductors of these concerts, and we know how their interests are bound up with these performances. Judging from these circumstances alone, we feel convinced that the stoppage of the Bath concerts is attributable to the demands not to the paucity of vocal performers. Here then is another and a fresh case in point, if our conjecture be founded, and if not, it can easily be contradicted, in which the artist suffers, together

with the public, from the same cause. We blame no one for making the most of his talent—it is perfectly natural—it perfectly fair to do so. But if persons of talent form an erroneous estimate of their value, it belongs to the antagonist powers (the conductors and the public) to convince them of their error. We would therefore earnestly recommend all those professors who regard their own interests, and who can understand how those interests are connected with the facts and arguments we have laid down (in this number of our publication especially), we would earnestly recommend them, we say, to weigh well their dependence upon the conductors of music, and upon the public itself. We stand apart, and in any sense of interest, wholly independent. The present symptoms of the decline of operas, oratorios, and concerts, are fearfully ominous, and if Sir G. Smart and Mr. Loder have determined to make a stand against exorbitant demands, they are not only fully borne out by their own interests, but by the public consequences, and are therefore entitled to the public thanks and support.

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*Rode,\* Baillot, and Kreutzer's Method of Instruction for the Violin, adopted by the Conservatory of Paris, translated from the original edition.* London. Boosey and Co.

In our second volume, we gave a detailed account of the conservatory of Paris, established in the early part of the Revolution, confirmed as an Academy of Musical Science by Napoleon, but

\* Pierre Rode was born at Bourdeaux, in the year 1773. His first instructions on the violin were received from Fauvel D'Acosta, and Gervais, but at the age of 13 he came to Paris, and being presented to Viotti, that celebrated master undertook to perfect him in his art, and it is well known that the pupils he took were never instructed by him, from interested motives, but were only such young persons as he thought displayed great ability. Rode was one of his best scholars. About the year 1790 he made his debut with much success. In 1794 he embarked for Hamburgh, but was wrecked on the English coast; and having obtained permission from the Government to visit his master in London, he appeared there at a concert for a charitable object. He was not allowed, however, to remain in England, and re-embarked for Hamburgh. Some time after, at his return to Paris, he was nominated professor of the violin at the conservatory. He was next made first violin to the private music of the Emperor Napoleon, then First Consul. Rode subsequently went to Russia, as first violin to the Emperor Alexander, for several years. He returned to France in 1809; in the following year he visited his birth-place, and after having made a tour through the Southern provinces, he returned to Paris, where he died in 1811.

Pierre Baillot was born at Passey, near Paris, in the year 1770. He received his lessons on the violin from masters in Paris of little celebrity, and his father dying when he was about 16, his family were left in great distress. M. de Boucheperne, Governor of Corsica, took his children under his care, and they travelled with his family. By this means Baillot visited Rome, where he remained a long time, and studied under Polani, an excellent master of Tartini's school. In 1790 he returned to Paris, where Viotti was so much pleased with the freedom and strength of his playing, that he offered him a situation in the admirable orchestra of the theatre of Monsieur, of which he was director.—Young Baillot, whose prospects were very different, accepted this place only provisionally, and soon after having obtained a place from the Minister of Finance, he quitted the orchestra, but continued still to cultivate the violin as an amateur. In 1795, having lost his employment, by the reformations in the ministry, M. Baillot found himself obliged to have recourse to that talent which he had till then only considered as a source of amusement. He was persuaded to present himself to the Conservatory, where he obtained all the votes, and shortly after, M. Rode (then professor of the violin there) having obtained leave of absence, he was named professor during R.'s absence. M. R. however prolonged his stay abroad to such a period, that M. Baillot was at length raised to his situation. It was at this period that M. B. published the Instructions for the Violin, which are before us. In 1806 he made a tour

now carried on under the title of "*Ecole Royal de Musique et de declamation*," and under the direction of the superintendent of the *Menus plaisirs*, a circumstance offensive (and perhaps justly so) to the professors of liberal art, who consider that the delights of music have a title to be ranked above the boisterous animal gratifications of the chase. To this school, under whatever name or auspices, the French nation owes great obligations. For not only has all Paris been gratified with fine demonstrations of the art, but talent has been cultivated, professors have risen to a reputation hitherto denied to the natives of that country, and science has been enriched by a variety of useful publications. Amongst these none are more useful than the elementary works which have been digested and put forth by the joint exertions of the several professors. This is almost the first, if not the very first, that has appeared nearly in its original form, though somewhat curtailed, though an English translation.

It should seem strange, that after so many ages, and after so many treatises on the art of playing such an instrument as the violin, it should have been thought necessary to compose a new instruction book. But it appears that the French school has proceeded upon a system, the aim of which is, to reduce and consolidate all the parts of the science into one relative and compact body of institutes. Again, it may be said, we have in our language many excellent treatises; why multiply them unnecessarily? It forms a part of the plan of the French conservatory, to inculcate the philosophy of art, together with the practice, and though the maxims introduced into their books are few, brief, and sketchy, yet they can hardly fail to impel the student to use his understanding as well as his fingers, and at the same time that these observations set him a thinking, they will teach him to form high and honourable notions. The reply which we shall give to the question we

through Germany and Russia, which kept him from Paris till 1809, when he resumed his office in the Conservatory, and has retained it ever since.

Rodolphe Kreutzer was born at Versailles in the year 1767, and was the son of one of the King's musicians. His master for the violin was Stamitz. At the age of 13, Kreutzer played at the "Concert spirituel," and obtained great applause. At 12 he composed two grand operas, which were performed before the Court. After this, the Queen honoured him with her patronage, and he belonged to her private band. M. Kreutzer travelled afterwards through Italy, Germany, and Holland, and every where established his fame as one of the greatest violinists and composers of his time.

have considered as probable to arise, we therefore extract from the book before us. It will serve the double purpose of satisfying the enquirer, and it will show the liberal ideas which the professors of the conservatory endeavour to inspire; this is the more necessary, because all other countries attribute to the Parisian artists a disdain for the productions of other nations, which it should seem does not exist, at least among this high class of instructors. We rejoice to be able to quote such passages as the following:

“An artist gifted with a lofty mind and high imagination, in order to acquire a true taste, should spend his life in search of the *beau idéal*, which according to his judgment will consist in whatever touches and exalts the soul. Whenever he meets with it, he gives way to its impressions, without suffering his genius to be carried away by his enthusiasm. He consults works of different kinds and of different countries, and by them his mind becomes enlightened, and he feels convinced that taste must always accompany that performance which has the power of pleasing for any length of time. Thirsting after knowledge, he has recourse even to foreign stores, with a view to enrich his own country with what his exertions may enable him to collect. Still prompted by the same longing after instruction, he receives the stranger with that hospitable urbanity which the arts inspire. Too liberal and too proud to feel any kind of jealousy, he rather looks upon the acquisition of a new talent as a conquest made upon the territory of the arts, and being stimulated by no other motive than that of emulation, his rivals become his friends.

“Far be it from such a man to listen to those despicable disputes, in which prejudice formerly opposed the progress of knowledge, and antagonists were exposed to implacable hatred, even in a science so peculiarly formed to conciliate and improve the heart. For what connexion can there be between these shameful dissensions and the charms of melody and harmony? No, it is the beautiful that the artist seeks after, and nothing but the beautiful should direct his thoughts. Being therefore free from all prejudice, he has access to every possible means of obtaining knowledge. When he has at length exhausted every store, he becomes impressed with a just idea of propriety—for nature, experience, and practice, must infallibly point it out to him.”

The two best modern books of instruction for the violin with which we are acquainted are those of Mr. Jousse and Mr. Loder. The former is in a good measure founded upon that of the conservatory, and upon foreign works at large, which renders it the more valuable, as we esteem it, because it renders it the more copious, and because it embraces the opinions and experience of

the larger number of eminent men. Mr. Loder's is the more original, and standing upon the eminence he does, it may well be conceived to be excellent. It is indeed very excellent, on account of the examples—by which art is said to be “best taught.” They carry the pupil through a vast body of progressive practice.

The work before us begins at the very foundation, and after a slight history of the rise and progress of the instrument, a few sentences on genius, taste, &c. it proceeds to the practical part. The authors strongly insist upon the necessity of the pupil's first overcoming technical difficulties, and expression is not, they say, to be even thought of, till the facility of hand is obtained. The book then proceeds to lay down rules for the manner of holding the violin, the bow, the position of the arms and hands, the motion of the fingers, and the attitude in general. These are followed by a description of the graces of playing, and by the examples. The second part is on expression, which is reduced to the elements—tone, movement, style, taste, firmness, and genius. This arrangement is philosophical however, only insofar as it admits that expression is a compound of many parts. Nothing can be more unphilosophical than those which these worthy professors nominate. It is quite clear that Messrs. Rode, Baillot, and Kreutzer, are very little read in the metaphysics of the fine arts, or indeed in the elucidation of the phenomena of mind. We shall extract their observations on taste, which though to a certain degree serviceable and true, exhibit nevertheless the total confusion which indicates how little below the mere surface of thought the authors have descended.

“Natural taste is nothing else than a due sense of propriety, an imperceptible tact which gives to every thing its proper tone, character, and place. It anticipates reflection, and unconsciously makes a judicious choice.

“There is another kind of taste, which is the result of comparisons made by judgment and experience; this may be called *improved taste*. It is equally a gift of nature and the fruit of education. It does not consist, as is usually thought, in introducing pleasing ornaments, but in leaving them out when they are not wanted, or in using them judiciously, and, as has been often mentioned before, in letting them flow naturally from the melody itself. It is afterwards the master's part to direct and develop this taste, and to point out the difference between impassioned music and what is called a bravura, between the *adagio* and the *allegro*; to show that a quartett is not to be played in so firm and

so bold a manner as a concerto—that the manner of playing must ever be varied according to the subject—also when to give more or less way to the feelings and imagination; and, in short, to establish a never-failing rule that the character of the principal piece of music is never to be lost sight of.

“Precepts however may guide, but never can give sensibility to the pupil who is utterly void of it, and the best lesson is not that which the master gives, but the advantage which the learner (himself can take) derives from his own application.”

The exercises begin by scales in all the keys, and there is an accompaniment to each by M. Cherubini. They then proceed to gamuts by all the diatonic intervals, up to tenths. The positions, or shifts, are next exemplified in original lessons. There are then recapitulations, which introduce all possible chromatic intervals; then the double stops; and lastly, two or three short general exercises. It is in this last part that the original work is abridged.

The book is recommended by its method, its clearness, and adherence to elementary principles. The other works we have mentioned will carry the pupil farther onward, but the instructors of the French school seem rather to wish to leave him to perfect his execution by an acquaintance with the works of great masters, and by playing in concert, than by lessons. Such appears to us to be the aim and scope of their method, and it cannot fail to be useful. It contains nothing relative to notation, time, &c. which M. Loder's book gives. It is curious that so important an omission should not be noticed at all; for how is a student to know where to obtain the knowledge of those indispensable particulars, unless he be directed to some source? The conservatory probably has some general exposition of these elements, but a reference surely is necessary.

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*A favourite Waltz, with Variations for the Piano Forte; composed by the following eminent German Composers:—Beethoven, Czerney, Gainsbacher, Gelinek, Hummel, Kalkbrenner, Leidersdorf, Liszt, Mayseder, Moscheles, Mozart, jun. Pixis, Plachy, Tomaschek, and Worrischek. London. Boosey and Co.*

This title page holds out no ordinary share of promise to the lovers of art, for it is no common object to observe the collision and competition of such minds. This composition is indeed cal-



culated to excite a lively interest, for besides the intrinsic beauty of the variations themselves, it is curious to examine the several effects which the same series of notes has produced upon such composers; a new character is imparted to it by each master, and yet upon close investigation these shades do not perhaps differ so materially as we should have previously imagined they would; the similarity however may be easily accounted for. Germany is unquestionably the country which has lately produced the greatest number, and many of the finest piano forte players and composers, and the style which is the peculiar characteristic of her school, pervades the whole of this singular production, and gives an unity and accordance to all the parts. The subject on which the variations are formed is a waltz by Diabelli, as plain and simple a melody as it is possible to find, but affording room for powerful and effective contrasts, which perhaps render it peculiarly fitted for the purpose for which it is here selected.

In the first variation by Czerney, the air is taken by the right hand, as the foundation of an elegant movement, containing no passages of rapid execution, but requiring great finish and neatness in the performer, as well as a certain warmth of conception which is perhaps necessary to a just comprehension of the German style, and is peculiarly so in the performance of the whole of this lesson. No 2 is by J. Gainsbacher, and in this the left hand plays a more prominent part than in that preceding, and it is altogether of a more decided character. The second part contains bold and effective contrasts, which are in perfect accordance with the character of the air.

No. 3, Beethoven. We remarked in our introduction that this lesson was perfectly connected by the universal prevalence of the peculiar style of one school over all its parts; it must however be admitted, on the examination of that allotted to this magnificent composer, that he forms the single exception to this otherwise general rule. Beethoven's style is proper to himself alone, and we may almost say of that, as of genius, that "it is of no country." Accordingly he has treated his subject, in the present instance, in a totally different manner to his brothers in art, and has introduced to us, a forcible and concentrated movement, displaying those marks of grandeur and sublimity of conception common to no other mind. Its striking and majestic character make it a very

suitable forerunner of No. 4, a plaintive and elegant variation in C minor, by Master Liszt; it is evidently by a young though not a timid hand; it consists of arpeggios in semiquavers, but the modulation is effective, and it gives proofs of great ability. No. 5 is by W. Plachy, and presents rather greater difficulties of execution than any of those which have preceded; it is entirely composed of triplets, and is a brilliant variation.

No. 6, Kalkbrenner. Mr. K. has not adhered quite so strictly to his subject as his predecessors, but for this he has more than compensated in the imagination he has displayed. The first part is full of expression, still however marked by the energy, which is one of the attributes of Mr. K.'s style, and which first displays itself in a very happy transition at bar 11, and in the second part forms an effective contrast to the soft and rather melancholy character of the commencement. No. 7 is by the Abbé Gelinek, and is very simple in its construction. The air is first taken by the left hand, while the variation is allotted to the right, and consists of very smooth and tasteful passages; the division is afterwards changed, and the left hand has a different accompaniment to the air in some chromatic passages.—The comparative serenity of this variation, after the warmth and vigour of Mr. Kalkbrenner's, forms a very agreeable variety, which is equally happily sustained throughout No. 8, a playful and elegant polonaise on the subject, by W. Tomaschek. No. 9, Hummel. Here we looked for brilliant and dazzling passages, calculated to defy the efforts of bolder performers than ourselves, for we recollected it was the production of one of the most wonderful players in Europe—but we were, we must say, agreeably disappointed, since we found in their stead what have much greater charms for the real musician—expression, taste, and an even flow of melody, which all lend their aid towards adorning Mr. H.'s variation. No. 10, by J. Wozsisek, is very much in the same style, though displaying hardly so much ability, and introducing the subject more forcibly on our notice.

Mr. Moscheles's variation, No. 11, is principally recommended by its very effective modulation. The play between the parts is original, and evinces the talent of the composer, but the introduction of the accidentals at the beginning of the second part produces an effect, which none but a perfect master of his art would

have contemplated. No. 12, W. A. Mozart, jun. This variation is well placed, coming immediately after the light though expressive movement of Mr. Moscheles; the rapid and brilliant passages of which it is composed turn the attention into a new channel, and surprise the ear by an agreeable and stimulating variety; it is succeeded by a variation by J. Mayseder, No. 13, which is pervaded throughout by an elegance and delicacy that is always to be observed in Mr. M.'s compositions. No. 14, by M. J. Leidersdorf, consists of triplets for the right hand, the subject being sustained by the left, and is chiefly distinguished by its simplicity, and a degree of feeling which imparts much beauty.

No. 15, by J. P. Pixis. With the general style of this composer we are little acquainted, but the ingenuity displayed in his treatment of this subject, strikes us forcibly. The variation is in three parts, the air being principally confined to the upper and lower, whilst the middle is keeping up a kind of legato accompaniment, that adds greatly to the effect. There are traits of originality about this movement that renders it highly interesting. No. 16 is by M. Umlauff. It is a powerful presto, depending very much for the effect it ought to produce on precision and neatness of touch. The concluding variation, No. 17, is by Beethoven, and is another proof of the perfect originality and strength of conception belonging to this wonderful man. All the previous variations (except his own) have presented the subject to us, as if by common consent, like one that may be best treated as elegant, plaintive or energetic; but Beethoven has at once overstepped these apparently prescribed limits, and after having in his first variation set it before us in a sombre, and almost mysterious light, he allows the fire, which there only seemed to lie hid, to burst forth in his second, and illumine it with rays that could only emanate from such a mind. It is all strength, all fire, and its whole effect is dependent on the just comprehension and execution of the forcible contrasts which are its grand features. The lesson is concluded in a coda by Czerney, which we must allow to be the attracting magnet of the piece, although perhaps it does not possess more real merit than the rest. Mr. C. appears to us to display as much enthusiasm in his works as any living composer, and in this coda it is particularly to be remarked, that there is a warmth, an ardour which seems calculated to awaken the same

feelings in the mind of the hearer, and which must carry him on to the end with unabated interest. This active movement is very much distinguished by the same trait which characterizes Mr. Pixis's variation, that of moving in parts, and which is a leading feature in the German school of writing from Beethoven downwards. Such an arrangement gives a strength and solidity (as well as that it materially adds to the expression) which nothing else could bestow. The passage beginning at bar 64, where the parts answer each other, is admirably sustained, and the whole is worked up with great animation and effect.

Thus we have merely pointed out the leading features of each variation. One thing has a little surprised us, which is, that none of the composers should have contributed an adagio, or even a cantabile movement, which we venture to think would have added greatly to its beauty. The merit of the composition is, however, much more than sufficient to recommend it to the notice of all who cultivate highly that delightful art, to whose stores it has added a memorial of what may be elicited from combined talent and industry.

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*Les Charmes de Baden; Rondeau Pastorale pour le Piano Forte,*  
par Charles Czerny. London. Boosey and Co.

M. Czerny is a German composer of considerable repute in his own country. He preserves the style of his school, and, if we read him rightly, has formed his taste very much upon Beethoven. But he has the fine strength and originality of genius, a command over the materials of his art, and he combines them like a man who feels his power. Whosoever has sufficiently studied the productions of mind as displayed in the works of art, well knows that genius is not so independent as it is commonly taken to be. We refer at once to Milton, whose originality as well as grandeur cannot be doubted. The potency of his genius resides mainly in the riches of his learning. The same observation will be found to apply to all the arts. Mere invention will carry its possessor to but a small elevation, comparatively with the force of a fancy stored, directed, and regulated by various reading and attainment. The author of

the composition before us has evidently studied much, and this, with the buoyancy which is his own, gives a character to his works that is calculated to make not only a lively but lasting impression on the hearer.

*Les Charmes de Baden* opens with an adagio, uniting the graceful cantabile with a few lively and energetic touches, by which the effect is greatly heightened. This movement owes much of its beauty to the concentration imparted to it by means of its moving in parts, which in cantabile playing is more effective than any other style, as it presents to the mind of the performer ideas of the vocal music which he is required to imitate, and which he could not so directly accomplish by any other means. The conclusion of the adagio is formed upon the first bar of the subject of the rondeau, which is worked upon with great energy, and the concluding bars consist of a beautiful slentando, leading to the rondeau, of which the subject is a lively and delicate air of twenty-four bars. This subject is then pursued for three pages. The passages formed upon it are neither intricate nor difficult, yet they present a constant variety of expression, and call for great precision of finger. At page 6, the composer having modulated into the key of C major, a few bars of very beautiful cantabile are introduced, and the original theme is again resumed in A. The succeeding three pages contain passages of much greater rapidity and execution, and at page 9 the subject is resumed in the original key, (D major.) At the conclusion of the page, however, it finishes in a rapid descending cadence, and there is an immediate and singular transition to the key of E flat. This little bit reminds us forcibly of Beethoven's style, and leads us promptly to the supposition that this great master is M. Czerny's model. The fact will be observed in the contrast formed between the light and elegant subject in the brilliant key of D major, and the instantly succeeding passage of a totally different expression, in a key of an entirely different description, the subject being almost instantly resumed in this key. The conception of the whole of this passage is bold and striking, though the idea belongs so exclusively to Beethoven, that it can hardly be called original. There is another modulation into the key of E with four sharps, the lesson gradually increasing in difficulty as it proceeds; at page 13 the few bars of cantabile are again introduced in D major, after which

the time is changed to *molto vivace*, and the lesson concludes by a spirited movement, in which the subject, however, forms a less prominent feature than in the foregoing pages.

The principal distinctions of this composition are these—a vigour of conception and an ardour of feeling, which form indeed the attractions of M. Czerny's style. The cantabile parts hardly contain so much merit as the others. His genius appears to us to be not yet mellowed to this kind of composition; it is fashioned in a larger mould, and of more dazzling materials, and it is in the nervous *allegro* and vivid *presto* that he shines with the most brilliancy. *Les plaisirs de Baden* is however a beautiful lesson, it is calculated for good players, and will be found very effective in mixed musical society.



*Tens Heureux, petite Fantasia for the Piano Forte; composed by J. B. Cramer. London. Cramer, Addison, and Beale.*

The greatest difficulty perhaps that the possession of genius imposes, is to keep the fame which its first and often its strongest impulses have been exerted to obtain. This is particularly the case when ability dallies with trifles, a relaxation to which imagination is exceedingly prone. The elegant composer who is the author of *Tens Heureux* appears to stand in some peril from these besetting dangers. This air with variations certainly here and there exhibits faint gleams of Mr. Cramer's mind, but they are very faint and "like angel's visits few and far between." They are indeed only to be found in the introduction. The original air bears a close analogy if not an actual similitude to the well-known Welch melody, *Ay kyd y nos*, and the variations are in the very commonest forms. They are however very easy, well contrasted, and if as well executed, would seem to possess an effect and lightness which would please the million; and this we gather from the whole style to be Mr. Cramer's object.

*A favourite French Air with Variations for the Piano Forte, with Flute Accompaniments ad lib. composed for Lady Stepney, by T. Latour, Pianiste to his Majesty.* London. Chappell and Co.

*Le Carillon du Village, a favourite Air with Variations for the Piano Forte, with an Accompaniment for the Flute ad libitum; composed by T. Latour, Pianiste to his Majesty.* London. Chappell and Co.

The first of these pieces is exceedingly simple in its construction. The introduction is a paraphrase upon the theme, and demonstrating by its purity the good taste of the writer. The variations are so slight and unpretending that it is obvious the same principle is preserved throughout. We are struck with one very peculiar circumstance, of which we conceive the composer himself may not be aware—but if so it is curious, inasmuch as it marks the power of memory over the imagination. The writer of this article casually conversing many months ago with Mr. Latour, spoke of an air he had heard some females sing at their work in a provincial manufactory, and hummed a part of it, with which the composer expressed himself much pleased. The principal strain of the third variation of this lesson is this identical passage, and it is not less singular that it should assort so well with the theme. The whole piece affords a very pleasing illustration of the effects which may be wrought by very simple means.

*Le carillon du village* has much more pretension, and the two instruments are both displayed with more brilliancy if not to more advantage. The title rings rather ominously in the ear, but there is so little that marks affinity between the piece and its cognomen, that by any other name it would have been “as sweet.” Its characteristics are the graceful smoothness, light execution, and the melodiousness, which are the distinctions of Mr. Latour’s style. The flute and the piano take alternate obligato variations, and both are very effectively employed. The fifth variation is that which, deviating the most from customary forms, displays the greatest originality. In fact the art of writing variations is as nearly exhausted as possible, and we are persuaded that it is much easier as well as much safer to attempt any other

species of composition, if it be the author's hope to obtain any credit for invention. Not even set forms however can divest Mr. Latour's writings of a certain elegance and brilliancy—of that quality in short which pleases the greatest number of hearers—without depth of passion or elaborate contrivance. As was said of a celebrated actor of genteel comedy, in a line, the construction of which answers to its sense—

“ He captivates us by uncommon ease.”

*Fantasia for the Piano Forte, with an Accompaniment for a Flute, ad libitum, on Rossini's much-admired Preghiera, in Zelmira; composed by Pio Cianchettini.* London. Chappell and Co.

*The Parade, a Military Ronde for the Piano Forte; composed by Cipriani Potter.* London. Gow and Son.

There are few musicians in this country that have been so carefully educated as the authors of these two lessons—not that we mean to institute any comparison or to imagine any other resemblance between them. We rather give it as a reason for classing two compositions so dissimilar in their aims and style.

Mr. Cianchettini indeed appears to us to be, by the natural direction of his talent, a composer of vocal music; and from his publications in that department there appear to us to be few whose genius would establish stronger claims than his, were it called into sufficient exercise. This should also be a recommendation to the writer of sonatas, for instrumental music is the more excellent, the nearer it approaches to the cantabile—the more (to use an expression not yet familiar to English ears when so applied) the more it sings. But Mr. C. is also a player of much attainment and a writer of a very fertile imagination, and the fantasia gives a loose to this faculty.

We should then *a priori* be led to expect much from such a composition from such a hand. The introduction is formed upon the first passage of the theme, with however a slight difference



in the outset, but which continually appears as the real subject either in the piano forte or flute part, amidst excursive flights or accompanying harmonies. It must be well understood to be effectively played, yet there is a more decided character than belongs to the parts that immediately follow the *Pregliera*, in which the author has availed himself more though not to any considerable extent, of the license which the fantasia bestows. There is not as much melody as we could desire, but there is some striking modulation. This we attribute to the theme, with which we are not exceedingly enraptured. The passage on "*Ah s'è ver*" we like the best, and if Mr. Cianchettini can accept the remark as praise, there is greater purity but less fancy than is common to his piano forte lessons.

Mr. Potter's is less aspiring in every sense. Indeed he has modestly given it the most humble of titles, "*divertimento*," though he has assigned to it a certain definite character. The *Marcia* (why not the *March*?) is bold and simple in its melody, but subsequently in some of its parts, set off by some powerful harmonies, which give a richness and strength that assist the characteristic development. Though the passages are not very various, yet the pointed accentuation and the frequent introduction of such transitions as the unity of the style admits, decidedly show that many and fluctuating sensations passed through the mind of the author in his short work. The consentaneous rise and fall of feeling which will follow these are the tests of his ability. The "*Trio, alla Rossini*," is certainly like, so like indeed that in some instances we could point to the very passages. It is scarcely necessary to enquire where, for Rossini is but too often the same—the ornamental parts of the fifth page are however obviously imported from *Il Barbiere de Seviglia*, in new combinations, where we think might also be found the rudiments of more of the movement. This however is not "*alla Rossini*," it is Rossini himself—but it is an objection which all imitations entail, for an imitation to be such, must, somehow or other, always be *alter et idem*. The quick step concludes this lively piece in a spirited manner. It is by no means difficult of execution either as respects its style or its passages.

*La nocte du Village, Fantaisie Caractéristique pour le Piano Forte ;  
composée par G. Le Moyno. A Londres. Chez Clementi & Co.*

About thirty years ago somebody composed "*The Battle of Prague*," and since that period Steibelt wrote his famous sonata in imitation of a tempest—called "*The Storm*." M. Le Moyno struck no doubt by the contrast which the peaceful tenor of married life presents, and determined to show how much more fittingsuch a subject is for musical representation, has given us the wedding day. When however we consider that the composer has carried us no further into the delightful practice of connubial bliss, we are not quite so certain as to his incitement to this undertaking. For if contrast had been his object he might have conducted us through the honey moon at least. But he has not done so, influenced perhaps by the maxim that "sufficient for the day is the evil thereof." Be his motives what they may, we have not been so much stirred to mirth upon such a subject ever since we heard the son of that great musician Dr. W. many years ago sing and accompany a similar relation, which was, in its kind, inimitable.

M. Le Moyno dates the commencement of his narrative production from the night before the wedding, not that he describes, as Swift has done, the ablutions of the bridegroom or the trousseau of the bride. But like many other very honest gentlemen he takes up the subject of matrimony in the dark. We soon find, (as most others do) that "*Les ombres de la nuit se dissipent*" the obfuscation disperses, the dawn appears, the sun rises (and the bride and bridegroom doubtless at the same time) and rolls in full splendour above the horizon. All this is expressed in sweet melody, and opens the piece becomingly with an intimation of the time. Of the place we are also informed, from "*La bruit de chasse dans la forêt voisine*," and horns, (a memorandum liable to some objection upon such an occasion) echo, and hounds, immediately make themselves audibly visible. The hunters assemble, and are lost in the forest. Then begins the principle action—the marriage.—The young villagers "*vont en dansant*" to wait upon the bridegroom, and one of them compliments him. "*Il s'embrouille*" says the descriptive explanation. Aye poor fellow we can per-

fectly enter into his embarrassment. It happened to ourself to be roused from the vision of our joys on the morning of marriage by the raven croak of a good natured friend, who screamed out "Come Master Barnardine get up and be hanged." The bridegroom recovers however during a cadence, and invites his visitors into his house, where they enter rather tumultuously, but they are in high spirits, which accounts for it. They have hardly had time to drink to the health of the bride before the bell summons them to mass; they reach the church and fall upon their knees with as much devotion as can be expected. There is a gentleman in one of the Eastern Counties who gives a very good idea of the discourse of a celebrated preacher in the metropolis, by the force of inarticulate sounds. Here we have the mass and the marriage in music, after the same manner, and we must say it is admirably expressed. The responses are made, and the Curé pronounces an exhortation to the happy pair, who if affected like ourselves must be rather lowered by this "*lent et sensible*" discourse. Indeed our friend evidently thought such must be the effect not only upon the bride and bridegroom but upon the whole congregation, for "*Le Curé remonte (step by step) a l'autel luissant tout le monde dans un saint attendrissement.*" The mass is continued and ended, and they all get out of the church in rather an unseemly, up and down, higgledy piggledy succession of arpeggios. The happy pair are then conducted home, the guests enter, sit down to table and dine. One of the party sings a song, "*Young Colin stole my heart away;*" here some new light breaks in upon the author's intentions; we presume this must have been Madame Catalani or Mrs. Salmon, for there are two verses of variations and a chromatic volata as the final cadence. It might indeed very probably be the marriage of Madame Catalani herself, except that the Chevalier her husband is not very likely to suffer so much confusion as is represented from a complimentary address. It does not however much matter. A country dance follows, during which "*on s'embrasse*" once and again during connecting cadences. Whether the composer intends any sly insinuation by his conversion of a couple of naturals into sharps during this agreeable ceremony, we cannot absolutely pronounce, but we observe that even during the marriage itself he throws in some discords. Now if he has any meaning of such a kind nothing can be more improper,

for such changes are entirely out of place upon the wedding day. The embraces concluded, the company waltz—during which the bride and bridegroom withdraw, to the great dolour and confusion of the party, as it appears from the flats that are thrown in, as well as by the hurry of the composer up and down the instrument. So terminates this joyous day.

We are good Protestants, and therefore are not apprized of the manner in which Catholic pastors (this is a Catholic marriage) hold out the subject of the holy estate of matrimony to their flocks, but as our church declares that “it is not to be taken in hand unadvisedly, lightly, or wantonly,” we recommend all young ladies to purchase M. Le Moyne’s sonata, and ponder it steadfastly—“duly considering the causes for which matrimony was ordained.” Thus they will be sure to feel all its harmony, and be brought to a proper tone of mind for its serious duties. And moreover this piece, like the state it describes, is such an one as any young lady is able and most young ladies will be willing to play.



*A Collection of admired Italian, French, German, Spanish, and English Songs, with a progressive accompaniment for the Spanish Guitar ; by George Hervey Derwort. Nos. 1 to 13. London. Gow and Son.*

After taking the air in a stiff North-east wind in January, we are feelingly persuaded that ours is not a serenading climate, at least not at all seasons of the year—and also that a lover who should be sufficiently ardent to hope to win his mistress by the sounds of his guitar at *this* season, would stand much the same chance as the unfortunate swain, who, according to one of our early poets,

——— “Caught his death standing under a spout,  
Awaiting till midnight till Nan should come out.”

Such considerations will help to account for the disrepute into which the guitar had fallen amongst us till of late, when it has

been brought into notice by Mr. Sor's extraordinary performance and Mr. Sola's publications. We have indeed heard the former artist play wonderfully—the chorusses in Haydn's *Creation* for instance, in a manner so full and vivid as to induce us for the moment to believe the instrument itself far more capable than we could ever find it in other hands. About two centuries ago it was low enough, probably because it was easy and popular. Things must exist in a certain state of scarcity, as my Lord Lauderdale says in his book on National Wealth, and be difficult of attainment to continue in very high vogue : for though fashion is “every thing by turns,” she is as surely “nothing long.” But still the guitar has many recommendations. It is easily learned, easily played, easily transported from place to place. It may be managed gracefully; a white round arm may fall carelessly upon it; taper fingers may wanton among the strings—it relieves by variety and prevents the disturbance of an animated and intense circle, by the facility with which it can be introduced. See how delightfully the author of “*Bracebridge Hall*” has employed it—he has brought it to harmonize with the warm bewitching tone of his conversation pieces. Nay, it is only just twelve months ago since we ourselves felt the reality of his refinement, in hearing two highly-accomplished amateurs play national airs, responding to each other under the soft lights and floating draperies of the drawing-room, at ——— House, though it was January, in the country. The gods may have made us perhaps a little poetical, or it might remind us of the Eastern tales we read in our boyhood, or of our fonder dreams, when the “bosom was young”—or it might be the mere novelty of the whole scene, or the ladies—the reader is quite at liberty to choose any one or to take all of these reasons. We are content to declare we have seldom been more sensibly affected. And if he be imbued with any of these sympathies, and can fall in with two such Syrens, he may repeat our experiment. We therefore recommend the guitar to young ladies—not as a substitute, but as an alternative amusement to relieve the graver parts of their musical studies. Now then for something of its history. “This instrument, according to Mersennus, (we quote Sir J. Hawkins) is but little used, and is held in great contempt in France, as indeed it has been till very lately in this country. The true English appellation for it is the Cittern, not-

withstanding it is by the ignorant people called the guitar." As a proof of the low estimation in which it was formerly held in England, the historian cites the fact, "that it was the common amusement of waiting customers in barber's shops."

It would appear, however, about fifty or sixty years ago to have risen in estimation, as the copies of the fashionable airs and ballads of that period contain an arrangement for one or two guitars. But these arrangements were little adapted to the genius of the instrument, for they contained merely the air itself, transposed into the most convenient key.

The origin of the guitar is unknown—it is ascribed to the Spaniards,\* who probably derived it from the Moors. It is still much in use amongst the Turks and Persians, who received it from Arabia, where it has been known from a remote period. The Negroes have also their guitar, formed of a gourd covered with wood, on which are stretched four or six strings, or of a piece of hollowed wood, covered with leather, with two or three strings of hair—and we have in our possession an East Indian cetar, of very singular shape and structure, which is now in use in Hindostan.

The guitar is the last branch of the numerous family of the ancient lutes. It has succeeded the lute, theorbo, sistre, angelica, mandora, pandora, chelis, mandoline,† and lyre of every species. It has of late years been much used in France; and the performance of the artists we have before mentioned has rendered it fashionable in England. Its introduction has, too, been aided by the cheapness and elegance of the instrument, by the romantic ideas usually attached to it, and by the very circumstance that formerly brought it into disregard—by the small degree of labour the practice of it demands. We mean of course that degree only

\* Few nations have a greater passion for music than the Spaniards. There are few of them that do not play on the guitar, and with this instrument at night they serenade their mistresses. At Madrid, and in other cities of Spain, it is common to meet in the streets young men equipped with a guitar and a dark lanthorn, who, taking their station under the windows, sing and accompany themselves on their instrument—and there is scarce an artificer or labourer, in any of the cities or provincial towns, who when his work is over does not go to some of the public places and entertain himself with his guitar.

† The mandoline has been brought again into notice during the last few years, by the marvellous execution of Signor Vimercati.

which will suffice for the purposes of accompaniment, for the powers of the guitar are little adapted to any thing beyond an accompaniment, and this too of the simplest kind. Upon this point we cannot do better than translate the opinions of a modern French author.

“Some musicians, who are certainly too severe, appear annoyed that the guitar has continued to exist. I do not agree in their opinion; on the contrary, I think the guitar may not be despised. A cavatina, nocturno, romance, or duettino, may be properly accompanied on this instrument. Its soft and low sounds give masses of harmony very favourable to the voice, which they sustain without extinguishing. A perfect knowledge of the inversions of chords is necessary, to give them regularity of progression, and to avoid the confusion but too often observable in compositions for the guitar.

“This instrument differs from others in the circumstance, that it gives a good deal of tone in accompanying, and is almost reduced to silence if it be made to perform a solo, or the single notes of a melody.\* The reason is, because its force consists in the multiplied vibrations of several strings, struck either in succession or simultaneously. As soon as we quit arpeggios for unison, and pass from the sonorous base to the highest octave, which is composed of sounds produced from a thin string of few vibrations, the feeble and languid air, deprived of the resources of harmony, becomes nothing more than a meagre and dry pizzicato.”

It has of late been so much the fashion to tax voices and instruments with redundant execution, that we cannot wonder the simple and unpretending guitar should have shared the same fate. However association and romance may raise the value of this instrument, we must allow that it is absolutely insignificant when compared with almost every other. This insignificance is reduced to positive meanness, when it is made to perform the difficulties—we might almost say the extravagancies—to which it is too often subjected. Even in the hands of Mr. Sor himself, the prevailing sensation his performance excited was wonder that he should have so overcome the natural imperfections of the instrument, and

\* The text here is, “*si on le fait chanter*,” but we do not apply the verb “*to sing*” to instruments. We have taken therefore the spirit rather than the literal sense of the sentence.

regret that such talent and industry should have been so misapplied; for the same quantity of labour would have given him great, perhaps unrivalled superiority upon an instrument in every way more worthy of his genius; and in him we might have hailed another Kieselwetter, Lindley, or Dragonetti. He has too been greatly mistaken in arranging such airs as *Vedrai carino*, and *Batti, Batti*, (the latter having a difficult violoncello obligato accompaniment,) for the guitar. On the contrary, in *Deh vieni alla finestra*, he has, both in the style of this air and its accompaniment, consulted the intentions of the composer, and the character of the instrument, and manifested his own power over it. We have not Mr. Sor's Instruction Book before us at this moment, but if we recollect right, it gives the learner the means of overcoming the difficulties Mr. Sor has himself overleaped, rather than the useful processes leading to the end pointed at by the French author we have quoted above. Mr. Sola, on the contrary, has produced a book of instructions which will inculcate nearly all that is necessary for accompaniment, and this has been done clearly and concisely. In fact the guitar is not worth more time than the attainment of such principles as those laid down by Mr. Sola will cost. When these are firmly fixed in the mind, a player may adapt any little air to his own accompaniment, for one of the best qualifications of the guitar is its portable nature, and thus (as is so often the case) in travelling any national air, romance, or chanson, may be immediately fixed on the memory, or committed to paper. Mr. Sola's canzonets are of the same unpretending kind with his instructions; they are simple airs, with accompaniments as various as the nature of the arpeggio will permit. He has also arranged the most favourite airs in the national melodies for the guitar, and some of them with very good effect. Amongst the many songs which have been composed during the last few years for the instrument, M. Begrez *Guarda che bianca luna*, and Tramezzani's *Che non me disse un di*, are two of the most elegant. The latter has as much character as any air we ever heard. But perhaps the best airs are those of Italy (particularly the Venetian) and Spain. Many of the French are very piquant, and excellently adapted to the instrument, but the English are in general of too sedate, too deeply sentimental a cast. The bolero, the barcarole, the canzonetta, and romance, have all the gaiety,



softness, tenderness, and chivalry, which we associate with the troubadours, the gay squires, and sprightly dames, of the early ages of poetry and music.

Mr. Derwort's collection contains a good many new airs; most of them are arranged with a different accompaniment for each verse, progressive in difficulty, chords and varied arpeggios being the forms chiefly employed. Some of the pieces are already popular, such as *Partant pour la Syrie*, *C'est l'amour*, *The boatie rows*, and the Venetian barcarolle. The French romances predominate.

From the foregoing remarks it will be seen, that the writers for the guitar must limit their imagination to the capabilities of the instrument; that they degrade it when they would make it perform wonders, because they thus most effectually expose its insignificance; and players who really wish to excel may best do so by attending to the production of good tone, and neatness in the execution of those passages allotted to it by judicious composers. We need hardly say that the guitar is almost useless, except in the hands of singers. The use of the *Capo d'Astro*, or moveable bridge, fitted to the strings, enables the performer to transpose at pleasure, and is a most convenient addition for singers of limited compass of voice.

*Even as the Sun, Glee in the Play of As you like it, at the Theatre Royal Covent Garden; the Poetry from Shakspeare's Poems; composed by Henry R. Bishop. London. Goulding, D'Almaine, and Co.*

*For all our Men were very very merry, Glee and Chorus; the Words from Redgauntlet, the Music composed and inscribed to the Supporters of the Yorkshire Amateur Meetings, by Philip Knapton. York. Knapton, White, and Knapton.*

*Dedicated by permission to her Royal Highness the Princess Augusta—Three Rounds, with an Accompaniment for the Piano Forte, composed expressly for the use of Schools and Private Families; the Music by George B. Herbert, the Poetry by J. R. Planché. London. Goulding, D'Almaine, and Co.*

Our readers have been apprized by former articles, how much they owe to the revival of Shakspeare's plays with new and addi-

tional music by Mr. Bishop. Indeed the most popular English songs of the present day (*Bid me discourse* and *Should he upbraid*), with several duets (*Orpheus*, *On a day*, and *As it fell upon a day*) which equal if not surpass any thing of the kind we have, sprung from the excitement of Mr. Bishop's powers by these dramas, and by their being turned to the necessity of forming a style analogous to the manner (perhaps suppositious) of the age of the plays themselves. This glee owes its origin to a similar cause. It is more dramatic than belongs to the character of the legitimate glee, but it is bold speaking melody, formed upon the basis of horn music, to which it is likened on account of its poetry. The words celebratè the chace.

Mr. Knapton's is more dramatic than suits the glee, but his is also a chorus. It must be effective, if performed with the spirit with which it is written. We see it is inscribed to the Amateur Meetings of Yorkshire. These societies are very important aids to music, and we hope at no very remote period to be enabled to make such a record of them as their rank, utility, and excellence merit.

The young composer of the Rounds, we are given to understand, is a pupil of Mr. Bishop. The object for which he unites with Mr. Planché is exceedingly meritorious, and follows up what has been excellently begun by Mr. Collard in his Series of Moral Songs. Mr. Planché has already produced some of the most beautiful songs we know, in his adaptation of the Spanish Melodies, and there is a purity and delicacy in his thoughts that mark him out for the office he has thus taken upon him. These rounds are very agreeable in melody, light, lively and elegant. The subjects are picturesque, and they may safely be recommended to those to whom they are especially addressed, both on account of their intrinsic merits as compositions and of their easy structure and compass. Three great objects appear to be accomplished in them; they are attractive, they are within every young lady's reach, and they will assist in teaching the delightful and necessary accomplishment of singing in parts.

*The admired Air, "Ombra adorata Aspetta," in the favorite Opera of Romeo e Giuletta, arranged as a Brilliant Solo, with Variations for the Harp, by N. C. Bochsa. London. Goulding, D'Almaine, and Co.*

The exquisite performance of this air by Madame Pasta (although it has been long known) has raised it to a degree of celebrity, and if we may compare the powers of an instrument with that of the human voice, its favour with the public is not likely to be decreased by this arrangement of Mr. Bochsa. The scena is itself full of pathos, and here Madame Pasta is all-powerful; not only every tone, but every look and gesture, is instinct with feeling, and she seems already to imagine herself in the Elysium she so beautifully describes.

Mr. Bochsa commences his piece with an introduction, in which he develops the leading features of the air and recitative in all the alternations of passion. He calls in all the aids of melody, modulation and execution, and it will suffice to say that he has scarcely ever employed them with more effect. He has given the theme with most of the ornaments introduced by Madame Pasta, and here the player must do his part. The sensibility and ability of the performer must *faire chanter ses doigts*. The variations are not regular in their form, and we like them the better; they are full of the power, brilliancy and expression, which characterize the introduction, and indeed Mr. Bochsa's style in general; and and we can but congratulate him upon this composition, as one of the most successful of his works.

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*Fantasia for the Harp, on Rossini's favourite Air in La Cenerentola; composed by Theodore Labarre. Chappell and Co.*

There is a freedom and energy about the style of this composition of a high order. The introduction is exceedingly good. Mr. Labarre has very happily caught the spirit of his subject, and has infused it into his composition with good effect. The variations on Rossini's beautiful melody are not difficult, but are adapted to the air, and contain very agreeable variety.

*La Nymphe de la Seine, a Pastoral Rondo for the Piano Forte; composed and dedicated to Miss Morell, by C. Pleyel. Chappell and Co.*

*Introduction and Polacca, Rondo for the Piano Forte; composed by Camille Pleyel. Chappell and Co.*

*Troisieme Melange, sur differens morceaux tirés des operas de Rossini, arrangés pour le Piano Forte; par Camille Pleyel. Chappell and Co.*

These are lessons more fitted for practice than amusement. The rondo of the first is pretty, the rest of it is made up of brilliant and rapid passages, failing much in expression. The second is the best. The andante contains much merit, and the polacca is airy and not ungraceful. The melange consists of some of Rossini's most favourite traits of melody, merely connected by florid passages formed out of them by Mr. P.



*Select Overtures of Beethoven, Cherubini, Gluck, Mozart, &c. arranged for the Piano Forte, with Accompaniments for Violin, Flute, and Violoncello; by J. N. Hummel, Maitre de Chapelle to the Duke of Saxe Weimar. London. T. Boosey and Co. Nos. 9 and 10.—Der Freyschutz and Euryanthe.*

The name of the arranger of these overtures is in itself a strong recommendation to public favour, but their intrinsic merits will be found still more so. The overture to *Euryanthe* is neither so popular nor so fine a composition as *Der Freyschutz*. It still however displays in many instances the free genius and imagination of Weber. Both are arranged by Mr. Hummel with the greatest possible effect, and are sufficiently difficult to afford excellent practice, without being so much so as to deter the energetic from attempting them.

*The Overture and Select Airs from Weber's celebrated Opera of Der Freyschutz, arranged as Duets for the Harp and Piano Forte, with Accompaniments for the Flute and Violoncello (ad lib) by J. F. Burrowes. Book 1.*

*Select Airs from the same, arranged for Two Performers on the Piano Forte. Book 1. By J. F. Burrowes.*

*Select Airs from the same for the Piano Forte, with an Accompaniment for the Flute (ad lib.) by J. F. Burrowes. Clementi and Co.*

The first of these pieces, which contains only the overture to Der Freyschutz, speaks very highly for Mr. Burrowes as an arranger. The original difficulties of the composition are very considerable, but Mr. B. by judicious management has suited it to the capacities of most performers on the instruments for which it is arranged. The airs comprised in the other arrangements consist of the most admired pieces in the opera, and call for the same praise we have bestowed on the overture.

Mr. Latour has arranged the overture to Der Freyschutz as a duet for two performers on the piano forte. In this arrangement Mr. L. has ingeniously avoided all those greater difficulties which belong to the overture as an orchestral piece, by a judicious distribution of the parts, but has divested it of none of its merit as a composition.

Haydn's Sinfonia, London, is plainly and easily arranged as a duet for two performers on the piano forte, by Mr. M'Murdie; as also a favourite duet of Mozart's for the harp and piano forte, by J. M. Weippert.

Mr. Bochsa has formed an agreeable lesson for the harp and flute, by arranging for them, with his usual taste and elegance, the most admired airs of Bishop's Clari, the Maid of Milan; and Mr. Bruguier has arranged the divertisement ecosais by Mr. Rawlings as a duet for the harp and piano forte. The second book of Little's Bagatelles is published, containing airs as much admired and as well arranged as the first.

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