



Informazioni su questo libro

Si tratta della copia digitale di un libro che per generazioni è stato conservata negli scaffali di una biblioteca prima di essere digitalizzato da Google nell'ambito del progetto volto a rendere disponibili online i libri di tutto il mondo.

Ha sopravvissuto abbastanza per non essere più protetto dai diritti di copyright e diventare di pubblico dominio. Un libro di pubblico dominio è un libro che non è mai stato protetto dal copyright o i cui termini legali di copyright sono scaduti. La classificazione di un libro come di pubblico dominio può variare da paese a paese. I libri di pubblico dominio sono l'anello di congiunzione con il passato, rappresentano un patrimonio storico, culturale e di conoscenza spesso difficile da scoprire.

Commenti, note e altre annotazioni a margine presenti nel volume originale compariranno in questo file, come testimonianza del lungo viaggio percorso dal libro, dall'editore originale alla biblioteca, per giungere fino a te.

Linee guide per l'utilizzo

Google è orgoglioso di essere il partner delle biblioteche per digitalizzare i materiali di pubblico dominio e renderli universalmente disponibili. I libri di pubblico dominio appartengono al pubblico e noi ne siamo solamente i custodi. Tuttavia questo lavoro è oneroso, pertanto, per poter continuare ad offrire questo servizio abbiamo preso alcune iniziative per impedire l'utilizzo illecito da parte di soggetti commerciali, compresa l'imposizione di restrizioni sull'invio di query automatizzate.

Inoltre ti chiediamo di:

- + *Non fare un uso commerciale di questi file* Abbiamo concepito Google Ricerca Libri per l'uso da parte dei singoli utenti privati e ti chiediamo di utilizzare questi file per uso personale e non a fini commerciali.
- + *Non inviare query automatizzate* Non inviare a Google query automatizzate di alcun tipo. Se stai effettuando delle ricerche nel campo della traduzione automatica, del riconoscimento ottico dei caratteri (OCR) o in altri campi dove necessiti di utilizzare grandi quantità di testo, ti invitiamo a contattarci. Incoraggiamo l'uso dei materiali di pubblico dominio per questi scopi e potremmo esserti di aiuto.
- + *Conserva la filigrana* La "filigrana" (watermark) di Google che compare in ciascun file è essenziale per informare gli utenti su questo progetto e aiutarli a trovare materiali aggiuntivi tramite Google Ricerca Libri. Non rimuoverla.
- + *Fanne un uso legale* Indipendentemente dall'utilizzo che ne farai, ricordati che è tua responsabilità accertarti di farne un uso legale. Non dare per scontato che, poiché un libro è di pubblico dominio per gli utenti degli Stati Uniti, sia di pubblico dominio anche per gli utenti di altri paesi. I criteri che stabiliscono se un libro è protetto da copyright variano da Paese a Paese e non possiamo offrire indicazioni se un determinato uso del libro è consentito. Non dare per scontato che poiché un libro compare in Google Ricerca Libri ciò significhi che può essere utilizzato in qualsiasi modo e in qualsiasi Paese del mondo. Le sanzioni per le violazioni del copyright possono essere molto severe.

Informazioni su Google Ricerca Libri

La missione di Google è organizzare le informazioni a livello mondiale e renderle universalmente accessibili e fruibili. Google Ricerca Libri aiuta i lettori a scoprire i libri di tutto il mondo e consente ad autori ed editori di raggiungere un pubblico più ampio. Puoi effettuare una ricerca sul Web nell'intero testo di questo libro da <http://books.google.com>



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

NYPL RESEARCH LIBRARIES



3 3433 08223105 5

THE
NEW YORK PUBLIC LIBRARY

PRESENTED BY

MRS. GEORGE W. DOANE

*MA

Musical

1

1
2
3
4
5
6
7
8
9
10

Please preserve this note

This binding includes

vol.9 (N.S.v.2) no.121 (July 5, 1838)
to
vol.10 (N.S.v.3) no.137 (Oct.25, 1838);
also
vol.12 (N.S.v.5) no.189 (Oct.31, 1839)
to
no.197 (Dec. 26, 1839)

THE
MUSICAL WORLD,

A WEEKLY RECORD

OF

MUSICAL SCIENCE, LITERATURE,
AND INTELLIGENCE.

VOL. IX.

NEW SERIES, VOL. II.

FROM ~~APRIL 26~~ ¹⁸³⁸, TO AUGUST 30, 1838.

LONDON:

HENRY HOOPER, 13, PALL MALL EAST;
R. GROOMBRIDGE, PANYER ALLEY.

1838.

THE NEW YORK
PUBLIC LIBRARY
49-6 A
ASTOR, LENOX AND
TILDEN FOUNDATIONS
1921 L

PRINTED BY W. WILCOXSON, ROLLS BUILDING, FETTER LANE.

INDEX.

LEADING ARTICLES.

Beethoven's Choral Symphony, 1, 29
 ——— Compositions, 93
 Cologne Festival, 141
 Composers to Her Majesty's Chapel, 221
 Conduct of the Directors of the Philharmonic with
 respect to the Trial Compositions, 61
 English Female Vocalists, 189
 Exeter Hall Choral Performances, 77
 Frankfort Festival, 205
 Gresham Prize Anthem, 269
 Hawes, Mr. and the young Gentlemen of Her Ma-
 jesty's Chapel Royal, 45
 Mozart's Monument, 285
 Music at the Coronation, 126, 157
 Philharmonic Concert, 169
 Philharmonic Directors, 173
 Projected New Metropolitan Library of Music, 253
 Projected New Philharmonic Society, 237

ORIGINAL ARTICLES, &c.

Bells and Bell Ringing, 237
 Beggars' Opera, 5
 Burney, Dr. on the English Organ, 236
 Camidge, Dr. and the York Organ, 288
 Chant, 3
 Character of Rubini's Singing, 259
 Choral or Psalm Tune, 223
 Characteristic Peculiarities of Four Great Pianoforte
 Players, 47
 Considerations on the Art of Singing, 244
 English, Scottish, and Irish Song, 13
 English Singers, No. 2—Included, 63
 ———, No. 3—Mr. Harrison, 906
 Frankfort Festival, 254
 Herz, Henri, 274
 Huguenots, Les, 129
 Italian Singers, No. 1—Lablache, 236
 Mendelssohn as a Youth, 11
 Mozart's Opera in Italy, First Impression of, 272
 Music in England, 254
 Musical Expression, 297
 Musician about Town, 230
 Music in Paris, 144, 225, 242, 270
 New Reading of Old Music, 127
 Passages from My Note Book, 31, 71
 Philharmonic Concerts, 161, 198
 Paris, Winter in, 103
 Stanzas for Music, 8, 295
 Teaching Music, on, 47

MEMOIRS.

Damoreau, Madame, née Cinti Montalan, 176
 Doehier, 7, 129
 Jackson of Exeter, 95, 174
 Lassus, Orlando de, 9
 M. Augustus Pott, 191
 Schubert, 274
 Stadler, Abbe, 267
 Strauss, 259
 Wlack, Clara, 6

REVIEWS.

Bach, Choral and Instrumental Fugues, 65, 202
 Beethoven, Works of, 17
 Bertini, Studies for Small Hands, 90
 Chopin, Studies for Pianoforte, 34
 Chopin, Works, Op. 10, Book 3, 231
 ———, Op. 16, Book 3, 275
 Chorales of the Protestant Church, 278
 Gresham Prize Composition for 1838, 278
 Henselt, Etudes, 18
 Hogarth, Musical Drama, 146
 ———, History, 146
 James, R., Choir Psalter, 90
 Mendelssohn's Concerto in D (Op. 4), 177
 Mendelssohn, Vocal Music, 48

Pyne, J. K., Prize Glee, 90
 Rhein, Etudes, 146
 Schneider, Organ School, 19
 Singing Master, the, Nos. I., II., III., IV., 16
 Smith, R. A., Flowers of Scottish Song, 17
 Spohr's Sacred Cantata for Four Voices, 191
 Williams, H. J., Muse Sacrae, 17
 Wordsworth, W., Treatise on Singing, 15

METROPOLITAN CONCERTS.

Ancient, 22, 26, 51, 67, 84
 Anderson, Mrs., 65
 Bagnis, Signor De, 148
 Bellini, M., 147
 Benedict, M., 117
 Bennet, Mr. S., 81
 Blagrove, Mr., 130
 Bochsa, Mr., 150, 165
 Bonniais, Madame, 148
 Brizzi, M., 147
 Broadhurst, the Muses, 149
 Bruce, Miss, 147
 Cart, Mr. R., 51, 113
 Castellan, M., 147
 Catch Club, 134
 Chatterton, Mr. J. B., 51
 Choral Harmonic Society, 166
 Cooke, Messrs T. and G., 66
 Cooper, Miss, and H. Ernst, 98
 Croft, Mr., 150
 Curioni, Signor, 160
 Day, Miss, and Signorina Milanollo, 116
 Dulcken, Madame, 21
 Dulcken, Madame, and M. Doehler, 167
 Eckerlin, Madame, 150
 Eliason, Mr., 37
 Emiliani, Signor, 115
 Exeter Hall Sacred Harmonic Society, 96, 149, 193
 Forbes, Mr., 81
 Hawes, Mr., 49
 Heinemeyer, Mr., 98
 Herz, M., 150
 Huerta, Signor, 150, 166
 Holmes, Mr. W. H., 98
 Hummel, Mr. Edward, 130
 Ivanoff, Mr., 83
 Kellner, Mr., 29
 Kollman, Mr., 178
 Labarre, M., 150
 Laureati, Signor, 184
 Melodists' Club, 26, 160
 Melophonic Society, 147
 Mori, Mr., 49, 148
 Moscheles, Mr., 69, 83
 Music at the Coronation, 162
 Musical Festival at Westminster Abbey, 164
 Neate, Mr., 22, 50, 84
 New Musical Fund, 36
 Nigri, Signor, 150
 Ostergaard, Middle, and Miss Nunn, 130
 Parry, Mr. J., 147
 Paul's, Rehearsal of Charity Children at St., 99
 Piacci, Middle, and Signor Alari's Concert, 167
 Philharmonic, 36, 67, 99, 139
 Potter, Mr. Cipriani, 116
 Puzzi, Signor, 148
 Rosenhain, M., 179
 Royal Academy, 68, 178
 Royal Society of Musicians, 99
 Sacred Choral Society, 82
 Sedlatsek, M., 147
 Seguin, M., 147
 Seguin, Mrs., and Forster, Miss, 69
 Shaw, Mrs., 113
 Societa Armonica, 22, 49, 83, 114
 Stirling, Miss, Organ Performance, 206
 Wessel, Mr., 84, 97, 115
 Woodham, Miss, 149

CHIT CHAT FROM THE CONTINENT.

Austria, 23
 Berlin, 85
 Braunschweig, 22
 Bruges, 169
 Brussels, 53
 Dresden, 52
 Mannheim, 54
 Milan, 108, 248
 Montpellier, 37
 Naples, 64
 Paris, 23, 38, 136, 250, 299
 Petersburg, 23
 Rotterdam, 23
 Rouen, 52, 85
 Strasbourg, 53, 136
 Vienna, 36, 53, 69, 84, 85, 136
 Utrecht, 23

THEATRES.

Her Majesty's Theatre, 24, 39, 54, 70, 101, 119,
 135, 150, 167, 181, 194, 212, 232, 246, 263, 269
 Italian Opera at Edinburgh, 52
 Opera House, 163
 Summary, 24, 36, 71, 85, 118, 180, 193, 211, 260, 294

NEW OPERAS.

Balfe's Diademe, 72
 — Falstaff, 212, 232, 246, 263
 Burghersh, Lord, Il Torneo, 214
 Donizetti, Parasina, 101
 Lodge, Dominica, 120
 McFarren, The Devil's Opera, 262
 Phillips, H., Harvest Home, 72

MUSICAL LECTURES.

Hickson, Mr., 41, 74
 Pepoli, M., 137
 Purdy, Mr. C., 40
 Wilson, Mr., 154, 183

OBITUARIES.

Blais, Mdlle., 143
 Busby, Dr., 80
 Lafont, 288

COURT NEWS.

Pages 26, 40, 57, 73, 86, 104, 121, 152

MISCELLANEOUS.

Pages 25, 40, 57, 73, 87, 104, 121, 137, 154, 169, 182,
 201, 217, 233, 249, 264, 282, 298
 Automaton Clarinet Player, 282
 Bach's Triple Concerto, 105
 Beethoven's Choral Symphony, 26, 40, 58
 — Portrait, 169, 281
 Bellini, Monument to, 53
 Birmingham Organ, 217
 Bumbureaucracy, 233
 Burghersh, Lord, MS. Opera, 8
 Catch Club, 73
 Chapel Royal, 80, 298
 — Dublin, 8
 Chester Organ, 249
 Cinti Damoreau, 298
 Composers, 87

Contra Bass Posanne, 169
 Coronation, 40, 74, 155, 185, 264
 Coronation Festival, 87, 155, 185
 Coronation Organ, 56, 155, 199, 201, 217
 Cramer, J. B., 282
 Crown and Anchor Glee Club, 41, 88
 Di tanti palpiti, 53
 Doehler, T., 38
 Festival of the Sons of the Clergy, 40
 French Organists, 265
 German Opera, 265
 Gipsy's Warning, 12
 Glee Club, 73
 Gloucester Musical Festival, 26, 217
 Gresham Pripe, 201
 Guynemer's Fantasia, 87
 Gusel, Henry, 216
 Hampshire Philharmonic Society, 80
 Handel, 152
 Henselt, 289
 Knyvett's Coronation Anthem, 182
 Kolman's Pianoforte, 137
 Leicester Musical Festival, 298
 Lists, 170
 Lulli, 263
 Malibran, Monument to, 298
 Marschner, 200
 Mendelssohn, 105
 Melodists' Club, 73, 105
 Metropolitan Library of Music, 264
 Meyerbeer, 298
 Mozart, Monument to, 36
 Musical Degrees, 184
 Musical Professorship at Edinburgh, 183
 New Invention, 53
 New Organ, 207
 New School of Pianists, 185
 Norwich Festival, 106
 Organ Performance, 88
 Organ Schools, 282
 Philharmonic, 8, 198, 198, 247, 248
 —, New, 232
 —, Origin of the, 250
 Pianoforte Playing, 136
 Purcell Club, 108
 Ries, F., 38
 Rogers, Dr., 216
 Royal Academy Ball, 87
 Royal Academy of Music, 184
 Royal Society of Musicians, 26
 Rossini, 26
 Rossini's Zelmira, 282
 Sonnet to Mrs. H. R. Bishop, 266
 Smart, Sir George, as a Composer, 201, 216
 Spontini, 105, 151, 183, 201
 Stirling, Miss, at the Organ in Chelsea New Church
 247, 263
 Storace, 143
 Vocal Music, 88
 Wieck, Clara, 39

CORRESPONDENTS.

Pages 102, 136, 152, 154, 195, 199, 200, 201, 216, 232,
 233, 247, 248, 263, 281



UNDER THE IMMEDIATE PATRONAGE OF

HER MOST GRACIOUS MAJESTY,

AND HER R. H. THE DUCHESS OF KENT.

THE MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence.

To know the cause why music was ordained
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.
TAMING OF THE SHREW.

9.21.9
JULY 5, 1838. No. CXXI.—NEW SERIES, No. XXVII. PRICE 3d.

WE cannot pass over the solemn and gorgeous spectacle which during the last week absorbed the attention of all England, if not of all Europe, without some reference to it in a musical point of view, at once interesting to professors and amateurs. If we are to judge by the exertions of the two leading court musicians, whose talents were called into prominent display at the recent Coronation of Her Most Gracious Majesty, England is not belied by foreigners when she is refused the character of being a musical country; and the English school of church music (which is certainly one, *sui generis*) has ceased to exist.

In virtue of their privileges, Mr. Knyvett and Sir George Smart appeared as church composers—the one in an anthem, the other in two short responses. Of these compositions the musical press has differed considerably in its opinions—the *Times* asserts that “the anthem does not rise above the level of mediocrity”—an opinion which may be balanced by the general praise of the *Morning Chronicle*. The *Morning Post* enters more specifically into its merits:—“We cannot congratulate Mr. Knyvett by way of consolation for the composition. It has a light opening, of a dramatic character, in the Mendelssohnian school. The oratorio of *Paul* suggested some thoughts; but in the quartet the subject of one of Mozart’s symphonies was also borrowed, and there were also some gleanings from Beethoven. It may be judged that the anthem lacked symmetry and coherency. The divisions on the words, “we will rejoice,” were almost incessant and very common-place; but the effect of imitation of bells ringing was by no means bad, as well as the undulating passages of the basses. The best portion was to be found in the quartet, the parts of which were doubled; but the concluding chorus, “Blessed be the Lord,” was intolerable. The anthem was well instrumented. Mr. Knyvett was wrong to depart from the strictly ecclesiastical school, for only a very great composer could hope to succeed in such an attempt.”

VOL. IX.—NEW SERIES, VOL. II.

L

On the other hand, the *Court Journal* declares :—" It is an excellent composition, somewhat in the style of the modern mass, and had been happily instrumented for the orchestra. The quartet, ' Lord grant the Queen a long life,' demonstrated that Mr. Knyvett has read the vocal works of Mozart and Beethoven, and with great profit. The last chorus, ' Blessed be the Lord thy God, who delighted in thee to set thee on the throne,' is spirited, and somewhat in the ever-green fashion of Seb. Bach. Mr. Knyvett has entered the lists with his late friend and coadjutor Mr. Attwood, and has no reason to fear a comparison with the composer of the justly approved anthems, ' I was glad,' and ' O Lord grant the King.' " —Of Sir G. Smart's response it adds—" After the Litany, which was read on this occasion, followed a *sanctus*, a new composition, which should not have been permitted to take the place of the few sublime chords set to the same words by Gibbons, the celebrated chapel organist in the reign of Charles the First, who lost his life from contracting the small-pox whilst attending the nuptials of that monarch with Henrietta of France, solemnized at Canterbury in 1625."

The *Atlas* sees nothing new in Mr. Knyvett's work, but commends the accompaniments.—" Mr. Knyvett's anthem does him much credit; not that it contains anything new or particularly striking, but the score is nicely put together, and, as a whole, is effective. Judging from the sound of the orchestra, and in the absence of positive information on the point, we conjecture that some one of more experience in such matters than Mr. Knyvett, has had the arrangement of the instrumental part of the work."

The *Spectator* waxes energetic, and reveals intelligence not generally known to the public, on the accuracy and authenticity of which we forbear to offer any opinion :—" The musical part of the ceremony was a libel on the present state of the art in this country; for the Queen has had a composer thrust upon her who cannot compose. She had appointed Bishop; but the intrigues of another Bishop (Charles of London) and Sir George Smart, procured the latter the situation, despite her Majesty's wish. It is the duty of the composer to the Queen to write an anthem for her coronation—and it is an opportunity which any man competent to the task would eagerly have caught at; but the place heretofore held by Blow, Croft, Green, Boyce, and Attwood, now, for the first time, degenerates into a sinecure; and England, in the presence of the representatives of every European sovereign, seems (not is) unable to offer the tribute which music in every other country presents to a new monarch.

" The band, nominally, consisted of four hundred performers, but not really. We know not the terms on which a number of persons, not even in the profession, were admitted into the orchestra, there to personate performers, but no inconsiderable number of such were to be seen.

" Knyvett, who, as well as Smart, holds the appointment of composer to her Majesty, did his duty—that is, he wrote an anthem for the occasion; and it was a composition which might be fairly said to sustain its author's reputation, if not the reputation of the English school."

Now, without endeavouring to reconcile these opinions, we will endeavour to give our own view of the matter; premising that in all we write, we have but one

object—the progress and welfare of the art. We wish to do unto others as we would be done by; and shall say nothing in either malice or uncharitableness.

And first with respect to Mr. Knyvett. This gentleman appears to have a fine feeling for music, a nice appreciation of the beautiful and elegant in composition, but not having enjoyed an artistical education, not having studied in progression, journeying from this style to that, and graduating from the simple *alla capella* of Mr. King and Dr. Arnold, to the concerted church school of Bach and Beethoven, he has no principle of action, no fixed style, and may be said to be in the situation of an amateur, possessing a nice perception of musical beauty and propriety; but little power of their creation. A man of no deep and rich vein of originality may, by good tuition, write artistically, and so it was with the late Mr. Attwood. The anthem, "I was glad," is in its theme, phrasing, progression, and instrumentation, the result of a practised study in concerted composition, but not novel or surprising in its ideas. The new anthem "This is the day," is the work of an amateur unaccustomed to *think through a long composition*. We give Mr. Knyvett credit for the ability to weigh the voice parts of a short glee, and to avoid the consecutive octave or fifth; but beyond this, he is only in the situation of an amateur. He has studied under no master; collated no school; formed no style. What then, as composer to Her Majesty, was he to do? Was he to write in the pure vocal school, the school of Gabrieli and Palestrina; the old church style of the Elizabethan age, that of Byrde, Tallis, Tye, and Gibbons; the organ school of Purcell in his full anthems; his concerted dramatic school, in his recitatives, solos, and verses? or should he boldly seize hold of Handel or Bach? But all these schools are founded on a profuse use of counterpoints, first seen in canonic imitation, and subsequently in the contrapuntal use of the florid sequence in suspension; and no man can write in these styles unless he can *think continuously*:—and weave a glorious fabric in the web of his imagination out of the simple and most uninviting material. No one can attain this eminence who has not first blotted whole reams of paper, and that under the superintendance of an artist who has gone through a similar drudgery? Mr. Knyvett had still left for choice the simple choral school of our modern cathedral writers, which he had the good sense to reject as unworthy of imitation, and thus he was driven to the concerted church style of the Germans, the simplest form of which (that without the fugue) he has chosen to adopt; so far copying the example of Mr. Attwood, his late colleague.

But Mr. Knyvett had not been favoured with the education of Attwood, and he has put on the unproven armour. No style can be more thoroughly mechanical than the modern German style of concerted church music, and hence the many continental professors who write decent music. But as it is extremely artificial in its structure, any departure from the usual mechanism employed is instantly detected. The progression of the movement is carried on orchestrally, or in reference to the development of the instrumental idea, not of the vocal. This Mr. Attwood could effect, but not, we think, Mr. Knyvett. The former composed his anthem *in his head*, probably without putting pen to paper until the primal idea had been perfected, and fully developed. Mr. Knyvett has trusted to his fingers at the *pianoforte*, and to a tolerably good memory. The instant a glee writer puts his

fingers to the instrument to help his conception, or to find him an idea, he is lost. He no longer thinks *vocally*, but after the manner of a thorough base player, a cathedral accompanist. Now we entertain no doubt that Mr. Knyvett wrote the long drawn undulating passage on the word "rejoice" at the piano. It is in no style that ever existed under the sun. A vocalist would be the first to decry it; it would offend the taste of an admirer of symmetrical arrangement; a conductor would feel ashamed of directing such emphatic inanity.

We have no space to analyse the movements, nor would our readers perhaps thank us for undertaking the task. Whether the opening subject be that which Weber has used in his overture to *Preciosa*, or the bells at the close of this movement be those ringing at the termination of the overture to *La Clemenza di Tito*, are matters of very minor importance. We must look at the composition in its style and progression. In the first point of view it belongs to no school; the short phrase of the modern German is mingled with the extended and inwoven form of the ancient organ school. The modern choral allegro, in which a minim and two crotchets, four crotchets, or a crotchet and two quavers, followed by the same, form the usual complement of the bar, is adopted at the opening, but lost sight of in the progression of the movement, and were it not for the uniformity of character in the accompaniment, the anthem would have no character whatever about it. The accompaniment carries it through, and in listening to the Mozartean positions of the instruments, the ear is seduced to forget the want of propriety in the vocal parts.

Now, if this anthem be a fair specimen of English composition, then England has no school, and her sons patronize an incongruous medley of schools, ancient and modern, vocal and instrumental, German and Italian.

Sir George Smart in the words of *The Spectator*, "cannot compose." From his *sanctus* and *response*, he appears to have neither invention, memory, or artistic skill, and how any one, whether amateur or professor, can write without one at least of these attributes, we are at a loss to conceive. Even short as was the *sanctus*, Sir George could not glue it together in one style, and we defy him to point out the school in which he may be said to have amalgamated these few bars. The structure of the parts is deplorable, and the first four bars present an instance of unequal rhythm, the word "holy" being confined to a single bar, followed by its being extended over two. Does Sir George imagine the melo-dramatic style of the Coburg Theatre, the trombones, followed by clarionets, flutes, and a few bars on the organ (not in organ disposition or phraseology) was a proper introduction to a *sanctus*, performed in an English cathedral, at the most imposing and august ceremonial his assembled countrymen could expect to witness? We blush for him and for the degradation of our great Protestant school of ecclesiastical music.

It would seem from the recent efforts of these gentlemen, that if we judge the profession and our native composers thereby, the cathedral school of church music is extinct, and the concerted style of Boyce forgotten. This comes of playing Messrs. King, Arnold, Porter, and Company. If we could spare room we would subjoin a list of the "great church compositions" performed at Her Majesty's chapel, St. James', for these four or five years past. We regret we have not,

although it would present a most convincing reason why Messrs. Knuyvet and Smart reject the present style of the chapel, and adopt one hitherto unknown, and we rejoice to add, unpractised in any part of Europe, save at the Coronation of a fair and innocent being, whose honour and happiness is the dearest and uppermost wish of every Englishman.

PHILHARMONIC CONCERTS.

THE Philharmonic Society was originally an association of eminent artists, formed for the express and sole purpose of musical improvement by the regular and combined application of the best talents to the production and performance of the best works. The management of the concerts was then an office of labour and of honour; it is now neither toilsome nor honourable. Loud and general are the complaints of the members, and yet certain names yearly recur in the list of Directors. The situation is now become a desirable and profitable possession. Pupils, whose earnings are shared by a master, are thrust into engagements; tickets are given as the bait or bribe for some interest, vote, or favour, immediate or remote; stations in the orchestra or out of it are provided for hangers-on and dependents; and thus a situation which ought to inspire the wish, as it confers the power to benefit the art, is perverted into an engine of sordid traffic and dirty intrigue. At the commencement of each season, and indeed long before the season commences, the Philharmonic Directors enter upon their office—not on their duties—with ample means at their disposal, unfettered by a single engagement, free to choose and able to pay for the most perfect display of their art in any of its forms; one of the finest bands in Europe awaiting their call, and bound to implicit obedience to their decrees. Chosen in the month of July, they have the entire quiet of autumn, in fact six months of leisure, to prepare for the concerts of the next season. The whole range of accompanied vocal and instrumental music lies open before them; they are unshackled by laws forbidding the music of this age or that country; their selection may be from ancient as well as modern, and from modern as well as ancient writers; classical compositions of every school invite their attention, and may be pressed into their service. The greatest difficulties need not appal them; for, in addition to the well-known and acknowledged power, individual and collective, of their band, they have authority as well as the means to summon any requisite number of rehearsals, and to engage whatever singers and as many as shall be necessary for the perfect exhibition of any work of their art. Such are their resources, such the means at their command. No European monarch has the control of a similar quantity of musical power, and no one wields such a power with more absolute sway. Now, what has been the result? what evidence of diligence, of research, of labour, has been afforded from the eight concerts of the past season? None of any kind. The instrumental compositions of this year have been the instrumental compositions of last year; nothing has been produced, nothing revived; while the vocal selections have succeeded in disgraceful degeneracy, none making the other ashamed, the only variety being the employment of good singers on bad music, or intrusting that which is good to incompetent performers. And thus, opportunities which ought to produce the very best results are perversely made to yield the very worst; and the Philharmonic Society, designed and intended to be a garden of flowers ever fragrant and fresh, well chosen, tilled, and watered, is become a dunghill, stagnant and offensive, generating only what is corrupt and disgusting. The *real* duties of this Musical Bumbureaucracy would be better discharged by Goodwin, the copyist; since habit would give him some method and plan in his arrangements, whereas his masters have none, nor purpose, except to turn their office to individual advantage.

In speaking thus of a body of men in their collective capacity, the whole, unavoidably, become answerable for the acts of the majority; and although we know that body contains men to whom these remarks do not apply, and who are anxious as they are able in other situations to advance the interests of their art, they are, here, utterly powerless. A new infusion is yearly made into the manage-

rial body ; but the occasional exertions of a few, whose power is known to be transient, is wholly ineffective when opposed to that of a permanent clique, who contrive, by methods and for purposes best known to themselves, to maintain their seats in perpetuity. With them all authority really resides. Many of the electors are employed in the band, and others hold in addition various other lucrative situations in the Society. These men all stick by the Bumbureaucracy, for they are their permanent masters : with them it rests to bestow patronage and favour—to push one forward and to keep back another—to admit or to exclude—to engage or to reject—to wink at neglect of duty or rigidly to enforce a law against a suspected rebel.

Such is the present state of affairs in the Philharmonic Society, and such the true cause of those results at which many wonder and all complain.—*Spectator*.

What demon of carelessness has taken possession of the Philharmonic band, that it cannot accompany vocal music even respectably? Nothing could be much worse than the orchestral mangling of the "O! cara imagine." The simplicity of the song, we presume, had deprived it of rehearsal, and thus inflicted some errors on the audience, which, from their repetition, were evidently inaccuracies of the copyist. This should not be, in what is somewhat proudly termed "the first concert in the world."—*Atlas*.

METROPOLITAN CONCERTS.

THE MUSIC AT THE CORONATION.—It had been correctly imagined that the objects of high and intense interest which succeeded each other so rapidly in Westminster Abbey on Thursday last, would so absorb the attention of the spectators as to leave little or none for the musical portion of the service. It was the opinion of the Earl Marshal that at all events "the orchestra ought to look well," and accordingly, with the aid of his excellent regulations, it was a gorgeous spectacle. It was fitted up in the same style as the other galleries, covered with crimson drapery, fringed with yellow; and the book-stands supported by gothic pillars, surmounted by the orthodox ecclesiastical cherubim, or "organ angel." But the rich decorations were a small thing in comparison with the almost eastern magnificence produced by the contrast of the white robes mingling with the red hoods and sable gowns of the minor canons, and the gay and golden uniform of the instrumentalists. The orchestra looked well—so well indeed that the Prince of Putbus actually screamed with delight, and even the heart of the Bishop of London waxed warm, and we thought we could trace in the beam of his eye, as he gazed on the gratifying scene, some abatement of that relentless hostility with which he pursues the high musical service of the Protestant church.

The orchestra, as was stated in our last, was large, and held a number of persons, some of whom were misplaced, and others had no business there. Mr. Harper, the flute player on the trumpet, with whom the military flourish, *the fanfare*, is a perfect abomination, because he always fails in it, was hoisted up to the other end of the Abbey, there to abide at the imminent risk of losing some part of his reputation, and with the certainty of having lost his coronation uniform. On the other hand, Distin, who is really ignorant of the orchestral business, particularly the trumpet parts of Handel's choral music, was placed in the orchestra, and left with Mr. Irwin to stumble through the symphonies of the anthem, "The Queen shall rejoice." There were eight oboe players, who were unanimous in a sturdy determination to play most villainously out of tune, and in order that they might have a fair field, if not some little favour, the flutes were reduced to four, the clarionets to eight. The bassoons equalled the oboes; some of these gentlemen we never saw before, and even Mr. Hedgeley, the copyist, looked shy upon them, for we saw them at times without any music book. Amongst the instrumentalists lower down were similar novelties, which the exigencies of the times no doubt gave rise to. One gentleman we were told had been diligently inquiring into the character and meaning of the *viola cleff*, whilst another, who having the advantage of knowing the cleff, but not possessing the instrument, had strung up a violin with the strings of a tenor. It was difficult to know on what principle the engagement of the parties had been made. The father

of the bassoon, Mr. Mackintosh, was absent, whilst there were bassoon holders alarmingly new to the eyes and ears of most present. The leader at Covent Garden was present, the leader at Drury Lane absent. The aspect in the other departments was more honourable to man's best affections, and here and there we discovered the services of a whole family enlisted in the glorious cause of loyalty and religion. Thus there was Mr. Chapel Royal Hawes, Mr. Lutenist Chapel Royal Hawes, jun., Mr. Vicar Choral St. Paul's Hawes, jun., Mr. Almoner St. Paul's Hawes, jun., Miss Hawes, Mr. Perkins (a relative we believe of Mrs. Hawes), Mr. Perkins's brother, Mr. Perkins's friend—making altogether a snug family party.

The arrangements of the music were such as might be expected. There was nobody (in power) who appeared to know what was and what was not a decent score, and consequently the most ludicrous absurdities were at times enacted. Mr. Tutton, one of the best writers for brass instruments in the metropolis, was condemned to take a share in the vilest arrangement of the national air that we think we ever heard, the work of Mr. Kramer. The mummery at the east end of the choir was disgraceful, whether we look at collocation of the instruments or the music. "God save the Queen," scored for a small brass band as Mr. Tutton can score, would have reflected some credit on Sir George Smart's arrangements, and perhaps secured the shout from the assembled thousands, which as its absence has been so commented upon, we take leave to observe may have arisen from the panic which no doubt seized every person of a nervous temperament at hearing the national song disguised in such Bartholomew-fair habiliments.

We have no Chapel-Royal men it appears who can dress up the composition of their predecessor. Dr. Boyce's service had also been given to Mr. Kramer, or ought we not to write Mr. Harding the clarionet player in Mr. Kramer's band. So also had the anthem of Handel and the occasional overture, all of which had been instrumented and re-instrumented in the style of the Palace Yard.

The order of the performances was as follows:

- | | |
|--|----------|
| 1. Anthem—"I was glad" | Attwood. |
| 2. Sanctus—"Holy, holy" | Smart. |
| 3. Response—"Lord have mercy" | Ditto. |
| 4. Anthem—"Zadock the Priest" | Handel. |
| 5. Ditto—"The Queen shall rejoice" | Ditto. |
| 6. Service—"Te Deum" | Boyce. |
| 7. Anthem—"This is the day" | Knyvett. |
| 8. Chorus—"Hallelujah" | Handel. |
| 9. Overture—"Occasional Oratorio" | Ditto. |

To which must be added a chant by Pelham Humphreys, and a musical flourish from the state trumpeters.

Here was a variety of styles, which could not fail to attract in any ordinary case. Mr. Attwood in the modern Roman Catholic style, Sir George Smart in his own, Handel in the great Protestant school, Dr. Boyce in the middle *alla capella* of the cathedral, and Mr. Knyvett in his own, disguised in the costume of Mozart.

There was, strictly speaking, no conductor; but Sir George sat at the organ. We regret he had not retained that office, in which he certainly has a reputation, and deservedly so; but in undertaking to play the organ, he has greatly lowered his reputation, not simply as an organist, but as a professor. Sir George, we believe, lays no claim to the character of being much of an organ performer; and as there is a wide difference in being a mere accompanist and a professor of the instrument, we were prepared to listen to his efforts with no very high standard in view by which to judge him. But after hearing him call the band together, and accompany the simple chant of Pelham Humphrey, we shall decline to offer any opinion on his attainments in the character of either organist or musician. We have heard her Majesty is not so constant in her attendance at the Chapel, St. James'; if the singing be in any way like the playing, we think a casuist might suggest the reason.

Handel's anthem, "The Queen shall rejoice," was the gem of the day in musical matters; the semi-chorus, "Exceeding glad shall she be," is a celestial movement, and divinely in fact sung by thirty-two of the best voices in the metropolis. In justice to the ladies and gentlemen, Mesdames Bishop, Knyvett, Shirreff, Romer,

Birch, Rainforth, Shaw, M. B. Hawes, Masson, Dolby, Cawse; the Masters Coward; Messrs. Braham, Wilson, Bennett, Terrail, Horncastle, Vaughan, Hobbs, Francis, Hawkins, Phillips, Sale, Bellamy, Atkins, Novello, Horsley, Turle, and Moscheles, &c., we are bound to remark, that their efforts saved the credit of the parties concerned. Mr. Atkins's voice in a cathedral is that of a Titan; we can separate his full, round, sonorous, and reedy tones in an instant, and he needs no placard to tell where he is placed. The orchestral performers were numerous, including the *élite* of the profession—Mori, Cramer, Loder, Blagrove, T. Cooke, Thomas, Patey, Moralt, Watts, Ella, Kearns, Lindley, Hatton, Bonner, Bannister, Dragonetti, Howell, Anfossi, Willman, Williams, Cooke, Baumann, Denman, &c. &c.

MUSICAL FESTIVAL IN WESTMINSTER ABBEY.—On Saturday and Monday, a performance of Sacred Music took place in Westminster Abbey, having the two-fold object of a remembrance of Her Majesty's Coronation, and pecuniary assistance to several excellent charities, the Westminster Hospital, the Westminster Dispensary, and the parochial Sunday and Infant Schools within the Royal Peculiar of Westminster. The Festival was under the patronage of Her Majesty, the Queen Dowager, Duchess of Gloucester, the Duchess of Kent, the Princess Augusta, and the Duke of Sussex. It was also patronised by the Directors of the Ancient Concerts, namely, the Duke of Cambridge, the Archbishop of York, the Duke of Wellington, Earl Fortescue, Earl Howe, and Lord Burghersh; and by the following individuals:—The Bishops of Gloucester and Bristol, Exeter, Ely, and Chichester; the Dukes of Northumberland, Norfolk, and Buccleuch; Marquis of Westminster; Earls Devon, Dartmouth, Fitzwilliam, Delawarr, Radnor; Cadogan, Brownlow, Eldon, Ripon, and Besborough; Viscounts Sidmouth and Lowther, &c. &c. On both days of performance, the Abbey, which remained much in the same state as on the day of Coronation, was crowded to excess, and the result has exceeded the most sanguine expectations of its patrons. The selection of music was as follows:—

Part I.—Chorus, "We praise thee, O God," Haydn. Recit. and Air, "Comfort ye, my people," Mr. Braham (The Messiah), Handel. Chorus, "For unto us a Child is born" (The Messiah), Handel. Air, "Where is this stupendous stranger?" Miss M. B. Hawes, Handel. Coronation Anthem, "This is the day," W. Knyvett. Air, "Ye guardian saints," Mr. H. Phillips (Palestine) Dr. Crotch. Choruses and Quartets (Requiem), Mozart. Duet, "O, lovely peace!" Mrs. H. R. Bishop and Miss Hawes (Judas Maccabeus), Handel. Anthem, "Zadock the Priest," Handel. Leader, Mr. F. Cramer.

Part II.—Selection from "The Creation:" Haydn.—Instrumental (Representation of Chaos), Recit. "In the beginning," Mr. Phillips, Chorus, "And the Spirit of God," Recit. and Air, "Now vanish," Mr. Bennett, Chorus, "Despising, cursing," Recit. "And God made the firmament," Mr. Phillips, Air, "The marvellous work," Mrs. Knyvett, Recit. and Air, "With verdure clad," Mrs. H. R. Bishop, Recit. "And God said," Mr. Braham, Recit. (accompanied) "In splendour bright," Mr. Braham, Chorus, "The Heavens are telling," Trio, "The sun and the moon," Mrs. Knyvett, Mr. Bennett, and Mr. Sale, Aria, "Gratias agimus," Madame Grisi; Clarinet obligato, Mr. Wilman, Guglielmi, Hymn, "Lord of Heaven," Haydn. Aria, "A te, fra tanti affanni," Sig. Rubini (Davide Penitente), Mozart. Chorus, "God is great," (Judah), Beethoven. Sestetto, "Et incarnatus est," Mrs. Knyvett, Mrs. Bishop, Miss Hawes, Mr. Bennett, Mr. Parry, jun., and Signor Lablache (Nicene Creed), Hadyn. Chorus, "Hallelujah," (Mount of Olives), Beethoven. Leader, Mr. Mori.

Part III.—Anthem, "I was glad," Attwood. Aria, "Sanctum et terrible," Signor Tamburini, Pergolesi. Double Chorus, "He gave them hailstones" (Israel in Egypt), Handel. Solo, "Luther's Hymn," Mr. Braham; Trumpet Obligato, Mr. Harper, and Organ, Mr. Turle. Air, "Holy, holy," Mrs. Knyvett (Redemption), Handel. Air and Chorus, "Eternal God," Miss Hawes (Judah), Beethoven. Recitative and Aria, "Deh parlate (Il Sacrificio d'Abramo)," Cimarosa. Chorus, "The Lord shall reign," Handel. Recitative, "For the horse," Mr. Braham, Handel. Recitative, "And Miriam," Mr. Braham, Handel. Air, "Sing ye to the Lord," Mrs. H. R. Bishop, Handel. Double Cho. "The horse

and his rider" (Israel in Egypt), Handel. Leader, Mr. Loder—Conductor, Sir George Smart.

The principal singers were Grial, Mrs. H. R. Bishop, Miss Hawes, Mrs. Knyvett, Mr. Braham, Mr. Knyvett, Mr. Sale, Mr. Bennett, Mr. Parry, jun., Mr. Phillips, and Rubini, Tamburini, and Lablache. The leaders—F. Cramer, the first part; Mori, the second; and Loder, of Bath, the third. Turle presided at the organ, erected by Davison and Hill; and Sir G. Smart was conductor. Amongst the band we recognized the veterans Dragonetti and Lindley, Willman, G. Cooke, Harper and son, Card, Puzzi, Platt, Denman, Andre, Chapp, Ponder, the three Calkins, Moralt, Smithers, &c. Mrs. Shaw was announced in the programme, but her music was sung by Miss Hawes. The most prominent displays were the scena from Cimarossa's Oratorio, and the song from Mozart's Cantata, "Davidde Penitente;" in the latter, the beauty and grandeur of the scene, the divine tenderness of the music, and the sweet and touching expression of the singer enraptured the audience, and many we noticed who had their eyes suffused with tears, fixed in one long and steadfast gaze on the singer, long after his liquid tones had ceased to float along the choir. The present time is remarkable for a propagation of the love of the art, and for grand displays of its power. The early and anxious attendance of nearly 7,000 persons at the Abbey, on Saturday and Monday, demonstrate this opinion; and as the majority were evidently strangers to the metropolis, the feeling may be said to be widely dispersed over the provinces. The employment of amateurs will, we trust, tend to reduce the hitherto enormous costs attending these celebrations; and, as the risk will be proportionally smaller, or at all events, only contingent upon the engagements of the solo singers, we earnestly look forward to many repetitions of scenes like those of Monday, which, under care, cannot but contribute to the improvement of our taste, the diffusion of happiness, and a certain source to rely on, for the alleviation of the poor, the aged, and the distressed. The arrangements made by the Committee for the convenience of ingress and egress, and for the personal accommodation in the Abbey, transcended anything of the kind we ever saw before. Some amongst them must boast of long heads, marvellous energy, and a tried experience in these matters.

MR. BOCHSA'S CONCERT.—The harp has been celebrated throughout all ages; its professors and its powers sung "by every size of poet," and perhaps of all instruments displays to a greater advantage the dazzling graces of the softer sex; and having such recommendations, it can be no matter of surprise that it engages the most distinguished and enviable patronage. In modern times Erard has done much in the invention of mechanism, which has enabled its professor to bring into action a wide field of modulation, and much varied harmonical and melodical combination. The first person to take advantage of these capabilities was M. Bochsa. Born amidst the hubbub of a theatrical orchestra, brought before the public as a concerto performer, before he had reached his seventh year, the composer of a symphony in his ninth, a ballet writer at twelve, and opera composer at sixteen, M. Bochsa had the good sense, when thrown into juxta position with great artists, to forget his youthful extravagancies in music, and to set himself down to study. Successively a pupil of Beck, Catel, Nadermann, Mehul, and Marin; he applied himself to the cultivation of almost every style of musical composition, and wrote and published oratorios, requiems, concertos, symphonies, capriccios, fantasias, &c. innumerable. In confining his talents to the harp, he has enlarged its sphere with considerable success, and sustained a high reputation by the variety of style, and the fire, force, and brilliancy of his execution.

We have been alluding to M. Bochsa as he was in the meridian of his powers, and so long as his services as an artist are borne in recollection, he is secure of the undiminished respect of the young harpists of the present day. But there is still much to be effected on the harp ere its capabilities be fully developed. In Mr. Chatterton's performance we find great tone, but no indications of new combinations or new phraseology. Mr. Labarre has great delicacy, and an elegant manner, but the structure of his passages are in the old fashioned school of Nadermann. It appears to us therefore, that there is an opening for a professor who would apply himself to the formation of a new school of composition, one in which the power of melody should be altogether in keeping with the genius of the instru-

ment, and which banishing the absurd and fatiguing variations, should open an arena for the display of the sonata, such as it is in the present day, when thrown into a form adapted for other instruments, a theme simple in itself, but by a natural and logical treatment, made interesting and delightful to every auditor.

Mr. Bochsa's performances on Tuesday, embraced the following pieces:—Characteristic "Morceau d'apropos," called "The Garland of Shamrocks," introducing the following Irish airs:—"The Red Fox," "Rory O'More," "Crooghan a venge," "Brian Boirham's March," "Gramachree," "Nancy Dawson," and "St. Patrick's Day." Double fantasia (harp) Mr. Bochsa; violoncello, Mr. Lindley, introducing the favourite cavatina, "Della Gioja." Conversation musicale, entitled "Vous et Moi," harp, Mr. Bochsa; horn, Signor Puzzi, introducing the last melody composed by Bellini; and the favourite barcarola from Marino Faliero; and a subject from Lucia di Lammermoor, by Donizetti. The favourite Irish melody, "Last Rose of Summer," with variations for voice, Madame Cinti Damoreau, accompanied on the harp by Mr. Bochsa, and on the horn by Signor Puzzi. Duetto Brillante, pianoforte, Monsieur Doehler; harp, Mr. Bochsa, introducing a grand march, the German hymn "God save the Emperor," the "Heart of Oak," and "God save the Queen."

Mr. Bochsa went through these compositions with brilliant success, and although we traced some slight subtraction from the full splendour of his meridian powers, he came off with undiminished reputation, and not a whit the less delighted his auditors. His programme in other respects offered many excellencies both in vocal and instrumental performance. Grisi, Persiani, Albertazzi, Cinti Damoreau, Rubini, Tamburini, and Lablache, were the vocalists; Mad. Dulcken, Doehler, Puzzi, Strauss and his band, the instrumentalists. Doehler fulfilled his promise pledged in Paris to Thalberg, that he would play in England some composition of his friend, and selected the first *caprice* in E minor, which although an exceedingly dashing movement, is constructed so completely, *selon les regles* of the mechanist, that its difficulties are more apparent than real. We have heard several native artists perform it both in public and private, with great success, but no one with more power or contrast than was exhibited by M. Doehler. Mdlle. Dulcken was as polished, and as piquant as ever in the duet with the young German; her tone is admirable and execution of the most finished order.

The concert was protracted to an enormous length, but the talent engaged in it detained the auditors until its close.

M. HUERTA'S CONCERT.—This gentleman, the Paganini of the guitar, attracted a large audience to Willis's Rooms, on the 26th ult., when he gave his friends and patrons an excellent programme, and performed several fantasias on his instrument in the most admirable manner.

CHORAL HARMONIC SOCIETY.—The Members of this Association, led by Mr. Dando, and conducted by Mr. Holderness, held their last meeting for the present season, on Tuesday, the 26th. There are, perhaps, more clever artists in this and the Melophonic Society, than any of similar resources in the metropolis; but it has appeared to us that the Directors of the Choral Harmonic Society weaken their *corps* by a too divided attention to a mass of musical compositions so heterogeneous in their character, and differing so widely in their demands on an orchestra, as to require a union of the choral strength of the Exeter Hall meetings, the orchestral power and brilliancy of the Philharmonic band, and the delicacy and style of that at the Opera. On Tuesday night, we heard selections from Handel, Haydn, Beethoven, Cherubini, Rossini, Spohr, Weber, Auber, Cimarosa, and Mercadante. It is a very rare thing to congregate an assemblage of artists who shall be able to bestow equal justice on the compositions of Auber and Handel, Mercadante and Haydn, Cimarosa and Beethoven; and when this be done, it is only by a union of every branch of the profession—the concerto player and the instrumental ripieno—the *prima donna* of Her Majesty's Theatre, and the well-drilled choralist. The members of this amateur society are surely attempting not only more than their means will permit, but more than their warmest supporters would demand. A shorter programme, with a less admixture of totally opposed styles, would satisfy every attendant, and relieve the performers from much anxiety and unnecessary trouble.

The principal vocalists were Sapio, Leffler, Ferrari; Mesdames, Dolby, Else,

Risdon, and Cooper. Part of the Selection was very creditably performed, whilst occasionally there were scenes which indicated unsteadiness and want of careful rehearsals.

CONCERT OF MDLLE. PLACCI AND SIG. ALARI.—Mdlle. Placci is known to the public as a contralto singer, with a sweet voice, of good taste, and of a modesty which is rare enough in these days of universal pretension. Signor Alari, of whose existence we were ignorant until very recently, appears to be a vocal composer of very considerable ability—one who has studied in the best schools, and reached a degree of refinement far beyond the fortune of many to attain. The vocalists present, Mesdames Shaw, Bishop, Woodham, Schieroni, Zamboni, and Placci; M. M. Ivanoff, Catone, Zamboni, De Begnis, Ruggiero, Ferrugini, F. Lablache, and Balfe, assisted in singing some of the Signor's composition, and the portion of the vocal selection. Amongst the instrumentalists were Mori, Labarre, Calegari, Puzzi, Emiliani, Willman, Sedlatzek, Barrett, and Baumann. To these we must add M. Doehler, who appeared in some novelties of his own construction between the acts.

CONCERT OF MADAME DULCKEN AND M. DOEHLER.—The announcement that Madame Dulcken was to play Mendelssohn's celebrated concerto in D, written for the Birmingham Festival, and that M. Doehler would appear in a new concerto, and several other novelties, congregated a large assembly yesterday morning at the Hanover Square Rooms. Almost every pianist of celebrity was present, together with a host of professional talent, metropolitan and provincial. Madame Dulcken has long been distinguished for the most complete command over the instrument, by which she has rendered her name so distinguished, and the daring energy she has so repeatedly displayed in the execution of the latest novelty, whether the production of "the lion of the season," or the choice exotic from some celebrated continental master, has placed her in a permanent situation, as one of the most accomplished artists resident in the metropolis. In attempting the music of Mendelssohn, the artist has greater difficulties to combat than in grappling with the sparkling and contrasted passages of a Thalberg. His music, like that of Moscheles, combines the two schools, the open and the cramped—the vivid staccato with the most delicious repose—the tenderness of Mozart with the fiery energy of Beethoven. But the unwearied industry of this lady has made her familiar with all the schools. On her appearance she was welcomed enthusiastically, and the felicitous manner in which she went through the exquisite phrases which run throughout the first movement, drew forth repeated marks of the fervid feeling of the audience, and their sympathy both with composer and performer. The lovely andante narrowly escaped an encore: we never saw an audience at a morning concert exhibit so much zeal in the expression of their delight. But in the finale Madame Dulcken absolutely revelled: one might suppose it purposely written to display the neat, bold, crisp, and unerring finger of this lady. Its conclusion was welcomed with a perfect hurricane of applause, and exclamations of surprise and transport fell from all sides. She subsequently performed in a most finished manner, with M. Doehler, the elegant duet in E flat by Hummel, and afterwards Thalberg's celebrated fantasia on "God save the Queen."

M. Doehler's new concerto is a rondo on a lively air, not unlike the old melody known as "The Plough Boy." Its construction is dashing in the extreme, and appears to congregate every known difficulty in the mechanism of pianoforte performance. We did not hear the new fantasia on Themes from Benedict's opera of "The Gipsy's Warning."

A *debutante* appeared in the person of Mdlle. Bulling, a pretty Saxon, and pupil of Lablache. When she has overcome her nervous apprehensions we shall be better able to judge of her talents.

THEATRICAL SUMMARY.

HER MAJESTY'S THEATRE.

The performance on last Thursday night, was confined to the exterior, which in the day time was occupied by a dense mass of spectators, gazing upon the coronation procession to and from the Abbey; and at night thousands of lamps, with

a brilliant transparency, exhibited the gratitude of the managers of the Italian Opera, for the distinguished patronage which has been conferred on that establishment by Her Majesty.

On Friday night the representations were resumed, but the "extra night not included in the subscription in honour of the coronation," was a comparative failure, although the "Puritani" was given as the bills told us, for the last time this season." The national anthem was sung by Grisi, Albertazzi, and Persiani; Rubini, Tanburini, and Lablache; Taglioni danced a *pas de deux* with Guerra, and Fanny Elsler appeared in "Zerlina," in the ballet of "Fra Diavolo."

Saturday night was signalized by an extraordinary riot. Mozart's "Nozze di Figaro" was announced, together with the ballet of "La Bayadere," for the first time, this season, and a grand *pas de deux*, by the Elslers. This combined attraction drew one of the largest assemblages of persons ever witnessed within the walls. At the first rush, and it is whispered even before, the pit was crammed. The non-finders of seats, after being crushed for a little time in the allies, suddenly commenced scaling the barriers into the stalls, many of which were soon filled. The police were sent for, and three successive attempts made to dislodge the enemy, but they maintained their positions, losing two or three prisoners in the *mêlée*. Eventually a truce was agreed upon. The illegitimate stall occupants were to retreat with the honours of war, and take up new positions on the stage. But here the scene became "confusion worse confounded." Such were the numbers of the ejected stallites, and banished pittites, that they occupied the entire stage, sturdily refusing to remove, and insisting that the opera should be gone through in the space *before the curtain*. This was too much for managerial patience, and the policemen were again summoned. The excitement was prodigious, and a general row was anticipated, but at length a *coup de théâtre* was successfully resorted to. A scene was let down at the back of the stage, as if for the opera to begin, and the overture began. The stage visitors rushed to secure the best places at the rear, and at the wings, but *presto*, another scene was let down nearer the drop curtain, thus cutting off a considerable number of the invaders, and before they could rally and recover their lost ground, the theatrical officials had formed an impenetrable phalanx at the sides, only permitting the performers to pass. Whilst this pretty skirmishing was going on behind, there was a tremendous uproar before the curtain; but at nine o'clock, (half past seven on Saturday is the usual hour) the overture was again rattled through, and the opera commenced, interrupted frequently by the hisses and yells of the audience, as the stage occupants displayed themselves too prominently, owing to the "pressure from without." The opera was got through in the first act without a change of scene, and of course in the closest part there were some ludicrous *contresens*. It was with infinite difficulty the performers could make their entrances and exits. Very often the business was at a stand still, Grisi calling out for "Lablache," not in character, or Persiani demanding Tamburini. It would be unjust to criticise severely under such circumstances. The only encore was the "Sull Aria;" but there were other pieces which deserved the compliment better, for the duet is disfigured by Grisi's ridiculous cadenzas. Persiani's "Dove sono" was every thing that could be desired; and Lablache's mentally and physically colossal. His "Se vuol ballare," and "Non pia andrai," were as stupendous as his majestic assistance in the concerted music. Albertazzi was much more animated than on previous occasions. With her fine organ, if she would only shake off her apathy, she might make still much of the "Non so piu," and the "Voi che sapete." The cast is certainly superb; but it could yet be strengthened by effective singers in Bartolo and Basilio: Ruggiero and Tati are but poor representatives. We would walk some distance to hear the noble air "La vendetta" done justice to. The wonderful accompaniments were splendidly executed by the orchestra; nothing could exceed the crispness and *à plomb* of these unrivalled performers. In the recitative, Lindley and Dragonetti stand alone; they sustain the voice with unerring truth and precision. The style indeed in which the points were taken up by the band, reflects the highest credit on every individual player, as well as the pervading mind and hawk's eye of Costa the Conductor.

At midnight we left the theatre, as Taglioni was commencing her sportive

bounds in the "Bayadère," Fanny Elsler having, in the Opera, startled the audience, by her nove land ingenious steps in a *pas de deux* with her sister.

Balfé's Opera, founded on "The Merry Wives of Windsor," is the next novelty, and great is the curiosity excited to witness Lablache in the "Fat Knight."

MISCELLANEOUS.

BRUGES.—A new saloon for the Philharmonic Society is building in this city on a magnificent scale.

DE BERRIOT, Madame GARCIA and SERVAIS have given numerous concerts at Brussels, Ghent, Liege, and Namur, with the most complete success.

KALKRENNER has returned to Paris. At Munich he was well received, and his two concerts were no doubt profitable speculations.

CLARA NOVELLO gave two concerts at Augsburg, at which the pianist Heller highly distinguished himself.

LA FONTAINE.—Colasse also composed the music of *Astree*, a tragic opera, written by La Fontaine, and produced in 1691. A characteristic anecdote is related of this celebrated poet. At the first performance of this piece he was sitting in a box behind some ladies who did not know him. They heard him constantly saying to himself, "wretched! detestable! trash!" until at length one of them, weary of his repeated murmurs, said to him, "O, sir, the piece is by no means bad—the author is a man of genius, the famous M. de la Fontaine." "Well, ladies," said he very coolly, "the piece is not worth a farthing; and this M. de la Fontaine whom you talk of, is a blockhead—he tells you so himself." At the end of the first act he went away, and, going into an adjoining coffee-house, sat down in a corner and fell asleep. A gentleman of his acquaintance coming in, and seeing him, exclaimed, "What! M. de la Fontaine here! should he not be at the first representation of his Opera?" "I am just come from it," said La Fontaine, rousing himself and yawning. "I sat out the first act, but was so completely sick of it that I could not stay any longer. Really, the Parisians have a wonderful stock of patience!"—*Hogarth's Musical Drama*.

BEETHOVEN'S PORTRAIT.—We have received a lithograph portrait of this musician, engraved by Hanhart, from a painting by Stieler, a print for which our countrymen are indebted to the enthusiasm of M. Stumpt. This engraving combines the softness of a lithograph, with the delicacy and finish of a copperplate. The portrait, we apprehend, from a comparison with others, to be a striking likeness of the composer, an opinion in which we are borne out by that expressed by J. N. Hummel, who has declared it to be the best and most faithful yet published. In the lofty and projecting forehead, the expansive brow and deep set eye, we trace a vivid susceptibility to the impressions of the beautiful, the ideal, and the sublime; whilst in the resolved and almost stern expression of the mouth, we see the impress of a mind which has more of contempt than love for humanity:—the expression of imagination and profound intellect, combined with a grandeur and passion; a settled mould of features indicative of an habitual and intense train of thought, far removed from the ordinary objects of human observation. No disciple of Beethoven should be without it.

THE CONTRA-BASS POSAUNE.—A new brass instrument under this name, was lately tried at St. Phillip's church, Liverpool, the invention of Mr. Roe of that place. It is a powerful instrument, containing three octaves, the bottom note (E natural) being four notes below any wind instrument ever made. The performance, accompanied on the organ, was very creditable to Mr. Jeffreys. Eminent professors have inspected this instrument, and have expressed their unqualified admiration and astonishment at the very powerful and melodious tone which is produced upon it. It is so very ingeniously contrived, that not the slightest noise is heard with the keys.

MITCHAM CHURCH.—Mr. Cullum succeeds Mr. Hopkins, as organist of this church. [How could "Fair Play" imagine we should insert his assertions without the authority of his name?]

Liszt.—The Vienna journals fall into convulsions whilst narrating the feats of this prodigy on the piano. He has given concerts innumerable, and yet the many headed public cry out for more. Thalberg has been sojourning at Vienna for some weeks, but has contented himself with being a spectator of Liszt's triumph. He has not yet performed in public.

DONIZETTI's opera, "Il furioso di St. Domingo," has been produced at Berlin, but with no very great success.

LORD Burghersh's opera is about to be produced in becoming style and splendour.

NOTICES TO CORRESPONDENTS.

OUR Correspondents surely cannot expect us to insert long communications during the press of the Season.

H. H. W. shall receive attention.

QU. shall appear, if possible, next week.

ANTI HUMBUG has mistaken our publication. He may send for his trash.

N. M. is a snake in the grass.

WE regret that, owing to our last Number having been published on Wednesday, several advertisements were omitted. The money will be returned on application at our publisher's.

WEEKLY LIST OF NEW PUBLICATIONS.

- PIANOFORTE.**
- Doehler's variations on a favourite theme from "I Montecchi e Capuletti." *Mori*
- Caerny. Three Fantasias from "Lucia di Lammermoor." *Ditto*
- Bates, F. W. Introduction and variations on the air "Stanca di piu." *Ditto*
- Admired Masurka danced by Taglioni *Ditto*
- Liszt. Divertimento on Rossini's air "La Promessa." *Willis*
- Corbet, J. Grand March dedicated to the Queen *Ditto*
- Distin, J. Echo Duet, as performed by the Distin family *Ditto*
- Brunton, J. The Coronation of Queen Victoria *Tolkien*
- Grosse. Coronation Divertimento and Grand Procession March and Waltz *Jefferys*
- Lanner. German Waltzes, Op. 115. Helmath Klange *Wessel*
- Frisch, Robert. Vive la Reine, Coronation Waltzes *Ditto*
- Kalliwoda. Teutomanian waltzes and galops *Ditto*
- Macfarren. Overture to "Romeo and Juliet," duet. *Chappell*
- Wade. The airs in Parasina, book 2. *Ditto*
- Devaux. Divertimento with Coronation March. *Ditto*
- Valentine, T. "The sprig of Shilshlah," old English air, arrd. *Ditto*
- Strauss. Mosaicque, or Walse Guirlande. *Boosey*
- Doehler. Airs in "I Puritani." *Mills*
- VOCAL.**
- Bellini. Opera of "Norma." *Essex*
- "Gentle moon whose silver light," song to the air of "Vaga Luna." *Chappell*
- Crouch, F. N. "Farewell to thee, Mary." *Ditto*
- Tomasehek. "The Red Rose," German songs, No 73. *Wessel*
- "An Artist known to Reputation," bass songs, No. 19. *Ditto*
- Lachner, F. "The storm a dance is playing," Concerts de Societe, No. 9, with pianoforte and violoncello accompaniments *Ditto*
- Herbert. "One struggle more." *Aldridge*
- Cart, R. "The flowers of the wild wood." *Jefferys*
- Philips, O. "Hail Victoria," song and chorus. *Tolkien*
- Wollaston, Miss. "List, lady, list!" song. *Willis*
- Moscheler's arrangement of "What ho!" Tyrolese war song, with German and English words. *Ditto*
- Dulcken, H. Arrangement of Tyrolese melodies, with ditto ditto, as sung by the Rainer family *Ditto*
- Souper, Miss. "The merry peal," song. *Ditto*
- Crotch. "The hour of prayer," words by Miss Barker *Willis*
- Goss. "Sacred Melodies," vol. 4. *Ditto*
- "Parochial Psalmody," No. 2. *Ditto*
- Danvers Butler, Esq. "Our Queen and Constitution" *Ditto*
- Sale, J. B. "Blow, blow, thou wintry wind," song newly arranged *Lonsdale*
- Calcott, W. H. Arrangement of Handel's Coronation Anthem, for four voices, with organ accompaniment. *Ditto*
- FOREIGN VOCAL.**
- Lagoanera. "La torre del mistero" *Lonsdale*
- Gabussi. "Le Sciaive," duetto, soprano e contralto *Aldridge*
- "Vedete in me la vittima," cavatina *Ditto*
- "L'ora estreme per te suona," aria *Ditto*
- "Il Ballo Duetto," soprano e contralto *Boosey*
- Tadolini. "L'Incontro in Viaggio," arietta *Ditto*
- "La Rosa Arietta" *Ditto*
- "Sposo Amato," rondo con variazioni *Ditto*
- Beauclerk, Miss H. M. "Io t'amo," romance *Chappell*
- Donisetti. "Per sempre sotterra," Quartetto (Parasina) *Mills*
- "Per veder su quel bel viso," aria (ditto) *Ditto*
- Lagoanera. "Un orrido affanno," duetto *Ditto*
- "Perche bramar," cavatina *Ditto*
- ORGAN.**
- A selection of psalms and hymns, as set on the church barrel organs of Flight and sons *Willis*
- HARP AND PIANO.**
- Bochs. "Strauss a Londres," or books 3 and 4 of his Valses Favorites *Boosey*
- HARP SOLO.**
- Bochs. "Rory O'More," Irish air arranged *Chappell*
- "The angel's whisper," ditto *Ditto*
- GUITAR SOLO.**
- Strauss. Iris Walse, arranged by L. Schuls *Johanning*
- ditto. Elisabethen Walse, ditto *Ditto*
- ditto. Mosaicque Walse, 2 sets, ditto *Ditto*
- FLUTE AND PIANO.**
- Vaccai and Gabussi. Six ariettas, arranged by Forde *Aldridge*
- Heinemeyer. Vars. in G on "The Sweetest Rose" *Wessel*
- VIOLONCELLO AND PIANO.**
- Kuhlau and Godbé. Vars. on Melodie Autrichienne *Ditto*

THE CORONATION ORGAN.

THIS SUPERB INSTRUMENT IS FOR SALE.
Apply to Messrs. HILL & DAVISON, at their Manufactory, No. 12, Tottenham Court, New Road.

"The organ erected by Davison and Hill was finely adapted to the occasion. The manual clavier extends from CC, the eight feet pipe to F in alt. The instrument contains twenty ranks of pipes, three metal open diapasons of large scale, the largest being a similar one to the enormous pipes in the Birmingham organ. The trombone, or Posauone stop, runs throughout, and goes through the pedals, which contain six ranks of pipes, and embraces a compass of two octaves. The situation being completely behind the orchestra, and beyond the screen, and completely in the nave, the full power was not heard in the choir and transept galleries, but in the nave it swelled and floated around in huge pealing sounds, which were at once awful and sublime."—*Morning Post*.

"A magnificent organ had been erected by Messrs. Hill and Davison, the builders of the stupendous instruments at Birmingham and York, on the compass and scale now adopted in Germany. Its solemn and imposing effects appeared to lie in the pedals."—*Court Journal*.

"A fine and powerful instrument, built by Messrs. Hill and Davison, upon the German plan, the manual clavier having a compass of four octaves and a half from CC, in the bass, and containing eighteen ranks of pipes, and the pedal clavier, a compass of two octaves from CCC, with six ranks of pipes."—*Atlas*.

"It is much larger than that built for the Coronation of George IV. There are twenty ranks of pipes to each note on the manuals which extend to CC, the 8-foot pipe, and six ranks to each pedal which includes two octaves from CCC, the 16-foot pipe, to C the 4-foot. The compass of the manuals is the same as that adopted by the German organ builders, and the pedal board runs throughout two octaves. The trombone or posauone stop in the pedal is of a very fine quality of tone and immense power. The diapasons are rich and massive, the mixtures sparkling and brilliant."—*Musical World*.

PURCELL'S SACRED MUSIC,

EDITED BY VINCENT NOVELLO.

IN 72 numbers, containing all Purcell's Services, Anthems, Chants, Sacred Songs
Duets, Trios, &c. Hymns, and Latin Pieces, with a separate accompaniment for the organ or pianoforte. N.B. Each number contains one or more Anthems complete in themselves.

The 72 numbers may be had, bound in 5 vols., with life, portrait, &c., 13s. 12s.
The whole of this work has been engraved upon extra-sized plates, printed upon fine large paper; and no expence has been spared in bringing out this standard edition of the sacred works of the greatest musical genius that England has produced.

London: J. Alfred Novello, Music Seller to Her Majesty, 69, Dean Street, Soho.

UNDER THE SPECIAL PATRONAGE OF THE QUEEN, AND THE ROYAL FAMILY.

RAMSEY'S PATENT VOLTI SUBITO,

AN Elegant Machine for turning over the leaves of Music, may be had of all
Music-sellers, and of the Manufacturer,

J. F. MYERS, 33 a, Albermarle Street.

Patentee of the *Æolophon*, upon which favourites Instrument a selection of popular music is performed every Wednesday and Saturday, commencing at Three, and again at Eight o'clock. Admission gratis.

NEW AND POPULAR MUSICAL PUBLICATIONS,

**COMMEMORATIVE OF HER
MOST GRACIOUS MAJESTY'S ACCESSION AND CORONATION.**

VOCAL.

She comes! She comes! her people's boast;
Coronation Grand Chant, written by the Rev. J. Young, A. M., adapted to music, composed by H. Westrop, price 2s.

Victoria, the Pride of our Isle; song and chorus,
written and composed by Charles H. Purday, price 2s.

Our youthful Queen; ballad, (embellished with a portrait), the poetry by the Rev. J. Young, A. M., the music by C. H. Purday, price 2s.

Health to the Queen; piece for three voices, sung at the London Festive Meetings, by C. H. Purday, 1s. 6d.

God save the Queen; solo and chorus, price 1s. 6d.

FOR THE PIANOFORTE.

Coronation Grand March and Waits with (ad lib.) flute accompaniment, by John Parkis, price 3s

God Save the Queen with variations by Joseph Major, price 2s. 6d.

The Coronation Royal Quadrilles composed and dedicated to Her Most Gracious Majesty by S. W. Kettle, price 3s.

God Save the Queen with variations by E. J. Westrop, price 2s.

The Coronation Divertimento, composed by W. Grosse, price 2s. 6d.

LONDON: Z. T. PURDAY, 45, High Holborn.

ROYAL ACADEMY OF MUSIC.

UNDER the Immediate Patronage
of Her Majesty. The last Concert this Season will be held on SATURDAY Morning next, 7th of JULY, at 2 o'clock, at the Hanover Square Rooms Leader and Director of the Orchestra, Mr. F. Cramer. Conductor, Mr. C. Lucas. Single Tickets 5s.; Family Admissions for Four, 16s.; and Programmes of the performance to be procured of Messrs. Lonsdale, Old Bond Street; Mori and Lavenu, and Chappel, New Bond Street; Cramer, Regent Street; Collard and Co., and Keith and Co., Cheapside; Betts, Thread-needle Street; and at the Royal Academy of Music, Tenterden Street, Hanover Square.

PORTRAIT OF VINCENT

NOVELLO—Just published, (music size) in beautiful line engraving, by WILLIAM HUMPHRIES, after the original painting by the late Edward Petre Novello. Prints, 5s.; proofs 7s. 6d.; India proofs, 10s. 6d.—London: J. A. NOVELLO, 69, Dean-street, Soho.

Just Published,

ROYAL QUADRILLES FOR

PIANOFORTE, with Flute Accompaniments, ad lib., composed by T. Latour, price 4s. Also a brilliant Galopade, price 2s. 6d.; and a 2nd Galopade, price 2s., by the same popular author.

London: J. A. Novello, Music Seller, by special appointment, to the Queen.

A GOOD SHAKE FOR 3s.

OBSERVATIONS on the Vocal Shake, with examples and exercises for obtaining that indispensable ornament, written and inscribed to her friend and pupil, Mrs. Searle. (late Miss Cecilia Novello), by Mrs. Blaine Hunt, professor of singing.

* * * Mrs. Hunt's terms for teaching singing and address may be obtained at the publishers.
J. Alfred Novello, 69, Dean Street, Soho.

MUSIC IN PARTS, FOR CHORAL SOCIETIES.

Oratorio of "ST. PAUL," by Mendelssohn.
P. F. Score, 32s.; Voice Parts, 5s. each part. 1st and 2nd Violin Parts, 10s. each; Viola and Bass Parts, 9s. each; Wind Parts, 32s. Mozart's Mass, No. 1, 8s.; Instrumental, 8s.; Vocal, 8s. Mozart's Mass—No. 9, 7s. 6d.; Instrumental, 6s.; Vocal, 4s. Mozart's Mass—No. 12, 16s.; Instrumental, 16s.; Voice Parts, 14s. Mozart's Requiem, No. 15, 12s.; Instrumental, 21s.; Vocal Parts, 10s. Mozart's Requiem Brevis, No. 18, 8s.; Instrumental, 7s. 6d.; Voice Parts, 4s. Mozart's Motets, Vocal and Instrumental Parts, at 3d. per page. No. 1, Splendete te Deus, 5s.; 2, Ne pulvis, 6s.; 3, Deus tibi laus, 5s.; 4, Alma Dei Creatoris, 5s.; 5, Amavit eum, 3s. 6d.; 6, Beatus vir, 5s.; 7, Quis te comprehendat, 3s. 6d.; 8, Sancta Maria, 3s. 6d.; 9, Sancti et Justi, 5s. Novello's Sanctus et Benedictus in F, 3s. 6d.; Instrumental and Vocal Parts, 3d. per page. Novello's Hear me, O Lord, 2s. 6d.; Instrumental and Vocal Parts, 3d. per page. No. 1, Vocal Works of A. Romberg. "Transient and the Eternal," 5s. Instrumental Parts, 6s.; Vocal ditto, 4s. No. 2, Vocal Works of A. Romberg. "Te Deum," 4s.; Instrumental, 7s. 6d.; Vocal Parts, Latin and English, 3s. No. 3, Vocal Works of A. Romberg. "Lay of the Bell," 12s.; Vocal and Orch. Parts; Instrumental, 10s. 6d. Vocal Parts, 4s. Haydn's Mass, Nos. 1, 2, 3, 4, 5, 16, 16s. each. Instrumental, 12s. Separate Vocal Parts to all these. Haydn's Motett, *Insane et vane*, 3s. 6d. Hummel's Mass, No. 1, in B flat, 12s. Instrumental Parts, 12s. Vocal Parts, Hummel's Mass, No. 2, in E flat, 12s. Instrumental Parts, 12s. Vocal Parts, 12s. Hummel's "Alma Virgo," 3s. 6d. Hummel's "Quod in orbe," 3s. 6d. Beethoven's Mass, in C, 12s. Instrumental, 18s. Vocal Parts, 14s. Sanctus and Benedictus, separate from above, 4s. Parts of ditto, &c. &c.
J. A. Novello, 69, Dean Street, Soho.
Catalogues Gratis.

NEW GLEES, TRIOS, QUARTETS, and MADRIGALS.

God Save the Queen, newly harmonised—	
V. Novello.....	2 0
Sep. Voice and Orch. Parts printed.....	4 0
Hence, smiling mischief—Hargreaves.....	2 6
Just like love, 3 voices—Davy and Novello	2 6
Lullaby, 3 or 4 equal voices—Storace and	
Novello.....	2 0
Lullaby, 3 or 4 treble voices—Storace and	
Novello.....	2 0
Lo! across yon blasted heath, (prize glee)—	
Hargreaves.....	2 6
Morley's 40 Madrigals and Canzonets, for 3	
and 4 voices, edited by Holland and Cooke	31 6
Old May Morning, 4 v. (prize glee)—V. Novello	3 6
Old May Morning, 4 v. (Treble)—V. Novello	3 6
On the sea, 3 voices—Hargreaves.....	2 6
Pleasures of Music, 4 voices—C Stokes.....	2 0
Passed is the race of heroes, 4 voices—Har-	
greaves.....	2 0
Strike the lyre, 4 voices—T. Cooke.....	3 0
Sweet flowing river, 4 voices—Gyngemer.....	2 0
Twelfth night song, 4 voices—V. Novello.....	3 0
'Twas in the dark and dismal hour of night,	
4 voices—Clifton.....	4 0
Tropet t'afiddi, 5 voices—Right Hon. Lord	
Burghersh.....	3 6
Venetian boatmen's evening song, 4 voices—	
from Bach.....	2 0
Vale of the cross, 3 voices—Hargreaves.....	2 0
Wood Nymph (The) 3 trebles—G. Ware.....	2 0
Willie brew'd a peck o' maut, 3 V.—Shore.....	3 0
What shall we sing? 3 voices—(new edition)	1 6

J. A. Novello, 69, Dean Street, Soho.

PRIZE GLEES.

THE Liverpool Beef Steak Club offer a Gold Medal of the value of Twenty Pounds, or its equivalent, for the best approved cheerful Glee, (the words to be original,) for three or four equal voices, with or without a pianoforte accompaniment.

Also a similar Prize of Ten Pounds for the best Catch.

The copies, which must not be in the handwriting of the composer, to be sent to the Adelphi Hotel, Liverpool, addressed to the Secretary, on or before the 30th of September, accompanied by a sealed envelope, enclosing the name and address, and endorsed with a corresponding motto.

The unsuccessful glees to remain in the possession of the club, (not interfering with the copyright.)

Notice of the decision will be given to each candidate in January, 1839.

Price 16s.

FREDERICK SCHNEIDER'S

Complete Theoretical and Practical Instruction for playing the Organ, with numerous exercises for acquiring the use of the Pedals; also a minute description of the interior construction of Organs. Translated from the original German by Charles Flaxman. The whole edited, and cordially inscribed to Henry Forbes, Esq., by J. G. Emmet, Organist of St. Mary Magdalen, Bermondsey.

London: J. Alfred Novello, Music Seller (by appointment) to Her Majesty, 69, Dean St., Soho.

TO CHORAL SOCIETIES.

A peculiar feature in J. A. Novello's Catalogue is, the extensive Publications, in separate Vocal and Orchestral Parts, for Choral Societies, who may be supplied at 69, Dean Street, with every requisite, where this catalogue may be had gratis.

J. A. Novello, 69, Dean Street, Soho.

FOR THE FACE AND SKIN.

ROWLAND'S KALYDOR,

A mild and innocent preparation, from beautiful EXOTICS: it effectually eradicates ERUPTIONS, TAN, PIMPLES, FRECKLES, REDNESS, SPOTS, and all Cutaneous Imperfections; renders the most Sallow Complexion delicately fair, clear, and delightfully soft—imparting a healthy JUVENILE BLOOM, as well as realising a delicate WHITE NECK, HAND, and ARM. It prevents and removes every unightly irregularity, as well as tenderness of the SKIN, whether occasioned by exposure to COLD WINDS, the SUN, or any accidental cause.

This exotic preparation is perfectly innoxious, acting, in all cases, by promoting a healthy tone of the minute vessels; and is the most elegant as well as effective toilet appendage hitherto submitted to universal patronage.

GENTLEMEN, after Shaving, will find it allay the irritation and smarting pain, and render the Skin smooth and pleasant.

Price 4s. 6d. and 8s. 6d. per bottle, duty included.

OBSERVE—The Name and Address of the Proprietors.

A. ROWLAND & SON, 20, HATTON GARDEN, LONDON.

Is engraved on the Government Stamp, which is pasted on the Cork, also printed, in red, on the Wrapper in which each bottle is enclosed.

* * * Ask for "ROWLAND'S KALYDOR." Sold by them, and by respectable Perfumers and Medicine Venders.

LONDON:—Published for the Proprietors, by HENRY HOOPER, 13, Pall Mall East, & R. GROOMBRIDGE, Panzer Alley, Paternoster Row, every Thursday Afternoon, at Four o'clock, where Avertisements, Works for Review, and Communications (to the Editor, will) be received.—The Musical World may be had, by order, of all Book and Music Sellers.

Printed by WILLIAM WILCOCKSON, Rolls Buildings, Fetter Lane, London.



UNDER THE IMMEDIATE PATRONAGE OF
HER MOST GRACIOUS MAJESTY,
AND HER R. H. THE DUCHESS OF KENT.

THE MUSICAL WORLD,

A WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

To know the cause why music was ordained
Was it not to refresh the mind of man?
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.
TAMING OF THE SHREW.

JULY 12, 1838. No. CXXII.—NEW SERIES, No. XXVIII. PRICE 3d.

THE Members of the Philharmonic Society have chosen as their Directors for the year 1839, Messrs. DANCE, ANDERSON, CRAMER, WILLMAN, POTTER, T. COOKE, and Sir GEORGE SMART. It is, therefore, evident that the system which has so long laid this Association open to the charge of back-stairs-influence, and *clique*-government, is to be continued; and that no hope of amendment can be entertained of a majority, resolved to call bad music good, and good music bad. The musicians in the Society—those who have written orchestral music, and are known to possess a practical acquaintance with the styles and scores of the composers, whose works alone form the attraction of a Philharmonic Programme—such members as MOSCHELES, POTTER, BISHOP, NEATE, DRAGONETTI, GOSS, CALHIN, and T. COOKE, are considered powerless, being either altogether excluded from the direction, or left in a hopeless minority, whenever they endeavour to render particular interests subservient to the general advancement of the art. The cultivators of the old English school are unrepresented, or mis-represented; the men of good taste, if not of superior skill in orchestral writing, are disregarded; and the nonentities virtually hold the reins of the Society, by voting in such Directors as will be sufficiently servile to obey the beck of their commander-in-chief.

The Directors for 1839 may be divided into two parties; Messrs. DANCE, SMART, ANDERSON, CRAMER, and WILLMAN, who can always insure a preponderance of votes—Messrs. POTTER and T. COOKE, who have only their talents and learning to recommend them. If it be intended to enact the farce of a “trial night,” or, in other words, to set apart an evening, for the purpose of performing one or two good compositions, as a blind to some atrocious concoction patronized by the unlearned body, can it be expected that the opinions and experience of Mr. POTTER will weigh a feather in the balance against those of Mr. DANCE or Sir GEORGE SMART,—Mr. ANDERSON or Mr. F. CRAMER? Mr. WILLMAN may

VOL. IX.—NEW SERIES, VOL. II.

M

possibly yield to Mr. T. COOKE; and his vote may, if not gained for the weaker party, become a neutral one.

But on what plea can Mr. PORTER possibly advocate a just and proper line of conduct to these Directors? Would it not be said,—What do the members as a body care for music? Have they not excluded the master mind from the Directorship?—have they not shut out MOSCHELES, the best orchestral composer, the best septet writer, the best pianist, in the metropolis? We have (say the governing body) to vote for our party; and we must not sink private interests in Utopian schemes for the public good. This is but too true. A member is admitted to be better qualified to compose than to canvass; and, therefore, he is an unfit participant in the direction of the Philharmonic Society, unless he is kept in the beaten track by “two tame elephants.”

The failure by the leader of a party in the composition and production of the briefest specimen of musical learning, only confirms his title to his situation in the eyes of his adherents; inasmuch, as they have a guarantee, so to speak, under his hand and seal, that his talents for intrigue will never be distracted by the fervour of conception or the triumph of an author's success.

A PSYCHOLOGICAL MEMOIR OF A PROVINCIAL MAN OF GENIUS.

“JACKSON OF EXETER.”

(Continued from page 97.)

Dr. Burney, the historian of music, with great severity, yet not without some truth, once said of Jackson, in a review—“Mr. Jackson has never been remarkable for sailing with the tide of general opinion on any occasion. He would, perhaps, suppose the whole universe rather than himself to be in the wrong, in judging of any of the arts.” The critic ascribed this perverse ingenuity to “prejudice, envy, a provincial taste, or perhaps all together, which prevented his candid attention.”

Uneasy, and possibly unhappy, was this self-tormentor of genius—for often that singularity of opinion in which he delighted, encountered an opposition from spirits firm as his own. In his professional department a revolution had occurred in the musical world. The symphonies of the sublime Handel, and the oratorio choruses of the scientific Haydn, were enthusiastically admired, and Jackson feared that his own graceful melodies were soon to be forgotten. The glorious commemoration of Handel in Westminster Abbey afflicted the musician of Exeter Cathedral with an attack of spleen, from which he seems never to have recovered. At first, when that gigantic project was announced, he declared it to be impracticable, for that so stupendous a band, composed of many hundred instruments, could only end in a universal clash. When the miracle was performed, he consoled himself by lamenting the injudicious selection of the pieces. Lest Handel should obtain an exclusive triumph, which the partial taste of George III. seemed to sanction, our musician more judiciously suggested that there were other great masters of harmony whose works were entitled to equal honours. After this memorable incident in the annals of musical science, a more modern rival enraged our “enchanted harmonist,” in the German Haydn, who visited our metropolis in 1790. That celebrated composer was received with public enthusiasm; and a new genius of music excited at once astonishment and admiration. Even Dr. Burney, the ardent eulogist of Haydn, acknowledged that “he was not certain that our present musical doctors and graduates are *quite up* to Haydn yet.” Such is the history of art, whenever that crisis arrives of a man of genius striking out a new manner, by moving on principles of his art not yet recognised. The flights of Haydn into new regions of melody and harmony, the ear of the musician of

Exeter could no longer endure. In the silent rage of his heart he hastened to town, armed with his "Observations on the present state of Music in London," 1791. The amateurs and the artists themselves were to be instructed, that "their present musical pleasure was derived from polluted sources." And on his accustomed principle and in his usual style he declared, that "judging of the sensations of others by his own, the public is not pleased with what it applauds with rapture." In censuring the music without naming the composer this covert attack was made, as he said, "with restraint and the fear of giving offence," a result which surely he calculated on, and the gratification of sending forth his protest against the great musician of the day overbalanced any dread "of giving offence."

The musician of Exeter was struck by the vindictive Nemesis of insulted art, in the person of its historian. This skilful and vivacious critic dexterously separated the spleen and prejudice from the ingenuity and sound sense of the work he was unavoidably called on to condemn. If "Jackson of Exeter" was mortified at the sarcasm, he was not, however, degraded by the disingenuous malice of his critical judge. "Must we go to Exeter to ask Mr. Jackson how to please and be pleased? Are we to have no music in our concerts but elegies and ballads? Mr. Jackson's favourite style of music has been elegies, but what is an elegy to a tragedy or to an epic poem? He sees but one angle of the art of music, and to that all his opinions are referred. His elegy is no more than a closet in a palace." The familiar illustration might have been less detractive—but in music there are parties as fierce as in politics.

Such was the fate of "Jackson of Exeter," even in the delightful art of which he was an eminent professor. The same strength of character discovered itself in the sound sense and the ingenuity of these memorable "Observations on the present State of Music;" but his native force had only accelerated its deviations, and only rendered his opinions unchangeable in opposing the public feeling.

The basis of the character of "Jackson of Exeter" was sound sense; but it was adorned by no superstructure of imagination. He could not advance out of the restricted circle of his acquirements which to us, of this day, seem very limited. Whatever was ideal in art, whatever was to be felt in its creation, and not discussed by its analysis, was not trangible to his grasp. For prose he had no ear; his style is familiar and curt, and therefore meagre, his expression being always beneath his conception. To such a mind Gothic architecture could only exhibit "an incongruous mass of absurdities—it is a false style only shewing the want of skill in the builders in mixing forms which cannot accord." So he decided of the sublime in his own professional art, and the science and powers of Haydn, Mozart, and even Handel, were "an imposition of the feelings drawn from illegitimate sources." Our musician affected to smile on "musical expression," which he considered the fanciful Germans committed strange absurdities in attempting. He denied that music had any command over the passions. "What passion cannot music raise or quell?" exclaims the poet. "I ask," in my turn, "what passion can music raise or quell?" replies our musician. "Poets or musicians," he proceeds, "can only produce different degrees of pure *pleasure*, and when they have produced this last effect, they have attained the utmost in the power of poetry of music." Such were the sentiments of a musician of no ordinary genius, but not of great sensibility and high imagination. His style in music resembled his writing and his painting—he loved their simplicity, and he was satisfied with its plainness. His favourite author was Voltaire; a pocket volume was usually carried about him: often in the organ loft have the choir waited a minute or two longer than they ought, to strike the chaunt, while the organist was charming his wearisome loneliness in a vivacious page. Jackson said of this author, "that Voltaire must not be thought deficient in truth because he abounds in vivacity." This was a co-echo of Robertson the historian's opinion, at a time when Voltaire's volumes were excommunicated. The affectation of elegance in Gibbon, to the simplicity of his own taste, "prevented him from seeing his learning, impartiality, and other great qualities." The pomp and vigour of Johnson was his abhorrence. He had no taste for ethical dissertations, for he maintained, that for practicable purposes a few plain maxims are sufficient. On the appearance of a new edition of Johnson's works, he ventured to predict that it would be the last! What has Johnson taught us new in art or science? The historian of the human mind escaped his detection. The opinions of Jackson were immutable, for they

were few, and they were his own. I have never discovered a man of genius who, like "Jackson of Exeter," so closely approached excellence, without being excellent. Here was a man of an original force of character occupying a wrong place, or, to use the appropriate expression of our neighbours, fixed "in a false position." Had the intellect of "Jackson of Exeter" acted in a more comprehensive sphere, had he cultivated his finer faculties among his rivals, the original cast of his mind had struck out something less fugitive than the hints afforded by his "Thirty Letters," and the mediocrity of most part of the volume, entitled "The Four Ages," his opinions had lost something of their obdurate tenacity, and had mellowed into our sympathies. But we are so gratified by sound sense, that it still pleases though it fails in greatness of design.

I have sketched this psychological character as the portait of a provincial man of genius. It is a proof that great natural endowments cannot overcome the inseparable difficulties of circumstance and situation. The caustic musician Abel said of the genius of Bach, that it had been more expanded and endowed with greater variety had it not been confined to the Hanse town of Hamburg. Albert Durer, Vasari remarked, would probably have become one of the first painters of the age, had he been initiated into the great principles of his art, so well understood by his Italian contemporaries; unluckily he considered his own manner as perfect. Such are the authors and the artists who are apt to imagine that they have finished their journey, when, in fact, they have only proceeded as far as they were able; and have often reached to that unhappy originality which has ceased to be original.—ATTICUS.—*New Monthly Magazine*.

MADAME DAMOREAU, née CINTI MONTALAN.

THIS admirable singer received her musical education in the conservatoire of Paris. Acquainted as we are with the finish of her style, and with the remarkable neatness of her execution, it is difficult to believe, that, on her first examination at the above academy, she was rejected by the singing class, and placed in that of the pianoforte. Such however is the fact, and to this blunder may be attributed the superiority in musical knowledge which Cinti possesses over the great majority of her profession.

The *débüt* of this lady at the Théâtre Feydeau, though coldly received, did not discourage her perseverance, and on her being subsequently called to the difficult task of replacing Madame Fodor at the Italian Opera, she so greatly distinguished herself as to take rank immediately as the first French singer. About this time she visited England, and was, if we recollect rightly, the Rosina of the *Barbiere*, then performed for the first time in London. Her great career, however, has been at the Académie Royale, during the remarkable success of that theatre; a success, of which some idea may be formed from the fact, that the late manager, Veron, realized a million of francs in five years. Here Madame Cinti had the good fortune to be the prima donna to whose care were intrusted Guillaume Tell, La Muette di Portici, and Robert le Diable, perhaps the master-pieces of their respective composers. Well worthy did she prove herself of the trust. Sung by Cinti and Nourrit, seconded by one of the finest orchestras of Europe, a chorus of perfect precision, decorations of equal splendour and good taste, and last though not least, Taglioni for the incidental dancing, these operas were the finest representations of the kind ever offered to the public.

The manager and the lady, no doubt, equally regret her departure, about two years ago, from the Académie Royale. Since this time she has been singing at the Opera Comique, a theatre the small size of which is advantageous to her voice, but where she is deprived of those great operas to which she mainly owes her reputation. Here, however, the singing of this artiste has raised to an unmerited popularity the *Ambassadrice*, the *Domino Noir*, and several other operas of but small pretensions to excellence.

The voice of Madame Cinti is of considerable compass, and of a pleasing though not a full tone; it is, however, very deficient in power for a large theatre. Her taste and style leave nothing to be desired, and her execution is unequalled by any soprano of the present day. When disposed to be critical we should say, that her words are not pronounced with sufficient clearness, and that her recitative is fre-

quently ineffective. It is frequently objected to Cinti that she is a cold singer. This objection requires to be much qualified. A singer of limited power must, to a certain degree, appear cold in a large theatre; must be deficient in what the Italians call "*slancia*." Nearly the whole of the voice is required for the level singing, and little, if any, remains behind to impart the requisite force to passages of great passion. By those who hear Madame Cinti in a small theatre, or in a concert room, the flexibility of her organ is not more admired, than her well-judged and quiet feeling.

It remains only to be said, that this lady is an intelligent and agreeable actress, although she does not make it a practice, in a finale, to take the combs out of her hair, fall on her knees, and grasp some limb of the hero of the opera, as if with a view of its perfect dismemberment.

REVIEW.

Grand Concerto in D (Op. 4,) for the Pianoforte, composed, and inscribed to Mrs. Anderson, by F. Mendelssohn Bartholdy.—NOVELLO.

THE second concerto of Mendelssohn is a work of singular interest. In the first, that in G minor, we trace the singular forms of the great composers working on an imagination vividly susceptible of the beautiful and the impassioned—Weber, in the movement across the instrument by means of the diminished harmonies; Bach, in the sequence of diatonic harmonies, and the fantastic forms of the *tremulando* passages; Mozart, in the caressing tenderness of the *cantabile*; Beethoven, in the character and conduct of the *adagio*, but rendered quite modern by the favourite phraseology of Chopin. But amidst all this, there is an individuality of character perfectly Mendelssohnian; and although there is a want of a close and logical deduction from the primal thought, and too frequent introduction of one figure in the passages of execution, nothing can be deemed to be either out of *keeping*, or inconsequential. In comparing this work with the concerto in D, our readers will have an opportunity of tracing the great progress its composer has made in the method of composition—the changes he has made in his mode of thought—the reliance on one broad and simple outline—the unvaried employment of but few materials—the singular clearness, almost nakedness, of his harmonies—the logical manner in which he confines himself to his *motif*, amidst the dashing and brilliant *tours de force*.

The symphony opens with a few simple notes for the orchestra, which the solo interrupts by indicating the commencing notes of the leading melody, and the forms of the subject which is worked up in the second part of this movement; this kind of conversation between the orchestra and piano is carried on for some little time, when the orchestra in good earnest announces the *motif*, which is one of extreme simplicity, but delightfully fresh, so much so, as to completely haunt the memory with a remembrance of its beauty. This is resumed without amplification by the piano, and succeeded by passages *con fuoco*, which have nothing novel, but may be said to be wholly "after the manner" of Weber—when (at page 6) by means of the chords of the seventh and six-five the *cantabile* steals on the ear, with a clear and unembarrassed accompaniment, which is quite a contrast to the doubling of the harmonies in the former concerto, demonstrating the composer has learned, by experience, that when the idea is once perfected, it cannot be too broadly put, and too little encumbered with unessential repetitions in the accompaniment. Pages 7 and 8 occupy the *cantabile*, with a striking passage in the superstructure, showing that with the display of a great power and command over mechanical difficulties, the composer had fairly drawn them forth from his subject—that they had grown out naturally from the theme, and were not reminiscences or inverted passages from some former study or concerto. These lead to a cadence in the relative major, which, however, does not really take place, but is averted most unexpectedly and by an enharmonic modulation (one of the best points in the movement) introduces again the leading *motif*. The second subject is here worked *à la* Mozart, terse and energetic, but, unlike Mozart, is at its close inwoven with the few simple notes which opened the concerto, when every thing proceeds in strict analogy with the former passages.

The adagio is introduced by a short point for the wind band on the E flat, at page 17; this favourite mode of leading from one movement to the other may be seen by a reference to the concerto in G minor, but it is more elegantly defined in the present movement. The *aria* is a voluptuous melody, teeming with the thoughts of days gone by; the modulation into the supertonic, the use of the seventh and fourth, the six-four-three on the subdominant (E flat,) and the graceful rise and fall of the fourth in the cantilena, at the close, evinces a high courage in the use of simple thoughts, with a knowledge that they may be turned to new and beautiful combinations. It is simplicity and tenderness united, and treated with all the intense passion of Mozart, if we except the single phrase in stave five at page 19, which is thoroughly Bach, so much so, that we might fancy the whole stave to have been cut out of some sonata of Wesley.

The *finale* is exceedingly playful, a lovely scherzando built on the seventh, quite in the manner of Weber, leading to a graceful waltz, which is accompanied in the inner parts with some startling arpeggios divided for the hands, in the manner of Bach or Scarlatti. The outline is preserved with unusual rigour, and it is one thing from beginning to end. The octave passages for the left hand, require a crisp and wiry touch, and an elasticity of wrist, which will try the most practised pianist. At page 31, staves two and three, are two fine positions of the chord of the six-four-two, and at the top of page 32 a charming use of the six-five on the G. The *coda* is well worked, and the chords of the six-four-two, and six-four, on A and B, (page 36, stave 3,) are as unexpected as they are broad and massive. The movement ends on a fine pedale, which is forgotten in a coruscation of semiquavers, varied by the most pure and exquisite harmony.

The remarkable features of this concerto are the perfect unity of each movement, the simplicity of its materials, the terseness of the expression, the clearness of the parts, the condensation of the thoughts, its broad and striking outline, and its perfect and symmetrical arrangement. Compared with the detail of a Moscheles, or even of a Hummel, the writer of this great composition may be considered as a scene painter, one who deals in few but massive touches; that this is the result of experience and a study of the best models of antiquity no one can doubt, and we look upon Mendelssohn's Concerto in D as a composition, which will have a great influence on the minds of the composers of the present generation. They will begin to think more upon one thing, and instead of lugging twenty ideas into a concerto, will hereafter be content to draw out half a dozen from one, which will form the subject matter of the whole.

METROPOLITAN CONCERTS.

MR. KOLLMAN'S CONCERT.—On Thursday, this gentleman gave a second concert, for the purpose of exhibiting his recently invented piano. He performed a quintet, assisted by Messrs. Blagrove, Sedlatzek, Fleischer, and Hauseman; the sonata in F, for pianoforte and violin (with Blagrove); the concerto in C major, the compositions of Beethoven; and a duet for violin and piano, by Mayseder. These were played in a musician-like style, and well calculated to display the qualities of the instrument. The tone is powerful, and reached to every part of the room; and, from the freedom of the touch, appeared to be capable of great variation.

Mr. Kollman had engaged the services of Mrs. Bishop, Miss Birch, Miss F. Woodham, Mr. Bennett, Mr. Balfe, and Mr. Parry, jun. Miss Birch sang the "Non mi dir," from the *Don Juan* in a very charming manner; and Mrs. Bishop was encored with Mr. Balfe, in the duet "Crudel perche," from the *Figaro*. The room was filled with a fashionable company.

ROYAL ACADEMY CONCERTS.—The last concert of the pupils of the Royal Academy was given at the Hanover Square Rooms on Saturday morning. We insert the programme. *Part I.*—Sinfonia, in C, (letter R.), Haydn. Motet, "Qui diligit," soli parts, Miss Pennington, Miss Dolby, and Mr. Stretton, Steffani. Song, "I've wander'd oft," Mr. Harrison, Crivelli. Concerto in E flat, pianoforte, R. Barnett, Weber. Aria, "O cara memoria," Miss Foxall, Carafa. Air, with variations, (MS.), violoncello, H. Goodban, H. Goodban. Anthem, "Plead thou my cause," soli parts, Mrs. H. R. Bishop, Mrs. A. Shaw, Miss Dolby, Mr.

Harrison, and Mr. Stretton Lord Burgherah. *Part II.*—Overture, (MS.) J. Cooke. Madrigal, "What saith my dainty darling," Morley. Concerto in E flat, pianoforte, Miss Jonas, K.S. Moscheles. Aria, "Se m'abbandoni," Miss Edwards, Mercadante. Introduction and Polacca, Cornet à Pistons, T. Harper, jun., T. Harper, jun. Gloria Mass in C, soli parts, Miss Penington and Mr. Stretton. Mr. F. Cramer led. Mr. C. Lucas conducted. The classical compositions were nicely performed. Mr. Barnett did justice to Weber's concerto, and Miss Jonas, who played Moscheles' concerto under the superintendance of the composer, displays evidences of a genius which, if united with judicious culture, may enable this young lady to occupy one of the first stations in the profession. Mr. Harper and Mr. Goodban played well, but the music they performed was intolerable, and reflected no credit either on themselves or their masters. Miss Foxall and Miss Edwards were interesting and clever; Mr. Cooke and Mr. Harrison neither the one nor the other.

The anthem, composed by Lord Burgherah, was set to the following words:

"Plead thou my cause, O Lord, with them that strive with me; and fight thou against them that fight against me.

"Lay hold upon the shield and buckler, and stand up to help me.

"Bring forth the spear and stop the way against them that persecute me; say unto my soul, I am thy salvation."

The noble amateur is much more accustomed to composition than it seems are our chapel composers to her Majesty; and if some certain irregularities in the rythm, and absurd points in the instrumentation, were amended, the anthem is really a very nice and respectable composition. We have a conscience, and therefore cannot say that the fugue is "beautifully worked up," or that it is a work of "the highest order;" nor would the noble composer thank us for such "satire in disguise." Even he must acknowledge, that the tone of anguish and affliction which marks the words, is but ill portrayed by the bleating of trombones and trumpets, the rolling of drums, and we know not what. These things should be rectified.

Mr. Lucas receives our thanks for the *excerpta* from Beethoven's Mass, and the whole of the motet by Steffani; of which the words should have been altered by the chaplain to the Institution. No choir of Protestants (and young Protestants) should be allowed to stand up in a public room and sing such abominations as these lines disclose.

Qui diligit Mariam diligit vitam.

Tempus est de somno surgere;
O mortalis, quid cunctaris?
Cur in tenebris inoraris?
Mentem eleva sopitam.

Qui diligit Mariam diligit vitam.

Non paveat lethales horrores
Qui Mariam honorat et amat;
Audit pia, si vocat, si clamat;
In solamen convertit dolores.

Hæc mater puræ delectationis,
Hæc fons totius consolationis:
Est mundi Sola Maria
Clara lux, et cœli via:
Hæc potest flagella
Dirimere belli,
Perdere vindictas,
Rumpere sagittas,
Frangere telum.
Qui diligit Mariam, possidet cœlum.

M. ROSENHAIN'S CONCERT.—This celebrated pianist gave a concert on Monday morning, at the Hanover Square Rooms, in conjunction with Mdlle. Caremoli. The vocalists were Misses Placci, Woodham, Steele, and Dolby, Mrs. Shaw; Signori Ivanoff, Brizzi, Lablache, Kroff, Catone, De Begnis, Giubilei, Balfe, and Curioni. The instrumentalists Moscheles, Benedict, Herz, Lidel, Laureati, Eliason, Mori, and Puzzi.

M. Rosenhain is a highly accomplished performer on the instrument, and in some *excerpta* (from a book of studies,) entitled a "Fisher's Serenade," a "Scherzo," a "Dialogue," and "La Danse des Sylphes," delighted his audience both by the unusual elegance of the movements, and the exquisite style in which they were given. M. Rosenhain in a trio for piano, violin, and violoncello, had been known to us as a bold and vigorous writer in the school of Chopin, with here

and there a sprinkling of the Beethoven positions, but in these studies there is a fairy, sylph-like grace, which at once places him in a very distinguished position amongst the great players of the day.

Mdlle. Caremoli has a good voice, but requires to be told what to do with it. She may become a fine singer.

THE MELODIST CLUB.—The members of this club spent a pleasant evening on Thursday last, in awarding certain cups and prizes to the successful candidates, for the best ballad and duet. Mr. Hawes received a sum of money, and a cup for a ballad and duet claimed by him, is his own composition; and a cup was reserved for Mr. Hobbs, as the victor, for the best ballad.

THEATRICAL SUMMARY.

THE two larger houses are now closed, and the result of their respective success has been in favour of fair and honourable management. At the commencement of the season, the Covent Garden manager stated the course he intended to pursue, and he has acted up to his professions. Even so did the autocrat of Drury Lane issue his manifesto, and it is only justice to add, that he has abided by it. Both have proved men of their words, but then their words were very different. Mr. Macready expressed his anxiety to raise his profession from the degraded state into which it had fallen; to render it, what it is when properly pursued, a liberal and humanizing art; and, rejecting the usual tricks of management, the newspaper paragraph and lying announcements in the bills, he declared his resolution to stand or fall on the ground of his own deserts. Mr. Bunn very frankly owned, that if the public be a gullible animal, it would not be his fault if he did not gull it. The fruits of the one system of management have been the revival of Shakspeare's grandest dramas, in a style that beggars all hitherto attempted, and receipts which have at least been commensurate with the expenses; the gifts of the other have been Mr. Charles Kean and a heavy additional debt.

Since our last theatrical notice, a farce called *The Irish Lion*, has been produced at the Haymarket; the best merits of which are perhaps due to the acting of Mr. Power and Mrs. Fitzwilliam. Whether, however, the cause be in actor or author, it makes the spectator laugh heartily, and this, in our opinion, is much, for we are disciples of Democritus. But the said farce has occasioned a hubbub in the columns of the *Morning Post*. Ignotus writes to complain that *The Irish Lion* is a translation from *Le Tailleur de J. J. Rousseau*, and Mr. Buckstone advances in reply his claims to originality. Replication follows, and then rejoinder—and the affair drops. Whoever is curious to know "the rights of the matter," as the phrase runs, may satisfy himself by purchasing the French piece. We are content to remain in ignorance.

Vestris and Charles Matthews have been taking their farewell of a London audience at this theatre, and their places are to be supplied next week by Macready and Miss Taylor. The former will open, we understand, in the character of *Kitely*, in Ben Jonson's play of *Every Man in his Humour*. This was a favourite part of Garrick's, and, within our own recollection, has been admirably sustained by Wroughton. Though certainly not *un grand rôle*, it nevertheless requires, and will repay the finished artist; and we therefore look to its personation by Mr. Macready with no little interest.

The English Opera House has opened, and its first great effort has been the production of a German opera. A sad blunder this to be committed in a quarter, from which usually issue the loudest complaints of want of encouragement for native talent. The sadder too, since the said opera, hight *Rob of the Fen*, is a miserable affair both musically and dramatically. But, fortunately, the management of a theatre is not so fragile as woman's reputation, and our friends here may recover their first false step. As a help to which happy consummation, we shall deliver ourselves of sundry opinions touching English singers next week, which may minister to their health. They are hardly likely to be palatable, neither is medicine; still we deem them necessary, and they may be taken either as bolus, pill, or draught. Yet do we fear that nothing short of the lancet will effect permanent good. Peake, however, has produced one of his pleasant farces here, *The Gemini*, and a Mr. William Shakspeare is to enlighten us to-night! Is there no act of parliament to render the assumption of such a name—*crimen læsæ majestatis*.

HER MAJESTY'S THEATRE.

OUR summary of "things operatical" suggests few remarks this week. On Thursday Taglioni had a crowded attendance for her farewell benefit. She has now winged her flight to the French capital, where the Terpsichoreans await her with impatience, having been inconsolable for her absence. There was enough variety in the fair *bénéficiaire's* bill. The *Nozze di Figaro*, one act of the *Lucia*, the ballet of the *Bayadère*, besides the dancing of the cacucha by Fanny Elsler, formed a series of attractions to satisfy the most inordinate appetite.

On Friday there was an "extra night (not included in the subscription)," when the *Don Giovanni* was performed with its powerful cast in fine style.

On Saturday the *Nozze di Figaro* was repeated, with Fanny Elsler in the *divertissement*.

On Tuesday night, by special command of her most gracious Majesty, who honoured the theatre with her presence, accompanied by a distinguished party, the opera of *Malek Adel* was performed for the first time this season. This was a very proper compliment to its clever composer, M. Costa, the indefatigable conductor of the orchestra, the members of which took especial pains with their playing, as a mark of respect to a professor, who, whilst he has advanced their instrumental skill, has always stood boldly forward to advocate their rights. *Malek Adel* is a work of unequal merit, but it contains some effective writing, which proves that Costa is in the possession of powers which may be further developed in some future composition. The pervading fault is, that the whole has too much of the same colouring, which renders it somewhat monotonous at times. Still there are some fine bursts, and however M. Costa's school may be condemned, there are situations of a highly exciting kind, which carry away the feelings and inspire a conviction that no common mind has been exercised to produce the enthusiasm. The opera, since its last representation, has been judiciously curtailed, and we presume the instrumentalism is new, as the score was destroyed at the late fire at the Italian Opera House in Paris. The accompaniments are too often of a stunning description, yet there are redeeming points, evincing sound judgment and a thorough appreciation of orchestral resources. Costa composed the music for certain vocalists, and he has measured their capabilities with remarkable tact. The overture opens with a martial theme, leading into a graceful melody, most gracefully assigned to and played by Lindley; then the subject is heard in the wood band, with the stringed instruments pizzicato, which is succeeded by a march gliding into the opening chorus, well instrumented. Lablache then has a powerful scena, "Già squilla la tromba," in which his sonorous bass drowns chorus, band,—brass instruments included. His costume as the devotee is highly picturesque—he looks as if he had walked out of a picture frame of a prophet of old. Albertazzi then sings and walks calmly and coolly through a scena as the love-sick knight *Josselin*. Then came Rubini to enrapture the audience, so as to be compelled to sing twice the adagio of the scena "So vo in campo trionfado," so triumphantly executed that the Queen was pleased also to command the encore. The next duet between Grisi and Rubini was vehemently applauded, especially the *cabaletta* "Oh! santa parola." Tamburini and Tati then came in for the honours in the duet "Fratelli negli affanne." The *sette* beginning "Odi una misera," was deliciously given by Rubini, Lablache, Tamburini, Tati, Grisi, and Albertazzi; and the finale of the first act terminated amidst shouts of "Bravo maestro" for Costa.

The second act is the great attraction. It is conceived in a dramatic spirit, and Costa has soared, in portions, immeasurably beyond the usual imaginings of the modern Italian writers. The chorus of conspirators, with Tamburini's invocation of vengeance, is very spirited, and this accomplished artist never was more efficient than in the subsequent duet with Albertazzi. It was both vocally and histrionically grand, and contrasted strangely with the *nonchalance* of the lady-knight. The ensuing scena by Grisi, her duet with Rubini, and the trio finale, including Lablache, excited the *furor* of the amateurs to the highest pitch. The group formed by these three singers, when *Matilda* rushes in between *William of Tyre* and *Malek Adel*, was a superb *tableau*, and elicited warm plaudits. Indeed this trio is of surpassing beauty, and the harmonized passages are delightfully sus-

tained by the orchestral accompaniments. There was again loud cheering for Costa at the end of this act.

The last act brings out Costa in the ecclesiastical school of writing, and he comes creditably through the ordeal. The church chant goes through nearly the entire act, and is skilfully interwoven with the more profane phrases. Grisi surpassed all her former efforts in the scena before *Matilda* takes the veil. Her horror of the supposed "Ombra" was a great vocal display, and the cadence *diminuendo*, as she sunk senseless in the arms of the aged priest, affected every hearer, and she was complimented more by tears than by cheers. In the air "Se ascolto," her execution was wonderful; nothing could be more exquisite than the rapid and difficult divisions which she conquered. She was rapturously encored, in despite of the dreadful fatigue of the task. The next vocal display was ingenious. Whilst a chorale is heard far behind the scenes, Rubini sings a descriptive recitative of *Malek Adelf's* emotions at losing *Matilda*, and of his conversion to Christianity. It is uncommonly well done; but what can we say of the finale of this illustrious tenor. It seems madness to attempt a description of his marvellous doings. Was it the remembrance of his approaching departure from us and the stage that inspired him? The sounds were not mortal. The "tiranno cadrà,"—the "tremante,"—the "furente,"—from whence could such stupendous and thrilling notes proceed? The gigantic power of his tremulous tenor vibrating through the house—the stupendous energy which moved him—the combination, in fact, of every thing that is great and terrible in that unearthly tone—from what did all this originate? Rubini must have taken leave at the moment of all "things terrestrial," and entirely have given himself up to the "illusion dramatic." We cannot trust ourselves to write of the effect he created. There was a shriek of excitement, and long after the curtain was again drawn up, and he had been compelled to repeat the appalling notes, the buzz of admiration was heard, from the numerous dilettanti who had listened to this matchless exhibition of vocalization.

MISCELLANEOUS.

THE NEW ANTHEM.

"The general design shows great judgment; the melody is exceedingly graceful, the harmony rich, and the instrumentation has all the grandeur and effect of the German school."—*Examiner*.

"A word, however, is claimed by Mr. W. Knyvett's new anthem, first produced on Thursday. It is curiously slight and sprightly as coming from the conductor of the Ancient Concerts; on the whole, cleverly put together—a work which may content many; but to ourselves, who listen with an anxious interest for good English music, that is—unborrowed from foreign sources—it was disappointing."—*Athenæum*.

"Mr. Knyvett's anthem assuredly does not improve upon a second hearing. The strength of the instrumentation conceals, at first, a host of weaknesses and imperfections, which, upon attentive listening, become abundantly manifest. The first movement bears no evidence of consideration in its construction; it is a loose assemblage of thoughts, such as they are, and not remarkable for neatness in their aggregation. Deprived of the brilliant figures of the orchestra, the vocal score is little more than a mere succession of chords of much innocence and simplicity: and the tiresome monotony of the rhythm is only once broken by a string of roundabout imitations on the word "rejoice," the commencement of which bears an unfortunate resemblance to the second subject in the *allegro* of Beethoven's "Hallelujah," in the *Mount of Olives*. The second movement, (a quartet and chorus) would be pretty, but for the tinge of vulgarity which defaces the very first phrase of its subject; and a chorus, in 3-4 time, decidedly the most commonplace and least musician-like of the whole, brings the anthem to a lame conclusion. On the whole, if considered as the production of a beginner in this style of writing, it may perhaps yield Mr. Knyvett some credit; but, should we judge of it as the work of one whose musical reputation has been sufficient to procure for him the office of composer to her Majesty, we must pronounce it wholly unworthy the event it was designed to celebrate. Comparison is at all times an ungracious

mode of criticism, but it is nevertheless a species of justice to Mr. Knvett to affirm, that a much cleverer man would have discovered that the immediate successor of Mr. Attwood had something more to perform than the task of a schoolboy."—*Atlas*.

Not a word has been vouchsafed on the *new* sanctus by Sir George Smart: it seems to have been universally considered altogether beneath criticism.

THE MUSIC CHAIR AT EDINBURGH.—A Professor of Music is about to be appointed at the University of Edinburgh. About thirty years ago, General Reid bequeathed a sum of money to the University of Edinburgh, on the condition that a professor of music should be created, with a salary of not less than 300*l.* per annum, and suitable allowances. Hitherto the money has not been at the disposal of the University, in consequence of a life-interest having been reserved; but the lady in whose favour this interest was granted, died a short time ago, and the property will now become available for the purposes to which it was ultimately destined. The appointment lies with the body of Professors, and, by the provisions of the will, they are required to make the appointment within six months after taking possession of the property. A better opportunity could not be desired for exciting and diffusing a taste for chaste music in this country; and we earnestly hope that the opportunity will not be lost; and that the Edinburgh Professors, rising above all feelings of party and patronage, will honestly fulfil the intentions of the munificent donor, and seek out the best qualified person, wherever he may be found. The man who has the soul of a musician, and the power of infecting others with his zeal, and enriching them with his knowledge, does not need the stimulus of a high salary: but the remuneration will not be low; for, besides the regular stipend, (which cannot be fixed at less than 300*l.* a-year,) there will be the students' fees—which, if the lectures have any life and attraction in them, will probably yield at least 600*l.* or 700*l.* a-year more. Of the humanizing power of music we have often had occasion to speak. We know nothing that could be applied with greater effect in raising the people above the groveling tastes in which too many of them now sink; and if the present and other similar opportunities be turned to the best account, we shall hope yet to see the time when, as in Germany, the peasantry of this country will assemble in the evening to join in the sweet harmony of song, instead of betaking themselves to the beer and whisky shops. Mr. John Thomson, (the composer of 'Hermann'), Mr. Graham, and Mr. George Hogarth, have been named as candidates for the professorship.

MR. WILSON.—On Friday night, Mr. Wilson delivered his second lecture on Scottish Song, at the Mechanic's Institution. Every part of the room was crowded to such a degree, that numbers had to go away without even the gratification of seeing the lecturer. Among other songs, Mr. Wilson sung "Auld Robin Gray" in a manner which well entitled him to the applause it produced. He concluded the lecture by singing the well known songs of "My boy Tammie," and Burns's much-admired "For a' that and a' that." The applause following the last verse—

"For a' that, and a' that,
It's coming yet, for a' that,
When man to man, the world o'er,
Shall brothers be for a' that."

continued for several minutes, and was repeated upon Mr. Wilson's retiring.

LORD BURGHESH'S opera of "Il Tornea" will be performed at the St. James's Theatre, with new scenery, dresses, &c.; the profits arising from which will be given to the principal singers, the professors, associates, and pupils of the Royal Academy of Music, who assisted at the rehearsal which took place at the Hanover Square Rooms some short time back.

THE CHEVALIER SPONTINI is here at last: too late to give us an opportunity, this season, of hearing any of his compositions—not too late, however, if the rumour be true, which connects his visit with the possible establishment of a German Opera.

OPERA BUFFA.—The following are, we understand, the engagements for the ensuing Opera Buffa season, which commences in November—Madame Tacani, Mdlla. Gabussi, Assandri, Wyndham; Signors Rovere, F. Lablache, and Catone.

MISS RÖMER and **MR. TEMPLETON** have commenced a tour in the provinces.

MUSICAL DEGREES.—Mr. Stephen Elvey, the organist of New College, Oxford, has taken the degree of Doctor in Music. His brother, the organist of the chapel at Windsor, and organist to her Majesty, has graduated as Bachelor. Both are of Oxford University.

SIGNOR LAUREATI'S CONCERT.—This Italian violoncellist, who finds on our shores a refuge from the inhospitable treatment of his countrymen, gave a concert at the Hanover Square Rooms, on Friday morning. The room was thinly attended, a circumstance which may be accounted for from the fact, that this nobleman had raised the admission tickets to a guinea. Laureati plays with some taste, and considerable execution, of which the pleasant effects are counterbalanced by extravagant gesture and unwarranted pretension. He was assisted by Schieroni, Ostergaard, Caremoli, Ivanoff, Catone, F. Lablache, Zamboni, Balfe, Emiliani, &c.

ROYAL ACADEMY OF MUSIC.—The report detailing the proceedings of this Institution has been published by the Committee of Management, of which the Right Hon. Lord Burghersh is the Chairman, and the following noblemen and gentlemen members:—The Earl of Clarendon, the Earl of Fife, Lord Saltoun, the Right Hon. Sir G. Warrender, Bart.; the Right Hon. Sir G. Ouseley, Bart.; Sir George Clerk, Bart.; Sir W. Curtis, Bart.; Lieut.-General Sir H. Taylor, G.C.B.; Major-Gen. Sir A. F. Barnard, K.C.B.; Sir J. Campbell, Q.C., T.S; the Hon. F. G. Howard, the Hon. A. Macdonald. The publication contains "a list of pupils received into the Academy since its foundation in 1822-3, together with the subscribers to the Institution, and subscriptions to the close of 1837; with a general account of the state of the funds up to midsummer, 1838; to which is added the regulations of the establishment.

"Of the three hundred and ninety-four pupils whose names are herein recorded, thirty-four have been, and eight are at present, educated gratuitously, and one hundred and nine have been educated on terms so much below the regulated payments as to leave nearly the whole charge of their education to be borne by the institution; and the rest (who have made the full payments required by the regulations of the Academy) are calculated upon an average as defraying little more than one-half of the expenses incurred by them; while the more advanced pupils, requiring the first class of masters, pay nothing even approaching to this proportion; and it is to the carrying out of these objects, to the supplying the deficiency of means where talent is evinced, that the subscriptions and resources of the institution are applied.

"The general good conduct and respectability of the students who have been brought up in this institution, and the honourable position in which the greater part of them have been enabled to place themselves, the skill and science by which they are distinguished in their profession, are the best reward of all the labour and anxiety with which its establishment upon the firm footing on which it is now placed, has hitherto been attended."

The statistical tables are well arranged, and interesting. They show the date, entry, departure, names, branch of study, &c., of pupils who have been or are members of the Academy, with remarks as to the position they now hold in the musical world. The report is an answer to the attacks which have been made on the Academy. The list of vocalists and instrumentalists, especially the latter, which is included in these returns, demonstrates the utility and advantage of the institution. The report ought to be in the hands of every person who takes an interest in the advancement of the art, and a perusal of it will induce those individuals who have not yet come forward to support the Institution, at once to enrol themselves in the list of royalty and rank which grace the records of the Academy. In a financial point of view the affairs of the Academy are also flourishing. Up to Christmas, 1837, the total amount of subscriptions and donations was 22,235*l.* 19*s.*, the profits of the Royal Festival 2,250*l.*, and the profits of public concerts and balls the large sum of 4,756*l.* 5*s.* 8*d.* The last fancy ball at the Hanover-square Rooms netted 1,261*l.* 7*s.* 6*d.*, and the total receipts up to Midsummer, 1838, reach the sum of 34,154*l.* 17*s.* 3*d.* It seems that the Academy has now 6000*l.* in the funds, independently of a balance at the bankers, lease of houses, furniture, books, instruments, &c. The Royal Academy is fixed upon a solid basis, and we look forward with confidence to its increasing reputation.

ABBEY FESTIVAL.—The profits of this performance are said to net 5000l.

THE CORONATION MUSIC.—The only music which the English understand is that of fireworks and locomotive engines. Since the invasion of the Saxons they sing but little, and laugh less: indeed were it not for the artists who come over each season, from Germany and Italy, London would be the most dull and *ennuyant* city in the world. The music of the Coronation may be summed up in the braying of "God save the Queen," a concert at the palace, and the appearance of M. Duponchel! Of course you know the famed national air which the English people roar out with a false intonation, resembling a serenade of muffled drums. Strauss and his itinerant band was the novelty at the court concert, but he gained no *eclat*, as the performances consisted of English compositions by persons who never could compose! Duponchel has occupied the sole attention of the fashionable world: he appeared at the Coronation, mounted on a cream-coloured horse, wearing a Chinese helmet, and round his body was inscribed in large characters, DUPONCHEL. Then followed a troop of choristers, having crape round their arms, who sang a chorus (which I shall never forget) to these words, "*Guido and Ginevra are dead, dead, dead!*" Neither he or his troop have been since heard of.

Bochsa, Cinti, and Doehler have commenced a tour in the provinces, in the hopes of being able to civilize in some degree the people in this country, who in musical matters may be said to have remained in their primitive state of barbarism.—[By a Correspondent from England to a French Paper.]

ADOLPHE ADAM has written a new opera for the opera Comique, which will be produced on Madame Cinti's return to Paris.

AUBER has also in rehearsal a new grand opera, entitled, "*La Sœur des Fées.*"

A TREATISE ON HARMONY, by Mons. V. Dourlen is announced. It contains the course of instruction used in the Conservatoire at Paris, and is approved of by the Academy of Arts and the Institute Royal of France.

At the "Salle Musard," two young artists have obtained great reputation. F. Mayer scarcely 12 years old, plays the violin as though he had been long accustomed to the applause of an audience, and possesses all the qualities of a first-rate violinist. The other, Mons. Ravina, who played a grand concerto of Herz, gained no less applause than M. Mayer. He is a pupil of Zimmerman, and does honour to the French school. His playing is sure, fine, and delicate, and the piano has no difficulty for him.

THE NEW SCHOOL OF PIANISTS. — London will be visited next season by most of the greatest pianoforte players in Europe, namely, Thalberg, Doehler, Clara Wieck, Henselt, and Liszt. The latter is now at Vienna, carrying all before him; at his fourth concert the whole of the pit of the theatre was converted into stalls, at advanced prices; and at his fifth concert no price was fixed, but they were let to the highest bidders! Liszt, who was in this country some sixteen years ago as a youth, has lately published two volumes of poetry, of which the German critics speak very highly.

THALBERG returns to London in May next.

NOTICES TO CORRESPONDENTS.

THE CORONATION CHOIR.—Several correspondents have enquired why the Chapel Royal men were turned out of their places in the Orchestra? Why some ladies were necessitated to undergo a trial previous to rehearsal, and not others? Why amateurs were engaged? and several other (we presume equally) important questions. The Chapel Royal singers took their situation in the orchestra by direction of the Dean of the chapel; the lady singers, who had to give evidence of their abilities, were, we suppose, unknown; the amateurs were well known, and certainly quite as useful as many men in the Chapel Royal choir. We know nothing about the clergymen, surgeons, shopmen, actors, sailors, and the like; but surely no one can say the semi-chorus was an inefficient body of vocalists: if so, it must have arisen from the faded voices of the professional singers engaged in it.

THE CONTR'ALTO CHORUS SINGER.—H. H. W. is an ill-informed amateur. A male contr'alto could no more sing the passage in Mr. Knyvett's anthem than a female. Purcell's anthems are written for the Cathedral. The compass for a tenor solo voice differs as widely from a tenor chorus, as a clarionet solo from the clarionet orchestral player. Of the list of contr'alto singers given by H. H. W. only three have a voice of any sort, and those three cannot sing the contr'alto parts in either Bach's masses, the masses of Mozart, Haydn, Beethoven, and Cherubini, or the motetts of Mendelssohn. No one but a male contr'alto of very indifferent morals would dream of taking a part in the vulgar baldershaw alluded to by this champion of his order. No man of brains or manners could expect in decent society, to be called on to chorus the burden:—

"'Tis better to lie drunk than dead."

WEEKLY LIST OF NEW PUBLICATIONS.

PIANOFORTE.	
Liszt. Vars. on Rossini's "La Promessa"	<i>Willis</i>
Wesley, S. Coronation March	<i>Ditto</i>
Frisch, Robert. "Vive la Reine," 7 Galops	<i>Wessel</i>
Horsley. Arrangement of Handel's chorus—"He gave them hailstones" (duet)	<i>Chappell</i>
Schuncke. Fantasia on airs in "Norma" (ditto)	<i>Ditto</i>
Watts. Arrt. of Beethoven's Grand Symphony—"Eroica" (ditto)	<i>Ditto</i>
Burgmuller. "Soirees de Venise," 3 Melodies from "Parasina"	<i>Ditto</i>
Woodarch. Queen Victoria's Coronation Quadrilles	<i>Monro</i>
VOCAL.	
Ashley, Hon. W. Morning and Evening Hymns	<i>Mills</i>
Handel. "Where is this stupendous stranger"	<i>Ditto</i>
Tomaschek. "The wanderer's song" (German songs, No. 74)	<i>Wessel</i>
"Ah! those days so bright" (ditto No. 81)	<i>Ditto</i>
"When rosy dawn is breaking" (ditto No. 82)	<i>Ditto</i>

PIANO AND VIOLONCELLO.	
Lemoine and Godbé. "La Duvernay," petite fantasia on the "Cachucha"	<i>Wessel</i>
PIANO AND FLUTE.	
Warren, Jos. Favourite Melodies of various nations, No. 27	<i>Wheatstone</i>
Callcott, W. H. Airs in "Parasina," book 2	<i>Lonsdale</i>
Doehler and Clinton. "La mode de Londres" on Strauss' Sonnambula Walts	<i>Wessel</i>
"Le Carnaval de Venise," Rondo	<i>Monro</i>
GUITAR.	
Arrt. of "Rory O'More," "Cachucha," and "Hope Walts"	<i>Ditto</i>
ORGAN.	
Nixon, H. G. Arrt. of "Sing oh ye Heavens"	<i>Ditto</i>
"Ditto" "Disdainful of danger"	<i>Ditto</i>
"Ditto" "Swell the full chorus"	<i>Ditto</i>
MISCELLANEOUS.	
Warren, Jos. Melodies for Concertina with piano acct., No. 1	<i>Wheatstone</i>
"Hallelujah Chorus" arranged for two Concertinas	<i>Ditto</i>

UNDER THE SPECIAL PATRONAGE OF THE QUEEN, AND THE ROYAL FAMILY.

RAMSEY'S PATENT VOLTI SUBITO,

AN Elegant Machine for turning over the leaves of Music, may be had of all Music-sellers, and of the Manufacturer,

J. F. MYERS, 23 a, Albermarle Street,

patentee of the *Zolophon*, upon which favourite Instrument a selection of popular music is performed every Wednesday and Saturday, commencing at Three, and again at Eight o'clock. Admission gratis.

NEW AND POPULAR

MUSICAL PUBLICATIONS,

COMMEMORATIVE OF HER MOST GRACIOUS MAJESTY'S ACCESSION AND CORONATION.

VOCAL.

She comes! She comes! her people's boast; Coronation Grand Chant, written by the Rev. J. Young, A. M., adapted to music, composed by H. Westrop, price 2s.

Victoria, the Pride of our Isle; song and chorus, written and composed by Charles H. Purday, price 2s.

Our youthful Queen; ballad, (embellished with a portrait), the poetry by the Rev. J. Young, A. M., the music by C. H. Purday, price 2s.

Health to the Queen; glee for three voices, sung at the London Festive Meetings, by C. H. Purday, 1s. 6d.

God save the Queen; solo and chorus, price 1s 6d.

FOR THE PIANOFORTE.

Coronation Grand March and Waltz with (ad lib.) flute accompaniment, by John Purkis, price 3s

God Save the Queen with variations by Joseph Major, price 2s. 6d.

The Coronation Royal Quadrilles composed and dedicated to Her Most Gracious Majesty by S. W. Ketelle, price 3s.

God Save the Queen with variations by E. J. Westrop, price 2s.

The Coronation Divertimento, composed by W. Grosse, price 2s. 6d.

LONDON: Z. T. PURDAY, 45, High Holborn.

G. ANDRE, Importer of Foreign Music, begs to inform his friends and the Musical Public in general, that he has this day removed from 79 Cheapside to

No. 70, BERNER'S STREET, 3 doors from Oxford Street.

A Select Catalogue has just been Published, and may be had gratis, on application.

HYMNS AND SONNETS, written

by the late Bishop Heber, Mrs. Hemans, &c., set to Music by the Rev. W. H. Havergal, A. M. viz

Hope—"Reflected on the lake"	1 6
I praised the earth in beauty seen	2 6
Oh! green was the corn as I rode on my way	2 0
The Hymn for St. Stephen's Day—"The Son of God goes forth to war."	2 0
The Lilly and the Rose—"By cool Siloam's shady rill."	1 6
The Loyal Englishman's Litaney—"From foes that would the land devour,"	2 0
Thou art gone to the grave	1 6
Three Hymns—"Life nor death shall us disaveer."—"Lord, whose love"—"There was joy in Heaven."	2 0
Vesper Hymn—"God that madest Earth and Heaven."	2 0
When spring unlocks the flowers	1 6
A Cradle Hymn—"Lord of glory once a stranger."	2 0
How fair are the beauties of nature around	2 0
O speak that gentle word once more	2 0
Rest is not here	1 6
The Lay of a Persian Muleteer	1 6
Fly ye hours—Wake not, O Mother.—Hark the old bella.	1 6

J. A. Novello, 69, Dean-street, Soho.

POPULAR SONGS

BY VINCENT NOVELLO.

ADDRESS to Prince Leopold 2 0

Birthday song	2 0
Concealed Love, sung by Mr. Vaughan	2 0
Concealed Love, sung by Miss Clara Novello (2nd edition)	2 0
Doubt not my love, sung by Miss Novello (2nd edition)	2 0
Infant's Prayer, (5th edition) sung by Mrs. Knyvett, Mad. Stockhausen, and Miss Clara Novello	2 0
Sterne's Maria, sung by Miss Cawes	2 0
The separation	2 0
When lovely sounds, (5th edition) sung by Miss Clara Novello	2 0

J. A. Novello, 69, Dean-street, Soho.

Just Published,

ROSSINI'S Opera "Cenerentola,"
arranged for Pianoforte Solo, 6d.
BELLINI'S "Norma," Pianoforte and Voice,
10s. 6s.
"The Mill," a song by Kreutzer, with Pianoforte
and Violoncello Accompaniment.
J. J. EWER & Co., Bow Church Yard.

GUITAR MUSIC.

JUST Published by Signor Anelli.—
God save the Queen. An Introduction and
Thema. Deh! con te, from Norma, by Bellini,
with vars. and finale. Thema Vedi o Norma, by
idem, with variations and finale. Grand Introduction
and Thema. Dal tuo stellato soglio, from the
preghiera Moisé in Egypt, by Rossini, with variations,
ripieni, and finale, as performed by himself
with great applause in his Citharodian Concert.
To be had at Messrs. Chappell, Mori, George and
Manby, and at Signor Anelli's Musical Repository,
Clifton.

Completed in Twenty Numbers, of
NOVELLO'S POCKET EDITION

One Hundred Naval and other celebrated Songs by
DIBDIN.

IN addition to the Two Splendid
Portraits of his Late Majesty, each number
is illustrated with a spirited Etching. In numbers,
1s. each, or in two volumes, with 22 illustrations,
bound, price 9s. each vol. London: J. Alfred Novello,
69, Dean Street, Soho Square, where may be had
an edition of Dibdin's Songs with Pianoforte
Accompaniment.

CONTENTS OF VOL. I.

No. 1.—Price 1s. Naval Victories The Nancy.
Sheep-shearing. Ben Backstay. No. 2, 1s.—The
moon on the ocean. The Veterans. Tom Tackle.
Lovely Nan. Victory's laurel. No. 3, 1s.—Tom
Bowling. Nautical Anatomist. Poor Jack. Gal-
lant Tom. The can of grog. No. 4, 1s.—The soldier's
adieu. When Bibbo. Love me evermore.
The breeze was fresh I lock'd up all my treasure.
No. 5, 1s.—Bonny Kate. Saturday Night. The
wind was hush'd. The cornish miners. The
woodman. No. 6, 1s.—The altering Gales. The high
mottled racer. Bleak was the morn. Madam, my
trade is war. No. 7, 1s.—Poor Orra. Captain
Wattle. Up the Mediterranean. A sailor's life.
Masonry. No. 8, 1s.—The little bark. The Green-
wich Pensioner. A jug of brown ale. Life's like
a ship. Yanco dear. No. 9, 1s.—Wapping old
stairs. Truecourage. Meg of Wapping. Rational
vanity. The Waterman. No. 10, 1s. 6d.—Tom
Truelove's knell. The Anchorsmith. The last
shilling. The lookout One Shakespeare, a bard.
The village clock. Jack Ratin, with portrait, in-
dex, &c.

CONTENTS OF VOL. II.

No. 11, 1s.—The bumper toast England, Ireland,
and Scotland. The voyage of life. The true
English sailor. The flowing bowl. No. 12, 1s.—
What if I'm mad. The sailor's will. Drink to
Poll and Bess. 'Twas one day at Wapping. Soldier
Dick No. 13, 1s. The lads of the village. Ad-
vice, old Mary. The sailor's consolation. Nothing
like grog. Blow high, blow low. No. 14, 1s.—
Sailor's welcome home. Jack at Greenwich.
The Barber's shop. Mankind all get drunk. A
Soldier's grave. No. 15, 1s.—Home's home. The
Waggoner. Jack's fidelity. Bottom. No. 16, 1s.—
Nancy, dear. Jack at the opera. Father, Mother,
and Sake. Peg of Pepper-alley. Beauty of the
mind. No. 17, 1s.—Discipline. The sailor's jour-
nal. Little Ben. The country dance. When
fairies are lighted. No. 18, 1s.—The charming
Kitty. A little. The ladies. My love's a vessel.
No. 19, 1s.—Man the boat, boys. Another cup and
then. Kickaraboo. Some say topers. Lovely
Polly. No. 20, 1s. 6d.—The trim built wherry.
The sailor's dream. The moment Aurora. Father
and I. My name's Tom Tough. The poet and the
paper. All's one to Jack, with portrait, index, &c.
NOVELLO'S Pocket Edition of Dibdin's Songs.

NEW SONGS.

The dream of home
I love but thee . . . } by Thomas Moore Esq.
Mybargue is bounding near
Look forth my fairest . . . } by M. W. Balfe.
The peace of the valley . . . }
Come summer, come . . . } by H. R. Bishop.
Scenes of my youth . . . } by J. Benedict.
'Tis sad thus to fall . . . }
Give me the night . . . } by J. P. Knight.
She would not know me . . . }
We met and we parted . . . } by A. Roche.
These Popular Songs, sung by Mrs. A. Shaw,
Miss Romer, Miss Shirreff, Mrs. Bishop, Mr. Wil-
son, Mr. Machin, and Mr. Balfe, are published by
CHAMER, ADDISON, AND BEALE,
201, Regent Street.

Important Work for forming the hand of the
young Pianoforte Student.

MUSICAL Gems, selected from
the best composers, with short Preludes, and
Introductory movements, by Charles Stokes, in
Six Numbers.

CONTENTS.

No. 1. La Bellezza, Rondo . . . Dussek 2 6
2. La Seriosa e La Graciosa, Largo and
Minuetto, Beethoven . . . 2 0
3. Musical Student, Rondo G. F. Pinto 2 0
4. La Varietta allo maestoso, by Kos-
luch; Andante, by Hoerer; and a
Minuet and Trio, à la Haydn and
Mozart, by Stokes 2 6
5. L'Innocenza, Andante, Stokes and
Stelbel; and Rondo, by Dussek . 2 6
6. From grave to gay, andante, Wolf; if
Allegro, Beethoven 2 0
J. A. NOVELLO, 69, Dean Street, Soho.

Just Published,

OUR GRACIOUS QUEEN,
Song, Dedicated to the Duchess of Kent,
by W. C., Esq.
Published by BETTS, 47, Threadneedle Street,
(late Royal Exchange.)

To Messrs. Rowland & Son, 20, Hatton Garden,
London.

GENTLEMEN,—I have been
prevailed upon by a friend to try your
MACASSAR OIL, and have indeed found it of
amazing benefit in my family; four of my children,
a few years ago, were ill with the Scarlet Fever,
and, until about three months since, there was
not the least appearance of hair upon their heads.
The medical gentlemen who attended them gave
no hopes of it ever returning; but, after using your
MACASSAR OIL a short time, I found, to my great
delight, their heads covered with a short strong
hair, which is now daily improving. You are at
liberty to make whatever use you please of this
letter to your advantage; as I live in the country,
I have taken the present opportunity of conveying
it by a friend to you.

I am, Gentlemen,
Your humble servant,
JANET SMITH.

Ottringham, Yorkshire, June 8th, 1829.

ROWLAND'S MACASSAR OIL prevents Hair
from falling off, or turning Grey; Changes Grey
Hair to its original colour; frees it from Scurf, and
makes it beautifully soft and curly.

CAUTION.—Ask for "ROWLAND'S MA-
CASSAR OIL," and observe their NAME &
ADDRESS, in Red, on the Wrapper, thus.

A. ROWLAND & SON, 20, HATTON GARDEN
Counter-signed ALEX. ROWLAND.
The lowest price is 3s. 6d.—the next price is 7s.—
10s. 6d. and 21s. per bottle.

Impostors call their trash the "GENUINE," and
omit the "&" in the Signature, offering it for
sale under the lure of being cheap.

OLD CRUSTED M A S D E U.

IT is now five years since the Proprietors of the Gray's Inn Wine Establishment commenced their operations on this wine, and it will be remembered that two years ago they introduced it to the Public, as well worthy, both in quality and price, to take its stand among those in general consumption in this country: they detailed at length their knowledge of its quality, and the practical experience upon which their judgment was formed: they showed that the heavy and unequal taxation created by the Methuen Treaty, in 1703, had amounted to a prohibition of many of the wines of France; but the English Government having, in 1831, equalized the duties on French and Portugal wines, they expressed their conviction that a wide field was opened for capital and exertion to compete with the hitherto more favoured vineyards of the Peninsula: the success which has attended that competition will be best seen by the undermentioned Parliamentary return, showing the net consumption of the United Kingdom.

No. 369.—Ordered by the HOUSE OF COMMONS to be printed, 7th May, 1838.

UNITED KINGDOM.	YEARS ending 5th January.			
	1836.	1837.	1838.	
	Gallons.	Gallons.	Gallons.	
Quantities retained for Home Consumption, after deducting the Amount exported subsequently to the Payment of Duty.	Cape	522,941	541,511	500,727
	French	271,661	352,063	440,322
	Portugal	2,780,024	2,878,359	2,573,157
	Spanish	2,230,187	2,988,413	2,297,070
	Madeira	139,422	133,673	119,873
	Rhenish	48,696	59,454	44,807
	Canary	50,956	51,128	41,864
	Fayal	1,906	1,456	282
	Sicilian and other sorts	374,549	403,155	373,458
TOTAL	6,420,342	6,809,212	6,391,560	

It will be seen by this return that while the total consumption of wine has remained nearly stationary, that of French wine has steadily and progressively increased, the year ending 5th January, 1838, showing the enormous increase of 62 per cent. over that ending 5th January, 1836; this large increase is chiefly attributable to Masdeu, as is fully proved by the Custom House Reports, and shows, beyond a doubt, that this wine is well adapted both to the palate and constitution of English consumers; it must also be borne in mind, that this increase has taken place notwithstanding Masdeu has never yet (except to a very small extent) been introduced in that ripe and matured state, which age in bottle can alone impart, for Masdeu, like all other red wines, requires age, both in wood and bottle, to render it perfect and fit for the table.

With this view the Proprietors of the Grays Inn Wine Establishment (anticipating these results from the intrinsic quality of the wine) caused 2,500 dozen to be put in bottle in the year 1835, and have since annually increased their stock, so that they might be in the same position with this as with the other wines in which they deal, and be enabled to keep up a constant supply of matured and old bottled wine. It is now in brilliant condition, with a firm crust; may be moved without the slightest injury; and the Nobility and Public in general are respectfully invited to pass their judgment on it at the vaults of their Establishment.

The Proprietors regret the necessity of again cautioning the Public and the country wine merchants against various common red wines which have been in many instances surreptitiously imposed upon the wine merchants, and through them, unknowingly, upon the Public, as the genuine Masdeu, to which they have no more affinity than the port wine produced in Figueira has to the highest quality of the vineyards of the Alto Douro.

Cash prices as under. Country orders must contain remittances, or references in London.

		Hampers, 1s. per dozen.		Bottles, 2s. per dozen.	
Masdeu, from the wood	Per Pipe.	Per Hhd.	Per Qr.	Per Dozen.	Per Dozen.
	66s.	33s. 10s.	16s. 16s.	.	28s.
Do., 2 years in bottle	.	.	.	.	32s.
Do., 3 years in bottle	.	.	.	.	36s.

HENEKEY, KISLINGBURY & CO.

23, High Holborn, London

NOTE TO THE TRADE.—The market price may be known on application.

Published by H. HOOPER, 13, Pall Mall East, & R. GROOMBRIDGE, Panyer Alley, Paternoster Row,
LONDON:—Printed by WILLIAM WILCOCKSON, Rolls Buildings, Fetter Lane.



UNDER THE IMMEDIATE PATRONAGE OF

THE MOST GRACIOUS MAJESTY,

AND HER R. H. THE DUCHESS OF KENT.

THE MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence.

To know the cause why music was ordained
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.
TAMING OF THE SHREW.

AUG. 16, 1838. No. CXXVII.—NEW SERIES, No. XXXIII. PRICE 3d.

In one of our former numbers we adverted to the lamentable state of the library of the BRITISH MUSEUM in reference to musical works, and the slight means that collection afforded to the student, in tracing the progress of the art, either in this or other countries. We find this subject has been taken up by Mr. E. TAYLOR, the Gresham Professor of Music, who proposes to form, by the aid of a general subscription, a Metropolitan Library of Music, the particulars of which are explained by that gentleman in another part of this number. We cordially concur in the object which Mr. TAYLOR seeks to attain; but we still think that the Metropolitan Library should be at the BRITISH MUSEUM. This Institution already possesses many valuable works in the science; which are, nevertheless, in such a state of confusion, that their existence is almost unknown, and, for want of classification, access to them is almost impossible. There is, however, in this national receptacle of literature and the fine arts the germ of a Musical Library; and Government might easily and effectually forward the plan in contemplation by appointing a librarian in the musical department, and causing such purchases, and selections from foreign sources, to be made, as would render the collection at once an ornament to the metropolis, and an invaluable source of reference to the members of the profession. In the repositories of the BRITISH MUSEUM might also ultimately rest the splendid libraries which some few of our professors and amateurs are known to possess. Within these ten years we have witnessed the dispersion of the libraries collected by the zeal and energy of Messrs. CLEMENTI, JACOB, CHARLES WESLEY, GWILT, DANNELEY, GREATOREX, HEATHER, REV. GEORGE KING, and Messrs. CALKIN AND BUDD, libraries which collectively embraced some of the rarest gems of English and foreign print. Of what sacrifices have we been witnesses, through the ignorance of auctioneers, and the apparently still greater ignorance and apathy evinced by the majority of our professors? At the

VOL. IX.—NEW SERIES, VOL. II. R

sale of M. CLEMENTI'S library, the most rare manuscripts were knocked down, each lot at the paltry sum of a few shillings. One lot, which sold for five shillings, contained a large bundle of the fugues of Sebastian Bach, the majority in the composer's handwriting, with his emendations! The appointment of an officer at the BRITISH MUSEUM, who should devote his attention to the acquisition of a Musical Library, would prevent the repetition of such a sacrifice of property, and probably induce our wealthy amateurs to bequeath, or present, many rare and invaluable specimens of the learning of past ages.

MUSIC IN ENGLAND.

Music, as a trade, is here more successfully cultivated by the low-minded, ignorant, and selfish, than by such as have laboured to exalt the character of their art. By a trade, we mean a mere sordid, miserable, jobbing, mercenary traffic—a calling in which every dirty and dishonest practice is rife, and which is no more akin to what is noble, elevated, and refined in art, than that of a paint-grinder to the occupation of a Michael Angelo. The most recent illustration of these remarks will be found in the musical (dis) arrangements at the Coronation. These music-mongers, by elbowing, intriguing, and thrusting themselves into situations of temporary prominence, are, unfortunately, regarded as musicians,—which character they are entitled to in the same sense and degree that the bellman who cries his Christmas verses, may claim that of a poet.

It is to such causes owing, that music, in this country, ceasing to take its due and proper station among the arts, has been associated with ignorance, servility, and vulgarity; and its claims, as a natural consequence, been disregarded. Columns upon columns are occupied in our newspapers with discussions on "The Wellington Statue;" noble lords, reverend bishops, M.P.'s, and Quarterly Reviewers, discuss in successive letters the merits of Wyatt and Chantrey; but the Queen's composer is suffered to turn his place into a sinecure, and to proclaim to the world his inability to discharge the first, and the most grateful duty of his office—the composition of a coronation anthem, without a word of censure or question. A coronation anthem is as much a monument of art erected to the honour of an individual as a statue or a column; and in either case, it is a gross violation of public duty and a defilement of the national honour to commit its execution into incompetent hands. Purcell's coronation anthem for James II. is a national trophy; so is Handel's for George II.—trophies that will live as long as the Wellington Statue. The Wyatt partisans and the Chantrey partisans only differ about which is the better statuary; but it has never entered into the heads of any party to patronize an individual who has not chiselled even a tombstone—much less to give him the proceeds of the subscription, with the certainty that they are to have no statue at all. Yet thus is music treated—thus is the art debased—thus are the nation and the Queen insulted.—*Spectator*.

THE FRANKFORT FESTIVAL.

[The following interesting communication has been sent us by Mr. JOHN THOMSON, the composer of the clever opera of *Hermann*, and formerly a pupil of M. SCHNYDER VON WARTENSEE.]

Frankfort A-M, August 4, 1838.

MY DEAR SIR,—A variety of agreeable interruptions in the shape of old friends has hitherto effectually prevented me from sending you an account of the Musical Festival which took place here in the beginning of the week. As the excitement wears off I feel less able, though certainly not less disposed, to render my description of it as interesting as I could desire; you will therefore be kind enough to take the will for the deed, and deal with my prolixity according to your good pleasure.

The Frankfort "Liederkrantz," or Song Club, was established in 1828, by a

number of young men, for the weekly performance of four-part songs, which are somewhat similar to our glees, but generally shorter and of a more choral character. After many years of assiduous practice in private, the society at length ventured before the public in aid of the subscriptions for monuments to Schiller, Goethe, and Mozart, as well as for charitable purposes. From their uniform success in these instances, the society conceived the idea of establishing a fund for the education of the poor sons of musical genius in their native country. They framed a variety of statutes in reference to this fund, which they named "*Der Mozart-Stiftung.*" When the capital yields the annual interest of 400 florins (50*l.*), pupils will be placed under efficient masters. And should it eventually produce an income of 2000 florins (350*l.*), a Conservatoire will be founded, first for instruction in the theory, and then, according to the means, the practice of music. But as the society could scarcely anticipate success in a scheme of such magnitude without some adequate attraction, they resolved to give an annual festival on a magnificent scale, at which all the choral societies in the neighbouring towns should be invited to assist. These bodies heartily responded to the call, and the musical public of Frankfurt warmly seconded the efforts of the society: but I must add that the wealthier class (with two or three honourable exceptions), either kept entirely aloof, or, when applied to, declined all participation in the matter. The well-known M. Schnyder von Wartensee was president of the festival committee, and M. Guhr the musical conductor. A novel and peculiar feature in the vocal and instrumental arrangement was the total omission of the soprano and alto voices, and of the violin tribe, with the exception of the double bass. This was an idea of Schnyder, whose knowledge of acoustics is pre-eminent; and so entirely was the spirit of it carried out, that Spohr, when applied to for a cantata, was required to write his score for a chorus of two tenors and two basses, and for an orchestra of clarionets, bassoons, and the usual complement of brass instruments. Schnyder, of course, developed his theory very fully in his oratorio.

The manner in which the festival committee received the various choral societies really gladdened my heart. Those from Darmstadt, Offenbach, and other inland places, were met at the gates and walked in procession to the committee-room, headed by the committee with banners of various devices, and a fine band. Those, again, from the different places near Mayence assembled there and embarked in large boats beautifully decorated with oak leaves and streamers, the boatmen being dressed in white with red sashes, and straw hats decked with gay coloured ribbons. As they approached the landing-place, cheers from the assembled multitudes who crowded the river in boats, or lined its banks, waving of flags and discharges of cannon, gave forth a joyous welcome; and then they walked in procession to the committee-room, as before described. But this was not all. Each member of the committee of the *Liederkrantz*, and of their friends, selected from among these strangers one, either an acquaintance or not, to be his guest during the festival; the remainder being provided with apartments in various hotels, so that no expense whatever should be incurred by them. The Opera was thrown open to them, and, in short, every possible attention was paid to render their visit gratifying. Such customs are not known on similar occasions in England.

The grand rehearsal took place on Saturday, at four o'clock, in St. Catherine's church, which is not particularly well adapted for so large a body of musicians: but there is another in the town capable of holding so vast a choir, and at the same time as numerous an audience as was likely to seek admittance. The upper gallery, occupying two sides of the building (exclusive of the organ loft), was filled with the performers. The number of vocalists was not less than seven hundred; and the orchestra comprised eighteen clarionets, ten bassoons, ten double basses, two trumpets, four horns, three trombones, one ophicleide, and two drums, making the immense band seven hundred and fifty. The effect of this combined force was stupendous, and truly sublime.

First Day, July 29. The Oratorio.

Spohr's composition was an anthem written to Klopstock's celebrated paraphrase of *The Lord's Prayer*. It consists of solos, a duet, and double choruses. I wish I could conscientiously report that there is a single original idea from beginning to end of it; but, alas! the phrases, harmonies, progressions, modulations, already

known in his published works, came upon the ear with all the familiarity of old friends, but with somewhat of the prosiness of age. *Zemire and Azor*, *Jessonda*, and above all, *Pietro von Abano*, passed before my mind's eye in very vivid resemblance. One would have thought that the novel construction of the score would have brought out some new effects, if not fresh ideas; but, perhaps with the exception of some charming conversation among the clarinets in the duet, I heard nothing apart from the usual mannerism. As to the expression of the words, I have also an objection. The different petitions which at once suggest a marked distinct treatment, are made, as it were, to interrupt the solos by way of parenthesis, with the exception of the first, "Our Father which art in Heaven," and the Doxology, both of which are truly beautiful and effective. There is not a fugue in the whole cantata, the last chorus consisting merely of imitations in Spohr's usual manner. The best part after this is the duet for tenor and bass, which leads to the petition, "Give us this day our daily bread." Naumann, of Dresden, also composed a cantata to the same words: but it is in all respects superior to the one under consideration. His design was to increase in fervour with each petition, and he expresses this by rising a degree as each came to be introduced, and then concluding with the Doxology in the major of the original key of C.

A *chorale* followed by a *motet*, both by the late Bernard Kleis, were the next vocal pieces. This author, who died at Berlin about eight years since, at the age of forty, left in MS. many sacred compositions of great merit. He was evidently a genuine artist, being possessed of originality of phrase, and great knowledge of choral effects. The motet is masterly; and I would particularly mention a semi-chorus, a quartet abounding in graceful melody, and the concluding fugue, which is sustained with great vigour upon a broad well marked subject.

The last performance was an oratorio called *Zeit und Ewigkeit* (Time and Eternity), the words selected from three of Klopstock's spiritual songs, and the music composed by X. Schnyder von Wartensee, the president of the committee. This work being the grand feature of the festival, demands a more elaborate notice than I have felt necessary in regard to the other pieces.

The score consists of first and second clarinets, bassoons, trumpets, horns, three trombones, ophicleide, double bass, and drums, with two tenor and two bass parts for the chorus. Of course the wind instruments were sufficiently multiplied to maintain their ground against the enormous vocal strength.

No. 1. is a semi-chorus in C minor, describing the Eternal Jehovah before the birth of Time. "God creates" and the full chorus (No. 2) bursts forth in accents of praise and adoration. This is a piece of great splendour and majesty. At the words "Jehovah, our God," the first bass commences a fugue in the major, the novel feature in which is, that, instead of allowing the single part to announce the fugue, the other voices repeat at certain intervals the acclaims with which the full chorus began, thus giving to the fugue great strength and grandeur from the first ♪ and when all the voices are engaged with it, the brass instruments continue the same phrases. The whole theme is then taken up in A minor by the second tenor, which is answered after the second bar in D minor by the first tenor; the second bass repeats it in F, and is answered after the first bar in C by the first bass, when a series of fine sequences lead to a pedal-point, and the whole concludes with a stately doxology in simple counterpoint, with a florid accompaniment of the clarinets, the brilliant effect of which I have never heard surpassed.

No. 3. is a quartet descriptive of the different features of nature. The movement is in G 6-8 time of calm, pastoral beauty: the sun expands his rays, and the accompaniment assumes a rich tone of colouring in the charming converse between the clarinet and bassoon: a long pause in A, and the soft light of the moon steals forth over hill and valley—the plaintive notes of the horns forming the *only* accompaniment to the long drawn out notes of the voices in unison, which are at length resolved into rich harmony. The stars are out—and the bassoon and clarinet again take up their phrase, but each now more closely interwoven with the other, and by smooth and beautiful modulation lead back to the theme, which is breathed forth by the chorus, and enhanced by all the previous beauties of the accompaniment woven together. The effect of this quartet was delicious.

No. 4. A duet for tenor and bass in B flat major 2-4 time, continuing the descrip-

sion of Nature, abounds in a charming variety of suspensions for the two voices, with a fine moving bass, and is succeeded by an abridgement of the quartet previously heard.

No. 5. *The Curse*.—Sin and Death! Here the composer displays the grandeur of his conception and the resources of his art. A bass solo describes the Curse—the chorus (a canon in the fifth for tenor and bass), in long, despairing notes, express the horror of the doom denounced. Nature reels—earthquakes, thunders, lightnings, storms, the deluge, the sword, the pestilence, and death, are foretold in terrible accents (crashing 7ths alternating with 6-4-3), while the yells of despair again rise upon the ear with an effect quite appalling. The latter part of this magnificent chorus is very finely imagined and wrought out—the canon is now in four parts, producing a series of suspensions wonderfully expressive of the anguish and the agony of fallen man. The performance of this chorus was prodigiously great—it made one quail and turn cold.

No. 6. A quartet in A flat 3-4 time, rich in harmony of tranquil beauty, with a mere breath of accompaniment for clarinets and bassoons, marvels what would have been the eternal doom of man but for the interposition of God in offering Redemption.

No. 7. is a recitative, describing the nature of the Redemption, and holding forth the promise of eternal life.

No. 8. *The Resurrection*. Here the composer again puts forth his strength. After a burst of heartfelt gratitude, a fugue of great power and masterly contrivance succeeds; and a coda, with which it concludes, is particularly grand and imposing. This is likely to be very popular.

No. 9. is a quartet in G major, descriptive of the supposed bewilderment of the human race rising from their grave. After this, the first voice, as if in exultation at sight of the glories of the day, expresses itself in a florid part throughout, while the other voices keep up a muttering uncertain accompaniment, "Am I dreaming," the only orchestral part being a single note at the beginning of each bar from the double bass *pizzicato*.

No. 10. The concluding chorus—an ascription of Praise. It commences with great dignity and grandeur, and then breaks forth into a strict double fugue upon very broad marked subjects, which are wrought up to a climax of great magnificence, and finishes with a coda of astonishing brilliancy.

It will be evident from the terms employed in analysing this oratorio, that I have conceived a high opinion of its merits: indeed it is worthy of a place in the first rank of sacred composition. It is an emanation of the BACH school, with at the same time an originality of treatment, and a mastery of effect, which bear the impress of a superior mind. Being now in the course of publication, it will I trust ere long find its way to Exeter Hall, where a male chorus of sufficient strength can be easily procured. Let me hope too that the spirited directors of the Birmingham and Norwich festivals will turn their thoughts towards it; and do not let them be scared with the trouble of translating and adapting the words: for no one is more able to do both than the accomplished author of the oratorio. Only let the work have a fair trial, and I have no fears for its complete success.

The chorus guided by Mr. Kapellmeister Guhr, who, as a conductor, stands alone, sang magnificently, but I cannot say much for the solo singing. Indeed, throughout Germany, strange to say, it is, in sacred music, scarcely ever excellent. In England the principal vocalists are infinitely superior, but here they sing without expression; and consequently without effect.

I should have mentioned that each of the oratorios was preceded by an organ performance; but the instrument was so harsh that I had not very much pleasure in listening, even although the sturdy music of Sebastian Bach was rolling through the temple. The organist of the church, Mr. Kellner, played Bach's grand prelude and fugue, with obligato pedal in C minor. Mr. Petsche, the organist of St. Paul's, performed that in C major. But the best performance to my mind, was that by Dr. Schlemmer, who gave the five-part fugue in E flat major.

Second Day, July 30. The Concert at the Forest House.

The scene of this day's festivity, lies about five miles out of Frankfort, in the grounds belonging to Mr. Bethmann, the banker. The drive is interesting from

the moment the bridge is crossed ; on the right the city stretches along the main, with its vast array of palaces ; on the left, smiling villas and rich orchards and vineyards greet the eye, until you enter the forest and traverse its long avenue of lofty and umbrageous foliage. The scene was very animated from the number of vehicles and crowds of pedestrians, all pressing forward to the rendezvous. My party reached the Forest House at half-past two o'clock, for the purpose of securing good seats, although the performances were not to commence until four. An immense platform sloping towards the audience (who were ranged on benches under a grove of lime trees) had been erected for the vocalists, and was decorated all around with festoons of oak leaves and gay coloured flags. There we sat in expectation till four, by which time several thousands were assembled, some beguiling the hour with good humoured raillery, others regaling themselves with Rhine wine and Selzer-wasser, while not a few newly arrived, were anxiously endeavouring to find a breach in the solid rows of the first six or seven benches. Five o'clock came and passed without any appearance of the singers, who were to come by the river, though an occasional bugle gave us a false alarm ; when at length, a little before six, they were descried at a distance, marching up with banners amid the shouts of the multitude, and under the escort of the National Guard, who had voluntarily turned out to add to the gaiety as well as the order of the scene. The reason of the long delay was, that the boats, by being overloaded, had grounded in the shallow, and could not be got off until a whole legion of horses had been despatched to their release. The consequence was, that the singers were much exhausted, and their performances by no means satisfactory. I am not inclined to notice these particularly, as the selection of music was not nearly so good as it might have been. Yet there were one or two really clever effective pieces, viz.—a Robber song, by Ries ; a song of Liberty, by Marschner ; and the German Fatherland, by Speyer, (a Frankfort amateur of great genius) which excited immense enthusiasm ; the whole of the singers rising up, shouting, and waving their hats. The Hunter's chorus, from Eurynthe, was indifferently performed, and Webbe's "Mighty Conqueror," inhumanly murdered. Imagine seven hundred voices attacking a glee for four ! The whole affair lasted little more than two hours, and was really a "lame and impotent conclusion," to all the preparatory labour of procession and display. On returning to town we hastened to the last scene of this eventful history, which was at the main-lust, or public garden, where covers for a grand supper were laid for one thousand two hundred ; the tables being in rows the whole breadth of the garden. I am bound to mention as an era in the history of Frankfort, that this banquet was a *cold* one ; the only instance known within the memory of the oldest inhabitant, the cook having declared his inability to serve it up in the usual manner. The president Schnyder sat in the centre of the garden, surrounded by the Festival Committee, and opposite to him was an oak-leaf-tribune, from whence speeches were to be delivered. The lime trees, which overspread the whole extent of the garden, were hung with variegated lamps, so as to produce the effect of an illuminated roof like that of Vauxhall, only on a much larger scale. A band of musicians were stationed in a temple near the president, and during the repast performed the waltzes of Strauss, Lanner, and other dance-composers. Fireworks of a paltry kind played from the middle of the river (hard by) for upwards of an hour, one or two ambitious temples staring through the gloom with the name of "Mozart," emblazoned on their portals. Many toasts prefaced by the eloquence of Schnyder, Weismann, Schilling, Guhr, &c. were given ; but the grand toast of the evening was "The Memory of Mozart," which was responded to by cheers, rockets, banging of drums, braying of trumpets, discharges of cannon, and also of rain, for the envious clouds threw such a damp on our enthusiasm, that every umbrella was in requisition, while our table napkins were quickly transferred from knees to shoulders. Only fancy one thousand two hundred men under umbrellas and napkins, drinking to "The Memory of Mozart !" The fun now grew "fast and furious," the tables were deserted for the forum, where the tribune was constantly occupied, glasses chimed to toasts, Champagne corks were cracking and flying off in all directions, and anon the prolonged involuntary laugh of inebriation smote upon the ear, for they can tipple, these Germans, like ourselves ; and full many a one on his way home that night assumed the occupation of road-surveyor.

Well, they are a set of as jolly fellows as ever sat at one end of a pipe, or grasped the neck of a bottle. I heard next day that many kept it up till seven in the morning, and that nearly four hundred bottles of Champagne, besides the bottle of table wine allowed to each man, were drained.

The tickets for the rehearsal, oratorio, and concert were each 3s. for the banquet 10s. making altogether the enormous sum of 19s. They manage these things differently in England. The gross receipts of the Festival amount to about 700l. but the large expenditure will leave only a small balance in favor of the *Mozart fund*. Perhaps on the next occasion there will be less of outward display, which was all very well to begin with, but a repetition of which would be but needless extravagance.

The opera here is not so good as it was a few years ago. Stingy management has driven off all the good singers, and brought in their room several mediocre performers. The orchestra, under Guhr, is still splendid, and indeed is the only thing worth listening to.

The heir-apparent to the Russian empire, was present on Saturday evening. He is a dark delicate looking youth, with much simplicity of manner and appearance.

I am about to start for the south, you may therefore, probably hear from me at Munich or Vienna, but unless anything particularly remarkable in the way of music should occur in the course of my tour, you need not expect a letter at all.

Yours, &c.

JOHN THOMSON.

MEMOIR OF STRAUSS.

JOHANN STRAUSS, the celebrated waltz composer, was born at Venice 14th of March 1804. He was intended for a bookbinder, and was apprenticed to the business; all his spare time, however, was occupied with music, and by great attention he soon acquired a facility on the violin. At the age of nineteen he was taken by Lanner into his celebrated orchestra, where he met with great encouragement. He published his early compositions with great success, and shortly started an establishment of his own, and in some measure robbed his former master of his laurels. Strauss owes much of his reputation to the powerful connexion of his publisher, Tobias Haslinger of Vienna, who widely circulated his music. Few composers can boast of having received so numerous a collection of rings, snuff-boxes, watches, &c. in return for dedications, which are much sought after. Of his performances in this country we must refer our readers to our criticism in a former number.

CHARACTER OF RUBINI'S SINGING.

(From a Paris Correspondent.)

IN England we frequently overlook the distinction between the *tenore contraltino*, and the *tenore serio*, or old style of tenor. In the former class we find such singers as Nourrit, David the younger, Duprez, and Rubini, in the latter Nozzari, Garcia, Donzelli, and our own matchless Braham, at least, matchless about a hundred years ago. This distinction, little as it is attended to, is quite as broad as that between the *tenore serio* and the *barytone*. It is now some years since we have had any *tenore serio* of eminence on our establishment; Rubini has been obliged to do the duty, and what wonder if he alters, and often spoils music, in which, to suit his voice, six notes must be changed, where half a dozen can be kept. The music of *Otello*, for instance, written for a *tenore serio*, Nozzari, is : s much too low for Rubini as it is too high for Tamburini. The same may be said of *Tancredi*, *Norma*, and half a hundred other operas, in which Rubini is constantly singing. Again, very many of the operas written from twelve to twenty years ago, have little other object in their songs than to give opportunities to the singer, for displaying his facility of vocalization; an object proved by the eternal *corona*, that "*lascia passare*" for musical extravagance, at the end, and often in the middle, of every phrase. In such music as this Rubini may occasionally set decorum at defiance. by his wonderful execution of impossibilities; but it is not

his style, and in so doing he does only what his composer intended to be done, and what every one else has done before him, although no one has done it so well.

Now turn a moment to the operas written for Rubini, and an examination of the music will show, that with him, the interpolation of a flourish, (I use the word because every one understands it), is of the rarest possible occurrence. To this I have heard it objected, "Oh yes, there is no occasion for it, composers know his style, and write very florid music for him." But the fact is directly the reverse. Rubini was first noticed at Milan as a very distinguished singer, from his great facility in executing the difficulties of Rosini's music. Bellini's *Pirata*, the first opera of note written for Rubini was then composed, and consequently gives more room for the display of flexibility, than any opera, worthy of the name, since written for the same singer. And how much of Rubini's part of this opera is sacrificed to mere execution? one duet of no merit, and the winding up of the song "Ah non fia sempre odiata," in which occur some passages remarkable only for their difficulty. This may be too much flourish, but it is less than will be found in almost any part written for any other great singer. Italian composers, however, soon found out that Rubini possessed a quality much more worthy of cultivation than mere flexibility, an intense feeling, a heart-felt pathos, never known in any other singer. To give vent to this feeling has been the principal object of the music since written for him by Pacini, Bellini, Donizetti, or Mercadante, men who are lavish enough of their roulades to all the other singers who can execute them. Look at the music, I challenge the proof. What is given to flourish in *Anna Bolena*? the very short winding up of "Vivi tu," nothing else. In the *Sonnambula*, not one bar, unless we count the duettino in the first act, which is as often left out as sung. The same may be said of the *Puritani*, *Brianti*, &c. and the operas written for this singer by Pacini, which I have not named, as they have not left Italy, where they were composed. Many of these operas may be heard throughout, and the stranger shall have no cause to suspect that the singer gifted with the most extraordinary flexibility ever heard, can execute a common scale.

Let me hope that the real lovers of singing in London, will not lose this, probably the last, opportunity of doing honor to a singer who for delicacy, intense feeling, and facility of execution, has never been approached. Stello was written for Nozzari, but was excellently sung by Garcia, and Donzelli. Braham would have done it better than all three. Galli created *Maometto Secondo*, but who can sing "Sorgete," as Tamburini does? I have a becoming dread of the responsibility incurred by a prophecy; but I feel that with Rubini will die the parts which he has created.

THEATRICAL SUMMARY.

WE have a strong faith in the natural taste of the public, when anything healthy is put before it. Though every attempt has been made to bring its palate to either extreme, to the relish of high condiments, or to a predilection for a course of gruel and panadas, yet it has remained in a great degree unvitiated. The moment proper fare is placed on the dish, it falls to with renovated appetite. To turn to another simile, sith we are metaphorically inclined, however the multitude may for a time condescend to be "pleased with a rattle, tickled by a straw," they are ever ready to return from the childish to the manly. Their eyes and hearts are open to all the noble influences, and it is not their fault when the charmer charms not wisely. We are led to do the hydra-headed monster this justice by the reception given to the two beautiful dramas of *Serjeant Talfourd*; firstly, to *Ion*, and now to the successful tragedy of *The Athenian Captive*. Had these plays been submitted for judgment to the usual readers employed by the metropolitan theatres, or had any of our established playwrights been called in to assist the manager with their opinion—not being cognisant of the fact, we must premise, that they proceeded from the pen of the learned Serjeant, for this knowledge would have made all the difference to some two or three of them—we more than think, we feel certain, that they would have been rejected with some faint compliments to their poetic beauties, and the damning assurance that they were altogether undramatic and would not be tolerated on representation. Fortunately, to whom-

soever the merit of their production be ascribed, they are now part and parcel of our Acting Drama, and the Haymarket Theatre has the honour of having first given them to the stage. It has long been a crotchet of ours, that the drama of the ancients might be made a fine and ennobling source of enjoyment to us moderns, and we are duly thankful to the poet who has proved our fancies to have more substance than dreams are made of. We do not mean that the outward form of the Greek drama, (the Romans were merely copyists in this, as in every other branch of literature with the exception of Satire), with its ill-understood chorus and other peculiarities of mere circumstance, could be revived; but that its essence is no less powerful over the feelings, and appreciable by the judgment at the present moment, than at the time when it linked men with the gods. The pure and elevating faith of the Christian enables him to regard the actual working of things with the well-founded belief, that "whatsoever is, is best;" yet he envisages the future, as "through a glass, darkly," and the inscrutable of modern philosophy is, after all, the Destiny of the ancient world. Take away what is merely conventional, and the wildering mazes of thought, the myriad sensations springing from the oppressive sense of the unknown, the feelings which impel man onward though they hoodwink not his reason, all lie in the depths of human nature, and wait but the magician's wand to rise in shadowy might and rivet our gaze to the *speculum vite*. Where is the mighty difference betwixt the spell which o'ermasters an *Edipus*, and that which fascinates a *Macbeth*?

However, with the proof before us, we need not waste our ink in argument. The success of *The Athenian Captive* is another, and an equally satisfactory solution of the problem, Q. E. D.

The scene of the play lies in Corinth, which is besieged by the Athenians. *Thoas*, the leader of the latter, is taken prisoner by overpowering numbers, just as he had spared the life of *Hyllus*, son of the King of Corinth, whom his sword had stricken down in battle. *Creon*, the Corinthian monarch, whose reason totters on the verge of second childishness, angered by the thoughts of the danger his son has run, condemns *Thoas* to death, unless he choose to live a slave. But the Athenian warrior spurns at life purchased on such a condition, and is only persuaded to accept the terms by the injunction "Live," startlingly whispered in his ear by *Ismene*, *Creon's* wife, who has glided on the scene like a spectre. Subsequently, we see *Thoas* attending in servile garb at a banquet of the triumphant Corinthians. *Ismene* incites *Creon* to heap disgraces on him, and after the monarch has vainly ordered him to make sport—reminding us of *Samson* and the Philistines—he is bade to serve out wine to the assembled guests. Whilst so ministering, the toast is proposed of "Ruin to Athens;" on which *Thoas* dashes down the goblet he is about to hand, and bursts forth into a glowing eulogy of the "City of Olives." Chafed to senile rage by this freeman's act, the King dooms him to die the death, and he is hurried to a dungeon. Here he is sought by *Ismene*, and a dialogue ensues, in which the reasons of her strange conduct begin to be unfolded to the spectator. She is herself of Athens, born of the line of the heroic *Theseus*, and having years before been made captive in a sudden inroad of the Corinthians on Attic ground, had captivated the King with her beauty. But her heart has ever clung to her place of birth, and the rankling remembrance of a blow struck her by *Creon* on their first interview, when she had implored restoration to her home and infant child, is still deeply seated in her bosom.—

"Necdum etiam cause irarum seivique dolores
Exciderant animo!"

Her aim, therefore, has been to madden *Thoas* by repeated insults from *Creon*, and thus instigate him to become the instrument of her deadly revenge. Circumstances mentioned by *Thoas* convince her that he is no other than her long mourned son, but she conceals this knowledge from him, and persuades him to accept the way she promises to open to him to freedom, hampered by one condition—a solemn vow to slay whoever opposes him in an apartment through which his course must be. He rashly gives the required pledge, and she speeds him on her errand. We must now state, that at the time *Creon* condemned the Athenian captive to death on account of his bearing at the banquet, he had likewise banished the youthful *Hyllus*, who had ventured to intercede for him. *Thoas* encounters the youth after he has escaped beyond the walls of Corinth, and, on narrating to him the circum-

stances of his escape, without, however, mentioning the murder he had committed, learns, to his dismay, that the king alone could have been the tenant of the dark and fatal chamber through which he had to pass. But he is roused from his paroxysms of remorse by a summons to lead on the Athenian troops against the hostile city. He enters Corinth as a conqueror, and is there triumphantly greeted by the rejoicing *Ismene*, who reveals to him the secret of his birth. But horror of the crime into which she has betrayed him is his prevalent emotion, and in her anger she threatens to denounce him; an ominous threat, since the oracle of Jupiter the Avenger has declared the city to be polluted by murder, and calls for the "accursed thing" to be cast out. The two nations assemble within the holy precincts; *Ismene* is summoned by the oracle to reveal the murderer; her mother's love prevailing she denounces the innocent *Hyllus*, when *Thoas* pays the debt of crime, falling, self-immolated, at *Ismene's* feet.

It will be seen from the above that this play has a more hurried action, and more progressive interest than its precursor, *Ion*. There is more of the humanity of our fallen state in it; but it is not less touching, though less ethereal. Mr. Macready's impersonation of *Thoas* is of masterly power. The poet has kept the actor's peculiarities steadily in view in his treatment of the character, without, however, sacrificing the truth of his conception to the mode in which it was to be illustrated. The paroxysms of remorse, and the outpouring of filial affection after the first recoil of horror, reminded us, in their degree, of the same artist's magnificent delineation of *Werner*. Mr. Talfourd has not been so fortunate in his heroine, for *Ismene* is the master creation of the play. Mrs. Warner looks this second *Medea* to the life, but her acting is commonplace; it has no distinctive traits, and is merely the common stage version of the rhodomontade *Eloira* in Sheridan's melodramatic translation of *Pizarro*. Had the author watched Mrs. Warner's style of acting as attentively as he has studied that of Mr. Macready, he would have discovered that it has the excellences of sculpture, but not the graces of painting. She can deliver a line and give it life by her manner, even as a sculptor arrests a thought and binds it fixed in marble for ever. A speech in which the changing motion and light and shade of the coloured pencil is required, is beyond her art. Nevertheless, she is the only actress now on the stage to whom such a part can be fitly and safely entrusted. The rest of the *dramatis personæ* are of little interest, and require no specific mention. Altogether the play is well acted, well dressed, and not only does credit to the establishment, but increases nightly in public favour. Each audience betters the other; and we conclude as we began, that shew gold and base metal to the public, its decision will soon stamp the sterling ingot with the legitimate impress.

ENGLISH OPERA HOUSE.—We are very glad to have to record the success of the new opera here, for two reasons. Firstly, because it is the work of a clever countryman, a native of this our English soil; and secondly, because we hope it will bring "golden opinions" to the treasury of the theatre. Let it not be understood that we think this production, fantastically called *The Devil's Opera*, a first-rate work, or one betokening the advent of a rare genius; but it possesses qualities which give very fair promise, and is besides so compounded with the showy *materiel* of scenery, and the *diablerie* of the only real goblin on the stage, that we trust it will prove attractive "to the general." To recount the plot of the piece would be to go through the juggleries of a pantomime. It is intended, we are told, to satirise the mania, caught from mystic Germany, for the improbable and supernatural. But the satire is either very covert, or so transparent, as to cheat the eyes. The same doubtful character pervades the music of the opera. The composer seems to have hesitated as to whether he should incline to the *buffo* or the *serio* style, in his accompaniments to the pranks of *Il Diavoletto*. Hence arise want of unity, and defective keeping. The overture is decidedly the worst of the whole, being little, if at all superior to the general run of preludes to a Christmas or an Easter piece. Among the chief beauties, we may cite the *terzetto* "Good night! may slumber lend its balm," very sweetly sung, with the exception of some execrable *fioriture* at the close, by Miss Rainforth, Mrs. E. Seguin, and Miss Poole. A *barcarole*, very pleasingly introduced in the opening scene of the second act, is sweet and characteristic, seeming to chime with the plash of the distant oar; and the ballad "O blame me not that I have strayed,"

would be effective in the hands—or, strictly speaking—if coming from the voice of a better singer than Mr. Burnett. It being the fashion now-a-days to introduce *echantillons* of the church style, we have accordingly specimens of the same; grave and serious enough, but certainly not of a high and severe order. The composer, Mr. Macfarren, has evidently been led astray by the ambition, the ridiculous ambition of our singers, to undertake that to which they have no pretensions, and has accordingly wasted his time and labour on things called *scenas*, which would have been much more profitably bestowed in the creation of simple airs or melodies. He has run, too, into a besetting sin of our composers, the sacrificing the vocal to the instrumental part of the composition, and involving his airs in the orchestral accompaniments. Among the performers the most signal success has been achieved by little Miss Poole, as we suppose, she ever will be called; and of equal weight with the entire opera, singers music and all, are the evolutions, *sursauts*, and legerdemain of Wieland, for without him the *Devil's Opera* would want its chief character, stay, prop, and support.

HER MAJESTY'S THEATRE.

The last representation of *Falstaff* turned out to be what we had anticipated—a miserable failure. The number of boxes let on the occasion was smaller than on any previous Thursday night, not appropriated to the subscribers; and the pit was occupied by a motley assemblage, owing to the orders which were indiscriminately issued at the eleventh hour, to secure the appearance of a good house. A more disreputable audience we never witnessed, and we presume it was the intention of Laporte, who is a wag, to illustrate in front of the curtain, *Falstaff's* ragged regiment. There never was a more glaring instance of what may be achieved by highly gifted singers, than in this opera. Nothing but the pre-eminent talents of Lablache, Rubini, Tamburini, Grisi, and Albertazzi, could force down the string of unmeaning and inapplicable phrases with which Balfe has invested the ever glorious conceptions of the bard of Avon. We do not envy the construction of that mind, which could dare essay the task, and we do really pity the unfortunate individual who has thus exhibited his impotency, for the fall has been most inglorious.

After the opera, the ballet of the "Diable Boiteux," was got up with great slovenliness. It was infinitely better done at Drury Lane, where the strange and fanciful comicalities of our own Wieland, an extraordinary pantomimist, who has never been approached by any foreigner, rendered the affair very popular. The redeeming attraction now was Fanny Elsler, who gave her unequalled *Ca-chucha*, and with her sister the celebrated *pas de deux* incidental to the ballet. For combined grace, ease, and precision, the dance was not to be surpassed, and the spherical whirl of the inimitable Fanny across the stage on the points of the feet, brought down thunders of applause.

On Saturday, the "Puritani" was given for the last time, Her Majesty and the Duke and Duchess of Cambridge being present.

The season terminates on Saturday next.

TO THE EDITOR OF THE MUSICAL WORLD.

SIR,—The circumstance mentioned by your correspondent respecting Miss Sterling's failure on the organ at Chelsea new church, is correct. Where the stool stands too high, and the organist is of short stature, he (or she) either must play on the manuals, without using the pedals, or must (in attempting to pedal) fall off the seat.

I have noticed that the seats to organs in general, are much too high; and that the candidates for an organist's situation, with the exception of the favoured candidate, are seldom allowed to try the organ previously to the trial day; so that, unless they are acquainted with the register of the instrument, and its touch, they are almost certain of being put out.

Mr. Joseph Goss has issued a circular throughout the parish of Chelsea, denying the right of the trustees to elect an organist without the consent of a majority of the rate payers.

I am informed that Mr. Forbes had gained the interest of two-thirds of the trustees previous to the day of trial; if so, the selection of the umpires was a *blind*, and the trial day a mere *farce*.

I am Sir, yours, &c.

AN ORGANIST.

Aug. 12th, 1838.

[Our correspondent has sent his name.]

MISCELLANEOUS.

SIR GEORGE SMART owed his seat at the organ on the Coronation solely to the zealous exertions of the Bishop of London. Lord Lansdowne the President, and all the other members of the Privy Council, are said to have advocated the claim of Mr. Turler, the organist of Westminster Abbey—a claim supported by every principle of reason and justice. The organist of the Abbey appears to have been first deprived of his seat to make room for some chapel organist at the coronation of George III., and since that event a struggle has been made to keep up the innovation.

METROPOLITAN LIBRARY OF MUSIC.—Mr. E. Taylor, the Gresham Professor of Music, has just circulated an address to the profession and the public on the expediency of forming a Classical Library of Music in the metropolis. "The want of a musical library," he remarks, "accessible to the public, has long been felt and acknowledged, although no steps have been taken to supply it. To the student in every other art or science various rich and valuable libraries are open: the musical student, alone, is without this advantage."

This is a strange and disgraceful state of things. Upon national collections of paintings and sculptures—upon coins, fossils, and minerals—upon books in every language—large sums are expended. Thousands of pounds are given for a picture, and thousands more for the buildings in which these various collections may be displayed. And why? Not for the paltry pride of mere possession, but for the laudable design of making possession useful, of opening to the young painter and the young sculptor the finest models of art. Why is the British Museum stored with books? Not that they may rest there untouched and unexamined, but that the student may find easy access to knowledge from which he must otherwise be debarred. And the same reason applies with equal force to the establishment of a musical library.

"To the musical student," Mr. Taylor justly observes, "as to the student in any other art or science, works of established and deserved reputation are not only interesting, but of primary importance, if not of indispensable necessity; yet, how rare and difficult are such of attainment: while the sum required for their purchase renders it often impossible for those to acquire who most especially need them. Half a life is often spent before even the scanty rudiments of a musical library are collected. How many valuable collections, within the remembrance even of the present generation, have been dispersed; how many interesting and valuable compositions irretrievably lost! The splendid libraries of Dr. Bever, Mr. Bartleman, Mr. Parker, Dr. Arnold, Mr. Greatorex, with many others, are all scattered; and those which are now in the progress of accumulation will probably soon share the same fate."

The reasons which have induced the Gresham Professor to recommend its connexion with the College to which he is attached, are thus stated—

"The fit place for such a library is an institution whose permanent existence is secured by a sufficient endowment, and to which a musical professorship is attached. These requisites are united in Gresham College, and (in the metropolis) there *alone*. This princely bequest of Sir Thomas Gresham to the citizens of London has existed two hundred and fifty years, maintained by the endowment which he bequeathed; and is now, I trust, destined to commence a fresh career of prosperity and renown. The patriotic object of its founder was general and unrestricted usefulness; and it is the only College in the kingdom which contains any provision for musical instruction. All these circumstances combine to render it the most appropriate place for the establishment of a musical library."

That such a library will contain matter interesting to the poet, the historian, and

the antiquarian—in short, to all who feel that the progress of art and literature in our own country is matter of interesting inquiry—is sufficiently apparent.

“Such a library would not be useful to the musician alone. The music of different ages and countries reflects and illustrates the habits of different periods and nations. The music of Shakspeare’s contemporaries illustrates the manners and habits of his times: and so on through succeeding generations. The history of dramatic music, especially, illustrates the history of its age; and the want of a library where the compositions of successive periods might have been, from time to time, deposited and preserved, has rendered it difficult, if not impossible, to ascertain the composer, or even the date, of some of our most popular musical productions.”

In order to secure a proper and judicious application of whatever funds may be intrusted to him for this purpose, Mr. Taylor intends to avail himself of the advice and assistance of the organist of St. Paul’s and the organist of Westminster Abbey; Mr. Hale, the Chairman of the City of London School Committee, having consented to act as Treasurer.—*Spectator*.

MR. HOBBS and MR. FRANCOIS have retired from the choir of St. Paul’s.

FRENCH ORGANISTS.—The organists in Paris appear unacquainted with the great school of organ composition, and quite unskilled in the management of the pedals. A young Englishman, who has recently visited that city, gives an amusing description of the surprise evinced by the French professors at his performance of the pedal fugues of Sebastian Bach.

THE GERMAN OPERA.—The arrangements for the establishment of this opera on a splendid scale are in active progress. The choralists are to consist of eighty persons, the orchestra of a hundred. M. Spontini proposes to commence with the *Idomeneo*, to be followed by the operas of *Don Juan*, *Figaro*, of Mozart; *Frey-schütz*, *Euryanthe*, of Weber; *Armida* and *Iphigenia*, of Gluck; and the operas of the conductor.

THE Oratorio of *Samson* is in rehearsal by the members of the Sacred Harmonic Choral Society, and will shortly be produced. The noble Oratorio of *Solomon* will succeed the production of *Samson*.

DR. SCHILLING, the Editor of the Voluminous German Lexicon and History of the Art, now in progress of publication, has engaged a gentleman of great eminence in the profession to supply the memoirs of the English professors. Hitherto the Doctor has relied on the authenticity of “The Biographical Dictionary of Musicians.” An Appendix will be published to the Doctor’s work, correcting such erroneous representations of English music and its professors, as have already appeared.

STRAUSS, we perceive by the papers, is to pay a rapid visit to the north, with his half-hundred myrmidons; crossing the channel in time to present himself at the coronation at Milan. When the splendours of the latter “celebrity” are fairly over,—for which Pasta is engaged,—Miss Kemble is to make her *début* at La Scala—an undertaking arduous enough, but less so than a first appearance at Paris would have been. If we are to trust a very graphic and interesting letter by Liszt, which appeared recently in one of the French periodicals, the glories of that palace of Italian opera have been in a decaying state ever since Malibran’s successes made a guard of soldiers necessary to repress the tumultuous applause of the audience; and therefore any fresh and young artist, possessing talent and dramatic power, stands a fair chance of being considered as a direct and special blessing from St. Cecilia. At San Carlos, we hear that matters are still worse. There are accounts, however, of a new baritone, Barsini, who *would* come out; and, by his rare powers as a singer; converted pertinacious hisses (which had been stored up for him) into enthusiastic “*viva!*” We should like much to hear of new composers as well as of new singers. Vaccai’s ‘Marco Visconti’ is the only novelty universally spoken of; but it need hardly be added, that little hope ought to be now excited by *Italian* accounts of rapturous plaudits, &c., when such doleful and insipid works as ‘*Parisina*’ are permitted to push the best operas of Rossini from the stage.

HUMMEL.—Seydel is preparing a memoir of this composer from information furnished by the relations and friends of the deceased.

DR. ROEGERS.—Anthony Wood says of this composer, who flourished in the time of Charles II., that "his compositions for instruments, for thirty years, were always first called for, and played as well in the public music-schools as in private chambers; and Dr. Wilson, the greatest and most curious judge of music that ever was, usually wept when he heard them well performed, as being wrapt up in an ecstasy; or, if you will, melted down: while others smiled, or had their hands and eyes lifted up at the excellence of them."

THE celebrated LULLY, whose favour in France, during the last century, was equal to that of Handel in England during the present, may be said to have *beat himself to death* by intemperate passion in marking the measure to an ill-disciplined band; for, in regulating with his cane the time of a Te Deum which he had composed in honour of the recovery of his royal patron, Louis XIV., from a dangerous sickness, in 1686, he wounded his foot by accidentally striking on that instead of the floor, in so violent a manner, that, from the contusion occasioned by the blow, a mortification ensued, which cost him his life, at the age of fifty-four.

SONNET BY LADY L. S. D.

ADDRESSED TO MRS. H. R. BISHOP ON HER PERFORMANCE IN LORD BURGHESS'S OPERA OF "IL TORNEO."

Long hath thy silv'ry voice delighted all
In minster's sacred pile, or courtly hall;
May Fame with fresh-culled laurels deck thy brow
In the new scenes that wait thy presence now;
May Britain's stage, enchanting songstress, be
Another "field of glory" now for thee!
Bright gifts hast thou! beside the honey'd tone
Which makes each raptur'd listener's heart thine own.
Beauty's fair spell, and youth's all-potent charm,
Feeling and grace the coldest heart to warm.
Yet more hast thou!—a pure unblemish'd name!
What dearer heritage can woman claim?
May "prosperous suns" for ever o'er thee shine,
And may success e'er crown each act of thine!

C—— Hall, Wiltshire,
July 29th, 1838.

NOTICES TO CORRESPONDENTS.

P. O. P. does not deny the facts asserted by "A LOOKER ON;" and they are corroborated by another Gentleman, whose letter we insert in the present number.

M^r. STUMPF's Communication has been received.

A CORRESPONDENT suggests the propriety of Petitions to the Crown, and the Dean of the Chapels Royal on the subject of the Composer to the Chapel, and the present *sinacure* state of this office.

W. We believe the Gresham Lectures are given on the last three days of each term. Dr. Crotche's Lectures are published.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANOFORTE.		
Czerny. Fifty new exercises as duets, Op. 481. (4 books)	Ever	Barnett, J. A. The Peasant's Bride, ballad <i>D'Almaine</i>
— Six Instructive Rondeaux, Op. 506, (6 books)	Ditto	Stevenson, Sir John. "Tell me where Is fancy bred," duet, (new edition). <i>Ditto</i>
— Fantasia on airs in Campa- nello, (duet)	Chappel	Auber, D. F. E. "Fondest affections still cling to home," ballad. <i>D'Almaine</i>
Hunten. Three Rondos on "Le diable boiteux."	Ditto	Nelson, S. The Rover's Flag <i>Jefferys</i>
Straus. (New Valses) "Hommage a la Reine de la Grande Bretagne," (solo or duet)	Cocks	God save the Queen, (with an addi- tional verse). <i>Monro</i>
Czerny. Mozart's six grand Sympho- nies, (duets).	Ditto	HARP.
Queen Victoria's new Quadrilles (12 books)	Ditto	Chatterton. Beauties of English Me- lody on "The Vicar of Bray." <i>Chappel</i>
Hers. New Cachoucha	<i>D'Almaine</i>	GUITAR.
Campbell, Calder. Third set of Inver- ness Quadrilles	Ditto	Chappel's selection of popular Airs. <i>Ditto</i>
The Young Pianist's Library	Ditto	MILITARY BAND.
		The beauties of Straus, 3 sets of Waltzes <i>Cocks</i>
		MISCELLANEOUS.
		Feraboschi. A new and complete in- struction book for the three Tram- bones, with exercises <i>D'Almaine</i>
		— Instruction book for the Trumpet, with ditto <i>Ditto</i>

[We should feel obliged if Publishers would forward us their Weekly Lists made out in the manner adopted by us in their Publication.]

STANDARD MUSICAL WORKS

PUBLISHED ONLY BY

R. COCKS AND CO.

ORGAN MUSIC.

BACH, J. S.—Forty-eight Preludes and Forty-eight Fugues, fingered for the English Student, with an Introduction and Preface, by C. Czerny, 11. 11s. 6d.

N.B.—R. Cocks and Co. are now publishing a complete edition of all J. S. Bach's instrumental works, by C. Czerny, uniformly with the above splendid work.

Rinck's celebrated Organ School, by the late S. Wesley, six books, 7s. 6d. each; or in one volume, 11. 16s.

Four New Grand Exercises, and Twenty-four New Grand Pieces, Op. 120, four books, 6s. each.

New Devotional Recreations, Op. 116, six books, 2s. 6d. each.

Twelve Grand Fugues Op. 48, 8s.

Twenty Grand Pieces, 8s., and a Choral with eight variations Op. 38 10s. 6d.

In the Press, an Easy Instruction Book by Rinck, Op. 121, expressly composed for R. Cocks and Co.

Viner's Organist's Library, six numbers 2s. 6d. each, or in one volume, 12s.

Wesley's Psalms and Hymns, 10s. 6d.

Wilson's Twelve Movements, 4s.

PIANOFORTE MUSIC.

Beethoven's Symphonies complete, arranged by Kalkbrenner, with a portrait of Beethoven, and a drawing of the house in which he was born. No. 1, 6s.; No. 2 to 8, 8s. 6d. each. No. 9 Choral Symphony, two books, 12s. each, or in one vol. cloth boards, 3l. 13s. 6d.

His Masterpieces, Six Grand Sonatas, edited by Czerny, six books, 4s. each.

Haydn's Seasons, by Czerny, complete, four books, 8s. each.

The Creation, Three Numbers, by ditto, 6s. each.

Mozart's Requiem, by ditto, 6s.

Czerny's Hommage à Beethoven, six books, 3s. each.

Fantasia on Six Irish Airs, 4s.

Ditto on Six Scotch Airs, 4s.

PIANO DUETS.

Mozart's Six Grand Symphonies, arranged by Czerny, 8s. 6d. each.

Czerny's Fantasia on Six Scotch Airs, 5s.

Ditto on Six Irish Airs, 5s.

Haydn's Seasons, complete in Four books, 10s. 6d. each.

Beethoven's Grand Septet, 10s. 6d.

Pastoral Symphony, 10s. 6d.

Symphony in C, 8s.

CHAMBER MUSIC.

Mozart's Six Grand Symphonies, arranged by Clementi for Piano, Flute, Violin, and Bass, four vols. boards; 2l. 2s., or in six books, 8s. 6d. each.

Reisiger's Eight Grand Trios for Piano, Violin, and Bass, 8s. 6d. each; or in three vols., 2l. 12s. 6d.

The same for Piano, Flute and Bass, same price.

Mayseder's Last Air and Concertino, for Violin and Piano, 5s. each.

ditto, ditto, with Quartet or Orchestra Parts.

Forle's Forty-eight Trios for two Flutes and Piano, 2s. and 4s. each.

the same for Piano, Flute, and Bass, 2s. and 4s. each.

Hunten's Second Trio for Piano, Flute and Bass, 10s. 6d.

Nicholson's Fourteen Fantasias for Flute and Piano, 4s. and 5s. each.

Social Pieces for ditto, six books, 5s. each.

Berbiguer's Twelve last Pieces for ditto, 5s. each.

Forde's L'Anima del Opera for ditto, fifteen numbers, 3s. each.

All Vintti's Duets and Trios for Violin, and Pleyel's ditto.

MUSIC BY MR. STRAUSS.

As performed by his Band at Her Majesty's State-Balls, at Almack's, and at his Grand Concerts.

For the Piano.

Le Bouquet, 5s.

His Beauties, twenty-four books, 2s. 6d. each, or in one vol., 2l. 8s.

Souvenirs de Strauss, twenty-four books, 1s. and 2s. 6d. each, or in one vol., 1l. 16s.

Twelve Sets of his best Waltzes for Piano and Flute, 3s. each.

Twelve Sets of ditto, for Piano and Violin, 3s. each.

Thirty-six ditto for one Flute, by Frisch, 4s.

Eighteen ditto, ditto, for two Flutes, 3s.

Eight ditto for the Piano, by Czerny, 3s. and 4s. each.

Twelve of the most elegant Sets, as Piano Duets, 4s. each.

ON THE THEORY OF MUSIC.

Albrechtsberger's Complete Theoretical Works, 2l. 2s.

Cherubini's New Work on Counterpoint and Fugue, 2l. 2s.

Fetis' Method of Harmony and Accompaniment, 12s.

The whole of Hamilton's celebrated Catechisms and Instruction Books.

Studies—by Czerny, Chaulieu, Kalkbrenner, Aguado, Rode, Bailiot and Kreutzer, Drouet, Dressler, Reissner's Hamilton, Clarke, Sor, Clarke, Bailiot, Levasseur and Catel, Forde, Berbiguer's Mullers, Brod's, Frollich's, Pacini's, Carullis, &c., &c., for all Instruments.

DANCE MUSIC FOR A BAND.

Queen Victoria's New Court Quadrilles, five books, 4s. and 6s. each.

Ditto for Piano, twelve books, 2s. each.

Strauss' New Valse, Hommage à la Reine de la Grande Bretagne, Piano Solo, 4s.; ditto Duets, 5s.; Piano and Flute, 3s.; and for Piano and Violin.

N.B. The above works are published only by

MESSRS. R. COCKS AND CO.,

20, PRINCES STREET, HANOVER SQUARE, LONDON.—FULL CATALOGUES GRATIS.

LANZA'S ACADEMY FOR AMATEURS OF CHORAL SINGING.

Each Pupil will be charged the very moderate sum of *four guineas* for the entire series of fifty-two Lessons, one Lesson per week, which is sufficient to perfect a Choral Singer to sing at sight. One academy is to be established in the City and one at the West End, each of which will be opened as soon as the number forming a class is complete. Each class must consist of twenty-five first sopranos, twenty-five second, twenty-five tenors, and twenty-five basses. Further particulars may be seen in the prospectus, which can be had at Signor LANZA's, 2, Seymour Street, Euston Square, and at the Principal Musicshops and circulating Libraries.

N.B. As academies can be established on the same principle by other professors, prospectuses will be sent to all the principal towns in the United Kingdom. The Prospectus will be given in our next number.

G. A. KOLLMANN'S NEW PATENT PIANOFORTES.

THE novel features which characterize Mr. G. Kollman's HORIZONTAL GRAND HORIZONTAL SQUARE, UPRIGHT GRAND, and UPRIGHT SEMIGRAND PIANOFORTES, consist not merely in Improvements of One, or several of the various parts of which the Instrument is composed, while the Principles according to which it has hitherto been formed are retained, but in the application of superior Principles of such a nature, that these Pianofortes receive a new and improved construction in all their departments, obtaining by simple means the best results, namely in—

QUALITY AND QUANTITY OF TONE—STANDING IN TUNE—FACILITY OF TUNING—GOOD TOUCH—EXTERNAL FORM—AND GENERAL DURABILITY.

The new qualities of the Horizontal Grand Pianoforte, may be briefly described as follows:—
1. The Hammers and Mechanism are placed *Above the String*, so that the Hammers *Strike Down* on the Strings *Towards* the Bridge and Soundboard. It is by this mode of action alone, that tone of the *finest quality* and *greatest power* is produced. In the usual Grand Pianofortes the Mechanism is placed *Under* the Strings, and the Hammers strike them *Upwards, Away* from the Bridge and Soundboard.

2. The Stringing and Soundboard have qualities by which the *Quantity* of tone in the Instrument is increased.

3. The entire Plan of Tuning is *New*, and rendered a mathematical operation, regulated with *Ease* and *Certainty*, by means of Screw power. Hence the Pianoforte can be tuned with exactness and Facility. It stands firm in tune, and the strings can be renewed as often as may be desirable, without the mode of fixing them being lessened in security.

4. The Mechanism is *Simple*, and acts with the least possible friction and resistance. The results of this arrangement are: 1. A good and easy touch, enabling the performer to produce every variety of expression and execution with facility—2. Durability of the action's original state.

5. *New Features of Outline* of the Pianoforte, by which it is rendered more *Convenient* and *Elegant*. The four Classes of Mr. Kollmann's new Pianofortes, possess the qualities of the Horizontal Grand, therefore, although varying in form and dimensions, they all have the Grand Pianoforte Tone.

The above Pianofortes are to be seen at No. 21, OLD BOND STREET; where Prospectuses may be had.

THE SINGING MASTER,

SECOND EDITION CORRECTED.

No. 1. FIRST LESSONS IN SINGING, and the NOTATION of MUSIC. Nineteen Lessons in the Notation and Art of Reading Music, as adapted for the instruction of children, and especially for Class Teaching, with Sixteen Vocal Exercises, arranged as simple two part harmonies. Medium 8vo., 2s.

No. 2. *RUDIMENTS OF THE SCIENCE OF HARMONY, or THOROUGH BASS*, containing a general view of the Principles of Musical Composition, the nature of Chords and Discords, mode of applying them, and an Explanation of Musical Terms connected with this branch of the Science. Medium, 8vo., 1s. 6d.

No. 3. *FIRST CLASS TUNE BOOK*, a selection of 30 Simple and Pleasing Airs, arranged with suitable words, for young children. Medium, 8vo., 1s. 6d.

No. 4. *SECOND CLASS TUNE BOOK*, a selection of Vocal Music adapted for youth of different ages, and arranged (with suitable words) as two or three part harmonies. Medium 8vo., 2s. 6d.

No. 5. *THE HYMN TUNE BOOK*, a selection of Seventy of the most Popular Hymn and Psalm Tunes, arranged with the view of facilitating the progress of children learning to sing in parts. Medium 8vo., 2s. 6d.

* * * The above may be had, forming together 1 Vol., Medium 8vo., price 10s. 6d., cloth lettered.

Printed for Taylor and Walton, 22, Upper Gower Street; and also by J. A. Novello, Dean Street, Soho; and Simpkin, Marshall, and Co., Stationers' Court.

DONIZETTI'S NEW OPERA, MARIA DE RUDENZ.

R. MILLS Begs to Inform the TRADE he has purchased the Copyright of the above named Opera, which has been performed at Leghorn and other places, with great success.

140, New Bond Street,
August 14th, 1838.

SIX CANZONETS, Composed by CHARLES SALAMAN, the Poetry by BYRON, SHELLEY, &c. Just Published by D'ALMAINE & Co., 20, Soho Square.

SEB. BACH'S GRAND MASS IN B MINOR.

The 2nd part of the *Full Score* of the above Work is now in course of Publication by SUBSCRIPTION. Price of the First Part, 12s; Second Part, 6s; Pianoforte Score, 12s; the Five Vocal Parts, 8s.

The Third, and last Part of the Full Score will be Published in December, Subscriptions will be received by

G. ANDRE, Importer of Foreign Music, 70, Berners Street, Oxford Street.
Catalogues of some Unpublished *original MSS.* of Mozart to be had Gratis.

Just Published,

GEMS OF GERMAN SONG
Book 3, containing nine Songs by Weber, Schubert, Spohr, Methfessel, and Hauptmann. Price 5s. *L'Esprit d'Amore* arranged for the Pianoforte Solo, 5s. "*Norma*," Pianoforte and Voice, 10s. 6s.

J. J. EWER & Co., Bow Church Yard.

Just Published.

ROYAL QUADRILLES FOR PIANOFORTE, with Flute Accompaniments, ad lib., composed by T. Latour, price 4s. Also a brilliant Galopade, price 2s. 6d.; and a 2nd Galopade, price 2s., by the same popular author.

London: J. A. Novello, Music Seller, by special appointment, to the Queen.

LONDON:—Published for the Proprietors, by HENRY HOOPER, 13, Pall Mall East, & R. GROOMBRIDGE, Pauver Alley, Paternoster Row, every Thursday Afternoon, at Four o'clock, where Advertisements, Works for Review, and Communications to the Editor, will be received.—The Musical World may be had, by order, of all Book and Music Sellers, or by order, of WILLIAM WILCOCKSON, Rolls Buildings, Fetter Lane, London.



UNDER THE IMMEDIATE PATRONAGE OF
HER MOST GRACIOUS MAJESTY,
AND HER R. H. THE DUCHESS OF KENT.

THE MUSICAL WORLD,

A WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

To know the cause why music was ordained
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.
TAMING OF THE SERREW.

AUG. 23, 1838. No. CXXVIII.—NEW SERIES, No. XXXIV. PRICE 3d.

THE performance of the last Gresham Prize Anthem—one of those sleepy ceremonies, which act on the nerves of the beguiled patients as instantaneously and effectually as a dose of creosote is said to operate, in a case of hysterical passion—took place at Crosby Hall on the evening of the past Tuesday. The public were not indebted for this information to any diligence in making it known on the part of the donor of the Prize, or on the part of her Magnus Apollo, the “father of the English School.” The quiet scorn with which this unilateral patronage of the musical art has been viewed by all parties, induced the agents to preserve the most mysterious secrecy in all their steps. The card sent round to invite the guests who were considered meet participants in a holocaust of vanity and prejudice might, for aught which appeared to the contrary, have been a call to a meeting for the reformation of the choir of St. Paul’s—a subscription for some new music for the Chapel Royal—a round robin to Her Majesty, beseeching her to command her new Composer to write an anthem. Or it might have been the ticket to a funeral—a solemnity which, if not already uppermost in every mind at the bare mention of Crosby Hall, will very shortly be so should these *ré-unions* continue. Nothing was vouchsafed beyond this brief greeting to the “genteel minority” who were summoned to this high festival:—“Your attendance is desired at Crosby Hall on Tuesday evening.” No object was hinted at, no signature affixed to the *affiche*; and the hapless victim, who was not apprized by some benevolent friend of the fate that awaited him, has found that nothing short of a rush down to Margate, Gravesend, or some gay scene of cockney relaxation, will regain him that natural elasticity of mind which marks, we trust, every genuine lover of our good old church music.

MUSIC IN PARIS IN 1837 (*continued from p. 243.*)

[Ella's Musical Sketches. MS.]

Whatever discrepancy of opinion was expressed on the success of the three first acts of *Les Huguenots*, all critics were unanimous in proclaiming the splendid triumph which Meyerbeer had achieved in the vocal and instrumental combinations of the fourth act: indeed, I was prepared to find that the resources of musical science were carried to their full extent, but no imagination could possibly anticipate the thrilling effects of terror, grandeur, and sublimity produced by the execution of a *morceau d'ensemble* *Le Benediction des Poignards!*"

The first scene presents a view of the interior of the residence of Nevers, in which Valentine bewails her fate in singing a plaintive romance: this ended, Raoul unexpectedly enters; but on the alarm created by the approach of St. Bris, Nevers, and others, the Bride induces Raoul to conceal himself at the extremity of the apartment, behind some tapestry. The Catholics arrive, and, in an allegro pomposo, St. Bris explains:

"Où l'ordre de la reine en ces lieux nous rassemble;
L'heure est enfin venue où je dois à vos yeux
Dévoiler des projets protégés par les cieux,
Et des long-temps conçus par Medecia."

Valentine is desired to retire, but Nevers assures the nobles that her ardent zeal for the Catholic faith cannot render her presence dangerous to the cause. An allegro moderato, in E minor, common time, is sung by St. Bris, the symphonies to which are dignified, and of an original stamp; the Council, acquiescing in the sanguinary proposal of St. Bris, reply in phrases of a pompous and energetic character. In the quartet arrangement of the same *motivo*, Valentine and Raoul (*à part*) express horror in hearing the determination of the Council to exterminate the whole *race* of Protestants at midnight; and Nevers, unwilling to be a party to so vile a plot, demands "*Qui les frappera?*" to which St. Bris and the other nobles reply "*Nous!*" This movement is succeeded by an andantino in E major, containing a majestic strain, of great breadth of outline, nobly suited to the importance of the situation, sung by St. Bris, addressed with a stern and suspicious regard to Nevers.

"Pour cette cause Sainte
J'obeirai sans crainte
A l'honneur, à mon roi!"

The *motivo* of this andantino is nicely harmonised, and well relieved by a secondary thought, yet expressive of Valentine's fear, and Nevers's refusal to become an assassin; he breaking his sword in the presence of the confederates. A number of armed inhabitants now take their departure, and, by the injunction of St. Bris, persuade Nevers to accompany them: Valentine retiring to an adjoining apartment. Addressing the assembled chiefs and people in a very descriptive allegro, C sharp minor, the violoncellos sustaining a gloomy accompaniment on the lower strings, St. Bris details the plan of the massacre, giving orders that the good old Admiral Coligny be the first victim; and then, at the same signal, to attack the Hotel de Sens, where the chief Protestants are expected to a fête in honour of Marguerite and the King of Navarre. The melody lies low for a bass voice, but was sung by Mons. Serda with all that dramatic intelligence which ever characterises the delivery of this artist, the fullness of his deep tones giving to it an appropriate tinge of sombre expression, to which the accomplices (tenors and basses) successively reply with a corresponding air of confidential assurance, "*tous, tous frappons à la fois.*" At the termination of this allegro the signals of alarm are explained in a recitative, and in a final movement of short duration. St. Bris concludes his address:

"Soldats du Christ! Dieu marche devant vous,
Ce Dieu que vous entend, et vous bénit d'avance!"

The portals at the grand entrance now exhibit the approach of three monks, with measured steps and pious aspect, each carrying a white scarf and cross. The monks (a tenor and two basses), in a solemn and impressive manner, execute an *adante*, A flat, in 3-4 time; a stern but religious *morceau*, which is repeated in full chorus of female and male voices, with an effect awfully grand. The subject is at first instrumented for three trombones with the voices piano, swelling to a grand crescendo, the

basses all joining at the climax with a pedale, the violins in two parts descending alternately in thirds and sixes, and each phrase terminating *sotto voce*. In the midst of this pompous ceremony, the chiefs hold out their swords and daggers, when the priests and St. Bris slowly advancing, stretching forth their hands, in one energetic unison, consecrate the deadly weapons by their benediction. This unison, so admirably effective, is supported by two chords only, fortissimo and pianissimo, sustained, principally, by trombones: the harmonies strike the ear as new, but the force of the unison on particular intervals, imparts to it the charm of novelty. To explain: the first burst is on F flat major, succeeded by a major chord on A flat, the first *ff*, the second *pp*, and the benediction delivered on the *third* of each chord. An adept in orchestral treatment avoids the shock which this transition, to some ears, creates, when played on the piano or organ; but the modern Italian composers, who seldom aim at any thing beyond melody and simple accompaniment, have often recourse to the above progression, the most striking use of which, and probably its first very popular dramatic adaptation is found in the andante of a trio in *Guillaume Tell*, with this difference, that the fundamental note does not become the bass to each chord. The latter example is as follows:—E, the major tonic, remains in the bass with a burst of C natural major, making a chord of the sixth, reverting to the tonic harmony *pp*; the melody consisting of G natural, the fifth to C, descending to E, in the subsequent chord filled up. The passage is touchingly expressive of a son's harrowed feelings on learning the murder of his beloved parent, and on three notes, E, G, E, where this transition occurs, the afflicted youth exclaims "*Mon pe-re!*" the chord of C natural on the second syllable, depicting the agony of his mind with irresistible force. I have purposely digressed, perhaps somewhat diffusely, in order to show the effect of similar harmonies, in situations of powerful interest, treated differently and with equal success, by the two greatest dramatic composers now living.

To return to the thread of my analysis, the *Benediction des Poignards* is followed by an "allegro-furioso," in G sharp minor 6-8, a chorus indicative of the ferocity of the multitude, incited by the efforts of the priests and leaders of the *holy cause!* The harmonies of this chorus occasionally harsh, with vocal parts in syncopations, and fragments of awfully intricate intervals, are frightfully difficult for execution, but well suited to express the infuriated zeal of the hot-headed bigots; and sung with all the suitable action of the scene, the *tout-ensemble* is immensely overpowering. The splendid vocal and orchestral combination which is produced, aided by the incidents of the drama, at the close of this scene, utterly defy any attempt on my part to convey an adequate notion of its results. The means employed in the orchestra are perfectly legitimate, yet nothing was ever heard more astounding, more puzzling, to a musician, than the crescendo of this final chorus, as if supernatural aid were employed to turn every instrument into a fire-brand, and frighten one out of propriety! Let me first account for a part of this mystical influence, and then appeal to my imaginative readers to associate the incidents of the drama with it. The six-eight allegro merges into common-time with an emphatic unison on the dominant note to the tonic, E major, in crotchets, accompanied by quavers in triplets; then is sung *ff*, by all the voices (probably 90) in unison, the same melody as addressed to Nevers by St. Bris,—

" Pour cette cause sainte."

whilst the *canto* is delivered with increased energy, "avec exaltation," two-thirds of the power of the orchestra is employed in slow majestic triplet accompaniment of full harmony, the remainder, the ponderous basses, wind and stringed, ascending chromatically, in triplets, each alternate bar, with a *crescendo*, the power of which, as I have before stated, puzzles the most skilful critics; some attributing its effect to one cause, some to another; but which is simply this—"on reaching the climax, the crescendo is augmented by the trille of a *muffled side-drum*, whose powerful and rapid articulation strikes terror in the very heart of the orchestra, and whose quality of tone, amalgamating so congenially with the other drums, naturally enough escapes detection;" nor until Meyerbeer told me of the novelty of its use, had I any idea of such an instrument being in the orchestra. In spite of the success of these musical combinations, it is impossible to divest oneself of the impression of the action of the scene, where having knelt down to receive their benediction, the people, seconded by the monks and chiefs, rush forward to the

front of the stage, at the moment of each crescendo, brandishing their poignards with savage gesticulation. In Spenserean language—

"Heart cannot think what courage and what cries,
With foul enfolded smoke and flashing fire,
The hell-bred beasts threw forth into the skies."

This movement terminates with a diminuendo, the people retiring; the whole voices exclaiming *ff*—" *Dieu le veut*," the basses ending *pp*, with good effect on the dominant, falling to the E "à minuit." Thus ends this most wonderful scene, which Malibran declared to me, made more impression upon her than any dramatic exhibition she had ever witnessed.

An affecting interview between Raoul and Valentine now takes place. The latter uses her arts of persuasion to induce the former to remain, and not risk his life in the sanguinary struggle. Raoul echoes her sentiments of attachment, but endeavours to escape, to apprise his brethren of their danger. In this duet connected sequences of accompaniments to fragmentary and declamatory vocal parts comprise the first movement, an allegretto maestoso, in A flat common time, where Raoul, bordering on delirium, "*D'une voix suffoquée presque parlée*" replies to Valentine, "*Ou je vais? Secourir mes freres!*" To this follows, an allegretto in 2-4, F minor, with an *intermezzo* major, the voices repeating phrases, throughout, in imitation. Valentine with lovely expression first addresses Raoul "*Si tu me quittes l'on t'immole*," to which he responds with emotion "*Laisse moi, laisse moi partir*." The repressed vengeance of the zealot at last breaks out with violence; the coda terminating this movement expressing agitation and despair! Unable to disengage himself from Valentine, the latter again arrests his flight by an unequivocal declaration of her love, giving rise to an *andante amoroso*, 3-4, in G flat major, of reciprocal sentiments depicted with exquisite tenderness; the harmonies and instrumentation of which are of extreme beauty. In the midst of this scene of mutual affection, the appalling sounds of a bell strike the ear and finally destroy the illusion of Raoul's consummated happiness,

"Ah! souvenir fatal!
Du massacre de mes freres
C'est l'horrible signal?"

a stretta in 6-8 F minor, sung by Raoul, a supplicating *morceau*, in 2-4 F major, by Valentine, and the stretta resumed for both, occupy the remainder of this touching scene; Raoul, struggling with Valentine, views the horrors of the massacre from the window, signals are repeated with increased power—Valentine, desperate, refuses to quit her hold; but Raoul, frantic with despair and horror, at each successive stroke of the bell, becomes more and more determined, and ultimately precipitates himself from the balcony, leaving Valentine prostrate in a state of insensibility.

The whole of this duet, so beautifully descriptive of conflicting passions, in point of dramatic effect, is unparalleled. The applause at the fall of the curtain was deafening. It is impossible to say which I most admire;—the beauty and intensity of the slow movements—the clever contrivance of including the signals of alarm without sacrificing musical consistencies—the appropriate contrast of the several changes of time—the variety of instrumentation, or the ingenuity of the harmonies! In short, it is by every one considered the *chef d'œuvre* of Meyerbeer, and to crown the whole, nothing could surpass the truth with which each passion was portrayed by the singers, Nourrit and Mdle. Falcon. No composer is more generous in acknowledging his obligations to the *executive* than Meyerbeer, who frequently spoke to me in raptures of the justice done to this duet by the two above mentioned vocalists.

FIRST IMPRESSION OF MOZART'S OPERA IN ITALY.

In 1807, some Italians of distinction whom Napoleon had taken in his suite, and whom circumstances had brought to Munich, fell into conversation about Mozart, the result of which was that they came to a resolution of trying one of his pieces, the "Entführung dem Serail." But to do justice to this opera, it was requisite to be a perfect orchestral performer; above all, it was necessary to be a

perfect timist, and never to take any liberty with the measure. It was no longer a question that can be repeated by rote, or by hearing it sung once or twice over, like the "C'est l'Amour," or the "Di tanti palpiti." The Italian performers set to work; but nothing could they make of the ocean of notes that blackened the score of this northern artist. It was necessary that time should be scrupulously observed, that they should start together, and come out at the last note exactly at a given movement. Indolent amateurs would term such scrupulosity mere barbarism. This word was on the point of escaping from their lips, and they were on the very verge of abandoning Mozart for ever. However, certain young men of consideration, who had more pride than vanity, thought that it was ridiculous for Italians to yield on the ground of difficulty. They threatened to withdraw their protection from the theatre, if the German opera, then in rehearsal, was not produced, and at last the work of Mozart was given; but "Heu! quantum mutatus ab illo!" Poor Mozart! Many of those who were present at this first representation, and who afterwards learnt to set a just value on the works of this man, have declared that a more lamentable massacre could hardly be imagined. The concerted pieces, and particularly the finales, produced a cacophony that was altogether alarming; it seemed as if a pandemonium of evil spirits had broken loose. Two or three arias and a duetto were the only things that floated above the surface of this ocean of discord. A noble and rich amateur, one of that class of persons who have no great sense of their own, but who contrive to gain all the credit of it, by adopting every six months some paradox, which they fearlessly maintain on every occasion. This nobleman having learned from one of his mistresses in Vienna that Mozart was the first musician in the world, began to talk of it with an air of great mystery. He sent for the six best performers in the town, whom he dazzled with the splendour of his mansion, and amazed by the *fracas* of his English horses and calashes, manufactured in London, and at last set them to play over to him, in private, the first finale of "Il Don Giovanni." His palace was immense; he immediately gave up to them a whole range of apartments. He threatened vengeance to any one who should dare to utter a word about the business; and when a rich man does this in Italy, there is no danger of his not being obeyed.

It took the prince's musicians no less than six months before they could play the first finale of "Don Giovanni" in tune. Then first they began to see Mozart. The nobleman engaged six singers, whom he bound down to secrecy. After two months' sedulous practice they were perfect in their parts. After this the finales and the principal concerted pieces of the opera were rehearsed at his country house, and with all the privacy and caution of conspiracy. He had an ear like all the rest of his countrymen, and found the music admirable. Secure of his object, he began to speak of Mozart with less reserve; he allowed himself to be attacked in various quarters, and at length laid a wager which did not fail to excite universal interest, and to form the grand topic of conversation through the whole of that part of Lombardy. It was, that he would cause certain pieces of "Don Giovanni" to be executed, and that impartial judges, who were to be chosen upon the spot, should pronounce that Mozart was a composer not inferior to Mayer and Paer, erring, like them, through an over-weening fondness for German noise and racket; but, upon the whole, as clever as the authors of "Sauguire" and "Cora." The other party were convulsed with laughter; they knew their good friend was not an Aristarchus, but this wager was the dullest thing he had ever been guilty of. At length the important day arrived. The concert took place at his country house; the music excited admiration, and he gained his wager without a dissenting voice. This brilliant exploit served him as a topic of conversation long afterwards, and he gained the credit of being less the fool by half than he was thought formerly.

This event made a great bustle; Mozart was in every one's mouth; his music was eagerly inquired after, and at last his operas were brought forward. "Don Giovanni" was given in Rome about 1811; the parts were not sung amiss, but the orchestra was sadly puzzled with this new and difficult music. The time was any thing but correct; the instruments ran along, one after another, in a manner very amusing to any one but a good musician; it was like a symphony of Beethoven played by a party of amateurs.

MEMOIR OF SCHUBERT.

FRANZ SCHUBERT was born at Vienna, on the 31st of January, 1797. At seven years old he received his first musical instruction from Michael Hobzer, and on account of his splendid voice was taken into the choir of the Hofkapel in 1808. During the next five years he learnt the piano and all the stringed instruments with such extraordinary rapidity, that in a very short time he was enabled to play first violin at the orchestra rehearsals. His master in thorough bass was the late organist Ruziezka; and in composition his friend Father Salieri. He left the establishment; and then diligently studied the works of all the great masters. In his boyhood he wrote many quartets, symphonies, and pianoforte pieces. Afterwards, his multiplied operas, symphonies, choruses, overtures, cantatas, psalms, masses, graduals, offertories, stabat-maters, hallelujahs, sonatas, trios, variations, fantasias, rondos, impromptus, dances, marches, vocal and instrumental quartts, Italian arias, a grand otett, and other compositions too numerous to mention, gave ample proof of his extraordinary facility in composition. In his ballads he was unequalled; above two hundred, already printed, have become the common property of all real lovers of music. The greatest originality, the most intense feeling, beauty of expression, delicate delineation of the poet's fancy, sweet melody, varied modulation, and inexhaustible novelty in form, are the striking characteristics of his music. Schubert enjoyed the love and respect of his fellow citizens, and had also the honour to be admitted a member of the Philharmonic Societies of Vienna, Graz, and Innsbruck. He died on the 19th November, 1828, and his mortal remains are interred in Währinger Friedhofe. A simple monument of brass, bearing his effigy, marks the spot.—*Requiescat in pace.*

M. HENRI HERZ, No. 38, RUE DE LA VICTOIRE.

(From the *Corsaire*.)

We have been requested by M. Henri Herz to insert the following catch-note* :—

“M. Henri Herz, No. 38, Rue de la Victoire, requests the editor of the *Corsaire* to have the goodness to announce that he has returned from his trip to England and Belgium.”

We insert this announcement in compliance with the request of “M. Henri Herz, No. 38, Rue de la Victoire,” but it does, in truth, seem to us to be somewhat fabulous.

We could excuse it on the part of a poor devil of a pianist who gives sixpenny lessons, and yet wants pupils—a puffer from necessity—living in the Rue du Grand-Hurlleur, or Rue du Chantre.

But M. Henri Herz does not live in the Rue du Grand-Hurlleur, and, as a dealer in pianofortes, he is by no means a poor devil.

M. Henri Herz has only lately purchased a fine hotel, of white polished stone, No. 38, Rue de la Victoire, having a park, a marble staircase, chandeliers standing six feet high at least, and all this he has got by variations *forituri*, rose-wood pianos, pedals, and puffs.

He is the most fantastic professor that can possibly be imagined.

He is a spirit, a sylph, a whiff of smoke, he is here, there, and everywhere, and gives lessons at one and the same time at Paris and London, Madrid and Vienna.

M. Henri Herz, No. 38, Rue de la Victoire, is quite an eccentric professor. His lesson generally lasts half an hour—ten minutes for arranging the large curls and the cravat of M. Henri Herz; ten minutes more to draw his watch—his *montre à la Bréguet*—out of his fob, which he hooks without ceremony on the piano, above b flat; the last ten minutes for the instruction and advice which M. Henri Herz, No. 38, Rue de la Victoire, invariably gives whilst arranging his curls. All at once the *montre à la Bréguet* disappears, and M. Henri Herz along

* The *Corsaire* gives to M. Herz's announcement the equivocal title of *Reclame*, which is also a musical term, indicating the mark or note of that plain chant service in the Catholic church, where the antiphony is taken up and repeated in the response. It is likewise used for the catch-word in printing. It is here translated *catch-note* or *puff*, as seems to suit the context, and other liberties have been taken with the original, in accordance with what appears to be its spirit.

with it. His pupil thanks him, and hands him two or three Louis-Phillipes—that is the fee. After two or three years of such lessons, the pupil is quite ready to play pieces for any number of hands.

M. Henri Herz is the veritable artist of the epoch. He rises at five o'clock in the morning, and goes to bed at midnight, and as long as the day lasts he gives lessons on the piano.

He gives them at midnight, just as well as at six o'clock in the morning—while drinking, while walking, while reposing, while, in fact, doing anything. It sometimes happens that he wakes in the night, and asks his *valet de chambre* if there is not a pupil in the ante-chamber. He composes musical batteries while he snores, and a variation for four hands while he wipes his nose.

It is evident that M. Henri Herz will, ere long, invent a mode of giving piano-forte lessons by letter.

He will distribute his genius by the twopenny post, just as he sent us this morning his catch-note. He will engage travelling clerks, pseudonyms for the piano. Everybody, or rather nobody, will be able to call himself pupil of M Henri Herz. This immense artist will engage the Halle-aux-Draps or the Entrepôt, to give lessons in.

Go on, M. Henri Herz, No. 38, Rue de la Victoire, purchasing hotels, with lemonade airs and waltzes arranged for an infinite number of hands.

That is not your fault, but the fault of the public. Let your music have a *bougie de l'étoile* success—all right. Go on giving lessons, without quitting your tilbury—nothing better.

But what seems to us far less legitimate is, that you should demean yourself to write with your own melodious hands puffs addressed to the newspapers. This is a little too much in the funambulist style.

You are anxious that the French public should know of your return from Belgium and England; but if the public press were to undertake to give an account of all the comings and goings of the artists and instrument-makers in vogue, inconveniences of no slight kind might arise from such a practice. It would be our fate to see the periodicals continually filled, under the head "Paris," with such articles of intelligence as these:—

"M. Henri Herz, No. 38, Rue de la Victoire, arrived yesterday from Montmorency.

"M. Henri Herz, No. 38, Rue de la Victoire, drove through the Rue Taitbout yesterday in his tilbury.

"Yesterday, M. Henri Herz, No. 38, Rue de la Victoire, ate some poached eggs.

"M. Henri Herz, No. 38, Rue de la Victoire, is threatened with the loss of his hair.

"M. Henri Herz, No. 38, Rue de la Victoire, has a corn on his foot," &c.

It is manifestly time to put an end to the musical mystifications which invade the public press, make mothers believe that bagpipes are grand pianofortes, and people the saloons of Paris with young ladies of the first talent on the accordion.

To return to M. Henri Herz, No. 38, Rue de la Victoire, we advise him in future to abstain, if possible, from puffs either with or without variations.—*Times*.

REVIEWS.

Douze Grand Etudes pour le Piano, par F. Chopin, Op. 25, Book III.—WESSELL & Co.

In a former notice of M. Chopin's compositions, we observed that this composer had made prodigious advances in extending the genius or capabilities of the piano-forte; and in "the creation of a school of composition peculiarly adapted to the instrument, and in no wise dependent on the orchestra or organ." The continuation of the "Studies" has been executed in a manner corresponding to the high opinion we have entertained of the author's abilities. The votaries of less modern schools of composition will probably, on a first introduction to M. Chopin, pronounce him a grievous innovator on established modes of thought and expression—one factiously disposed to disturb the calm of previous mannerism, and to shake

the venerable foundations of authority. No doubt innovation is a terrible charge amongst those "who judge of men's heads as they do of their perukes, by the fashion;" but we think few of our readers belong to this class of philosophers, although they may not have followed the example of our composer, who appears to have divested himself of old opinions and faded discoveries, and to have "turned himself out stark naked in search of new inventions." But if our readers are unbiased and free to examine the "inventions" of the Warsaw pianist, there still remain those from whom he will probably encounter opposition and dislike. Nor is this more than may be rationally expected. The introduction of entirely new methods often changes the relative position of men engaged in professional pursuits, and obliges many to descend from stations which they have long occupied to those much lower in the scale of intellectual advancement. The enmity of those persons, if they be not animated with a spirit of candour and love of truth, is naturally directed against a system by which their vanity is mortified, and their importance lessened. Hence we meet with occasional denials of the most valuable improvements, and an expression of undisguised abhorrence towards all innovators. From professors and amateurs influenced by such unworthy motives, we do not expect M. Chopin's Studies will meet with much attention or respect; but to those who hold themselves unfettered for the candid, although cautious reception of new truths, a consideration of this work will be abundantly interesting and instructive.

M. Chopin, in extending the field of possibilities as regards manual dexterity, has invented a vocabulary of sounds, a musical dialect or phraseology with which we have hitherto to be unacquainted. This is the natural result of an increase of physical power in the musical artist when combined with even an average portion of the intellectual faculty. A vigorous excitement of the muscular cannot fail to produce a corresponding increase of nervous energy; and the power, capacity, and aptitude, gained by the due exercise of the former is accompanied with an equally high action in the latter. If we desire to have a strong finger we must exercise that finger; but this we cannot accomplish unless the exercise be sustained and directed by that nervous stimulus which gives the muscles the principal part of their strength. "To produce motion," says a modern philosopher, "requires the co-operation of the muscular fibre with two sets of nerves, one of which conveys the command of the brain to the muscle, and causes its contraction, while the other conveys back to the brain the peculiar sense of the state of the muscle, by which we judge of the fitness of the degree of contraction which has been produced to accomplish the end desired, and which is obviously an indispensable piece of information to the mind in regulating the movements of the body. The nervous stimulus thus created, will enable a muscle in the living frame to bear a weight of a hundred pounds, while, if detached, it would be torn asunder by one of ten." We may learn therefore, "though individuals have been constituted, each with a different amount of bodily and mental strength, it is placed within the power of those who have little, by exerting it properly, to make themselves equal to those who have originally had more, but have not used it so well."

In quoting these remarks, we by no means desire to lose sight of the necessary distinction between the mechanist and the composer,—the command in performance with the faculty of invention: but we have no doubt that in ordinary cases a facility in the one is intimately connected with a flow of the other. Thalberg and Doehler, although evidently formed in the school of Chopin, have rendered particular features more prominent, and in one or two instances increased its capabilities.

We have, in our former notices of M. Chopin and his compositions, stated our views of the peculiarities of his style; the third book of the Studio possesses the same characteristics, but in a more strikingly powerful manner. It remains to make a few observations on each study.

The first, No. 13, in A flat Major, is an *allegro sostenuto*, displaying many novel and peculiarly original positions of the ninth and seventh, in extended *arpeggios*. Care should be taken, in its performance, to keep the hand and arm perfectly free, to avoid all rigidity of muscle, and that only the top or ball of the finger should touch the keys. The second, No. 14, is an ingenious exemplification of double triplets in F Minor. The *doppia movimento* of the right hand should never diverge

into phrases of six quavers, although by such a reading the performer would more easily adopt the measure of the treble with that of the bass. The accent is triplacate in each hand, but with this difference, the right, embracing three quavers, the left three crotchets. The next study, No. 15, an *allegro* in F Major, develops a new form of the *arpeggio* in contrary motion, combined with a single and double *appoggiatura*. The positions are extended in every possible way, whilst the interest is maintained by some masterly enharmonic transitions, which are interspersed throughout the progress of this fine composition. In No. 16, the bass takes the lead, whilst, for the first eight bars, a florid harmony in superstructure, supplies the place of a melody. At the ninth bar, the *cantabile* in syncopation is introduced and retained throughout the remainder of the movement. The chord of the ninth and sixth, which appears in the last bar but three, we think rather inelegantly resolved at the conclusion.

No. 17, a *vivace* movement is a further illustration of the modes of expression which the composer has used in No. 15, viz., the *appoggiatura* with the *arpeggio*; but he has amplified and elaborated the idea particularly in that part appertaining to the Major key. In the former study the *appoggiatura* grew out of the essential harmony; in the present instance it is only a prefix to the passage. The composer revels throughout this movement in his favourite position, that on the chord of the sixth and fourth (without reference to the bass)—a position which calls for the most equally poised attitude in which the hand can well be placed. A double shake terminates the study, which, if taken with a due regard to correct fingering, will be found difficult. The former *études* which we noticed had been severally fingered by M. Fontana, a distinguished pupil of M. Chopin; but we regret to observe the present book is without so desirable an addition.

The concluding study, in G sharp Minor, is an *allegro* which opens with a preparation for a *volata* of semitones in thirds for the right hand, whilst the left embraces the usual extension of the harmony alternating with an intricate *motif* beneath. This composition demands that test of perfect mechanism—the complete independence of the hands—and unless this be attained, it will be impossible to execute the study in the required time, or with that diversity of passion and delicate expression, which mark the chasm between the accomplished genius and the apathetic mechanic.

This work, as exemplifying the elements of the modern school of pianoforte playing, as revealing the mode by which the young pianists of Germany have acquired an European celebrity, and as affording an opportunity for English artists to arrive at the same degree of popularity, is an object of high interest to our students and professors. Whoever wishes to become a Thalberg or Doehler, a Henselt or a Kosenhain, must familiarize himself with the new thoughts and expressions of M. Chopin. The arena is unoccupied; we have no native artist who is an adept in the new school, but we look forward with some curiosity for the events of the forthcoming seasons. Englishmen have full as much musical genius bestowed on them by the kind hand of Nature, but they have not, in musical matters, the dogged firmness of purpose that impels them onwards until every obstacle be overcome. But should the season of next year bring out an English Thalberg, it will be only effected by the writings of a Chopin. To those who have ingeniously contrived to secure to themselves a reputation for the possession of taste without having gone through the troublesome processes of thought and knowledge, this work may be decried. But let no young artist be led away by the declamations of bigotry and ignorance. The regions of taste have ever been open to the inroads of vanity and presumption. The dominions of the art are a free territory, wherein all plead nature's claim to commonage, and put forward their pretensions without fear of restriction or reproof. Hence we too often hear the wail of imbecility and idleness, of lost time and neglected opportunities, transformed into the oracular annunciations of an antiquated seer. "Pursue the example of the ancients, presume not to deviate from the practice of those who have secured in their favour the concurring testimony of taste and time. Do not flatter yourself that you can add any thing to their discoveries, or that you are authorised to draw from the fountains of inspiration from which they add strength to their strength. They have preoccupied the ground of excellence; and all that remains for modern energy and ability, is to bow down, in pious adoration, to their shrines,

and attempt; at a viewless distance, a humble, although possibly a happy, imitation of their beauties." This is the cry of those with whom the fallen state of the human faculties, with regard to music, is a fundamental principle of their creed, and who, in fact, owe their only celebrity from an assumed acquaintance with their different styles and compositions. But we think too well of our readers and the younger members of the profession, to imagine that they will be led astray by any such lamentations or warnings. A new school has arisen which has attracted as much attention in the world of pianoforte playing, as did the writings of Rossini on their first appearance in the operatic hemisphere. Startling as these compositions may be from their novelty and elaboration—however they may affect systems previously in beneficial operation, and deemed impregnable by universal consent and approbation—we are convinced they are the result of ascertained truth, and that, as they deserve, so they will receive a patient and unremitting investigation on the part of the aspiring and diligent student. The last book remains for notice.

Anthem. "Turn Thee again, Thou God of Hosts." The Gresham Prize Composition for 1838. Composed by G. E. Dearle.—NOVELLO.

Mr. Dearle's five-part anthem is a somewhat shorter and more melodious composition than has hitherto appeared from the pen of a Gresham candidate. We recommend the lady who so good naturedly bestows her time and medals on the aspirants for fame in church composition, to decide on the words of her anthem, and also on some celebrated work of our olden composers as a model which the candidates should be bound to adopt as their guide, taking alternately the styles of the early writers in the church tones, those in the simple *alla capella* of Rome, the organ school of Purcell, the cello school of Croft and Greene, the Handelian forms and small choir-voicing of Boyce, &c. Such an arrangement would probably produce some work useful to our choirs and honourable to its composer.

The Corales of the Protestant Church, a Manual of National Psalmody adapted to the different Measures in the Selections of Hymns and Psalms, edited by the Archbishop of York, Bickersteth, Burder, Crowther, Gauntlett, Hall, Heber, Hartwell Horne, Lady Huntingdon, Kenney, Millman, Newton, Pratt, Rippon, Watts, Wesley, Williams, that of the Moravians, and the Scotch Version of the Psalms: including the most approved English and German Corales, as well as those commonly used in the Parochial Choirs of the Establishment, and all other Denominations: together with Services, Chants, &c. Also Melodies by Sebastian Bach, Emanuel his Son, Handel, Gluck, Haydn, Mozart, Winter, Beethoven, Spohr, &c. The whole harmonized for four Voices, with a separate Accompaniment for the Organ and Pianoforte, collected, arranged, and composed, with copious Indices and References by Henry John Gauntlett. Nos. I. II. & III.—CRAMER, ADDISON, and BEALE.

THE meetings of our choral societies have given rise to a strong desire for the improvement of our congregational singing—a desire which we rejoice to find prevalent amongst all classes of Christians. By the admirable economy of our Church, her members have an opportunity afforded them of taking a share in every part of her venerable mode of worship, whether in its supplications or thanksgivings; and we believe no other mode can be found so well adapted to the constitution of the human mind, as the pure and elevated language of the liturgical service of the Established Church. Still the performances of her services will be occasionally found not in accordance with the intentions of its founders; there have been, and still are, congregations, who by their apathy and silent behaviour, it would seem, imagine that their duty is only to *listen* whilst the minister, clerk, organist, and infant choir, go through the routine of the morning. The responses and the hymns have been alike disregarded; and, indeed, it may be remarked, that in those cases where the exercises of devotion are unheeded, the demands of praise and gratitude are as little attended to. It is not for us, on the present occasion, to assign reasons for this departure from the "good old ways;" but with respect to congregational singing, we may be pardoned an observation. It has been written by one of our greatest moralists, that "the topics of devotion are few, and being few, universally known: but few as they are they can be made no more; they can receive *no* grace from novelty of sentiment, and *very little* from novelty

of expression." Thus it is surmised that there is no place for the exercise of the imagination in the intercourse between the Deity and the human soul, because such exercise would lead to the creation of something unexpected, surprising, and delightful. A belief in the notion that the imagination is a dangerous foe to true religion, has, we presume, induced our clergy to retain in their churches the labours of those eminently pious and devotional versifiers, Sternhold and Hopkins, and Tate and Brady; and to suppose that the more our tastes are cultivated, the less devotional we shall become. Thus, in the matter of church music, there has existed a strong determination not to sacrifice one iota of its simplicity for the mere sake of dressing it up for the acceptance of men of the world; and many attempts at the improvement of parochial psalmody, by the introduction of amateur choirs, or the attempted establishment of part singing throughout the congregations, have been viewed by many sincere Christians with feelings little short of abhorrence. But surely there can be nothing wrong in offering the fruits of a chastened and pure imagination at the shrine of devotion, since the enjoyments arising from its energy, tenderness, and originality, ought to be in every case brought into immediate connexion with the Being from whose revealed delineation of his attributes such an imagination traces its most sublime and affecting associations. We look, therefore, with delight on every effort to carry into the sanctuary the improvements which taste and learning have made in the present times: a sound knowledge of the art has been widely diffused, and we hold that position untenable which would refuse or forbid its application to the honour of our Creator, or for the excitement of the best feelings of our nature.

The publication before us is of a novel character. It is a design to provide a set of chorals for every measure in general use, either in the established church or in the chapels of Dissenters. The tunes are selected from the works of men of every age—from the publications of Ravenscroft down to those of Rippon, and his imitators. They are therefore specimens of different styles of harmony and counterpoint; although in no case is there an ill-regulated intermixture of schools. The school in which each several melody is commenced in, is retained throughout; the march of the minim, when relied on, is kept prominent; the flow of the crotchet, when made the feature, continues unbroken; and there is no jumble of the harmonies of Palestrina with those of Spohr or Weber.

Each number contains eight tunes—two of the short, two of the long, two of the common, and two of the peculiar measure. No. I. has a good short measure in the old style, by the Editor; St. Anns, arranged in the German style of the responding crotchets; a smooth and flowing long measure, by Handel, newly arranged from a chorus in the *L'Allegro il Pensieroso*; a beautiful specimen of the modern choral, from a dissenting publication; the Sicilian Hymn, curiously but consistently harmonized; and a glorious melody, by Henry Purcell, which we never met with before, but consider it fully equal in beauty and energy to the celebrated 104th, ascribed to Handel, to which it assimilates in measure as well as spirit and character.

No. II. has an arrangement from the chorus, "We worship God," from the *Judas Maccabeus*; the best of all modern chorals—the lovely melody of Battishill, called here, "St. Paul's, or Sunbury," with others by Dr. Harrington, Beethoven, Milgrove, and the Editor. The tune, "Attalia," is a gem snatched from the pages of Rippon, remarkable for its elegance and pathos, but which we never had the good fortune to hear in any dissenting place of worship. There is no name to it, but we should be inclined to ascribe it to Mr. Lampe, the intimate friend of John and Charles Wesley.

No. III. contains new melodies, by Samuel Wesley and the Editor, with arrangements from Madan, Smith, Grigg, and Darwell. By the change of a note here and there we find chorals, which have been considered vulgar and objectionable, presented with a sober and sedate appearance, which renders them a grateful addition to the list of legitimate church tunes. "Peckham" and "Stockport" will illustrate our meaning.

The work is handsomely got up, the vocal parts clear, and the organ or piano-forte arrangement divided so as to embrace the best part of the instrument. Mr. Gauntlett is evidently more accustomed to lay out the different parts, with reference to an organ effect rather than to the pure vocal style. But although there is

a wide dispersion, and great flow, there are no eccentricities of harmony—no abuse of the chromatic scale. If the publication be completed in the spirit with which it has commenced, it will prove a valuable, and no doubt standard work. No one appears more qualified than its Editor for turning the ill-constructed melody of modern days into a choral, distinguished for the neat and expressive character of its harmonies.

THEATRICAL SUMMARY.

HER MAJESTY'S THEATRE.—CLOSE OF THE SEASON.

THE season terminated on Saturday with Mozart's *Figaro*, and one act of Donizetti's *Anna Bolena*. Her Majesty, accompanied by the Prince and Princess of Hohenlohe; the Duke of Cambridge, and Prince George, were present. It was one of the most crowded attendances of the season, and we attribute the great influx of amateurs to the attractions afforded by the *Figaro*, which, on every night of representation, has drawn more than any other opera. On Tuesday, the house was reopened for one night at playhouse prices, an experiment, which however successful, we consider to be one of questionable policy, and calculated to lower the reputation of Her Majesty's Theatre.

The termination of the season suggests some reminiscences of its progress. Laporte's prospectus in its material articles, has been adhered to. True it is, of the ladies we not had Signora Elisi, of whom nothing is known, nor Signora Assandri, whose absence was, however, to be regretted. Signor Rubini does not "retire from the stage," and will again return to enchant the *dilettanti*. The "celebrated tenore, Signor Moriani," never came; his place was taken by Tati, a singer of limited resources. The defaulter in the *corps de ballet* was Duvernay; but a "treaty" with Taglioni, after several unequivocal expressions of public opinion at the house, eventually saved Laporte's credit. The "new grand ballet," promised from M. Deshayes, was never produced. The orchestra and choralsists have been decidedly improved. The choral department was assigned to Costa, who has reformed it essentially, and the result of his system bids fair to equal the celebrity of the famed German choralsists. The examination to which each applicant was subjected, has been productive of good results, and there has been an observance of the *nuances* this season, which had not been heard before. There is, however, room for still greater improvements; and we should like the histrionic, as well as vocal portion, more rigidly attended to. The great fault of our dramatic chorus singers, is their apparent indifference towards the action of the scene. They stand in one senseless mass, cold and apathetic, in the midst of the most exciting situations. The electrical effect created by the chorus of prisoners in *Fidelio*, as it was first heard in Her Majesty's Theatre, will not have been forgotten, but it was not that they had better voices, if so good as our own singers, but it arose from their giving themselves up to the interest of the moment. We hope to witness the time, when every chorus singer will be taught to feel, that upon his individual bearing depends the illusion as much as on the *prima donna*.

Neither the *Inez de Castro*, nor the *Giuramento*, have been produced, and the revivals were confined to Rossini's *Matilde di Shabran*, and Mozart's *Figaro*, as every other opera had been given *usque ad nauseam* last season. The most remarkable event in "things operatical," this season, has been the first appearance in this country of Persiani. Her opening character was *Amina*, in Bellini's *Somnambula*, which she repeated several nights successively with immense success, and in which she has been received since, from time to time, with unbounded enthusiasm. Her advent was a great blow to Grisi's fame, for the latter has now only shared the *prima-donnaship*, instead of being, as before, undisputed possessor of the vocal throne. And yet the styles of these two vocalists are totally distinct, and both may be seen and heard alternately with similar feelings of delight. Grisi still overwhelms her hearers with the strong bursts of passion, but she has not the delicate repose and tender sentiment of Persiani. The well-known Polacca, "*Son vergin vezzosa*," of Grisi is undoubtedly highly finished, but as an exercise, how far inferior to the splendid finale of Persiani in the *Somnambula*, a finale which she was always called upon to sing thrice, and in some instances no less than four times. It was certainly a most brilliant specimen of *fortiture*, and

there was novelty as well as freshness in her cadenzas, which she always varied in an encore. Her facility of taking distant intervals was astonishing, and her wonderful ascent to *E flat in alt*, always excited a perfect *furor*. The other *artistes* new to these boards were—Mlle. Smolenzko, Signor Borrani, Signor Tati, and Signor Morelli, who were all in a greater or less degree failures.

The three new operas which were produced, were the *Lucia di Lammermoor*, *Parasina* of Donizetti, and the *Falstaff* of Balfe. The first was to a certain extent popular, principally owing to the magnificent acting and singing of Persiani, Tamburini, and Rubini. Persiani was a beautiful impersonation of the heroine of Sir Walter Scott's tragic tale. Whilst we award a due modicum of praise to Tamburini, we cannot but admit that he was, when compared with his competitors Rubini and Persiani, a mere cypher in the last act of the opera. The two scenes by these artists were quite heartrending. The mad scene of Persiani created the deepest interest, only equalled by the appalling effect with which Rubini poured forth his last agonizing phrases in the "O bell' alma innamorata," inspirations which left the mind for some moments in a state of overpowering excitement. The *Parasina* was greatly inferior to the *Lucia*, although the histrionic exertions of Grisi and Tamburini were severely tested. The music allotted to Rubini was most unprofitable, and such as he alone could have rendered endurable. The acting of the two former in the second act formed the principal attraction.

Balfe's *Falstaff* owed a partial and transient success to the splendid making up of Lablache as the fat knight. He was a perfect picture, and had he been assigned but tolerable music, the opera, from its associations, must have been popular. Balfe had evidently overrated his powers, and as a *buffa* writer, has entirely failed. Looking at the three novelties, we cannot say that we feel, in the words of M. Laporte's announcement, that the "Opera has been worthy of this auspicious reign, and of the advanced state of public taste." We certainly are of opinion, that something more classical might have been done, and that the choice has not exhibited anything like tact, taste, or judgment. To be sure, there were two revivals; those of Mozart's *Figaro*, and of Rossini's *Matilde di Shabran*, for both of which amateurs must feel grateful. The latter was a relief to an overdose of Donizetti, whilst the former we look upon as really "auspicious." Its reception was what it deserved to be, enthusiastic in the extreme. This was truly "indicative of the advanced state of public taste," and a demonstration which ought not to be disregarded. The "Don Giovanni" nights were also tremendous, and Mozart's star was in the ascendant.

The Italian Opera is an agreeable relief from the contemplation of the massive and stupendous in the art. As painting has varied phrases, so has music. And if we contemplate with pleasure the rich colouring of the painter, are we insensible to the darker, but not less intelligible tints of the engraver? The disposition to sneer at the modern Italian school because it is not learned, is ridiculous pedantry or affected bigotry, and therefore, Prosperity to Her Majesty's Theatre, say we, heart and soul.

The other events of the season exact few comments. The *Puritani*, *Anna Bolena*, *Norma*, *Gazza Ladra*, *Matrimonio Segreto*, *Cenerentola*, and *Malek Adel*, have been the "order of the night." In the ballet the standing favourite has been the *Brigand of Terracina*, in which Coulon's fine pantomimic powers have been thoroughly appreciated and admired. *Miranda* was a failure, in despite of Taglioni, and so was *L'Amour Vengé*, and one or two other little affairs, the names of which are forgotten. In the history of the season, we should not omit to notice the "Grisi" duel, the finale of which is the separation of the fair ladye from M. de Melcy. As we are not scandal-mongers, we shall not enter into details of the "Why and the wherefore?"

BEETHOVEN'S PORTRAIT.

TO THE EDITOR OF THE MUSICAL WORLD.

SIR,—Having seen in your spirited publication a notice of my lithographic print of Beethoven, I beg leave to state that it was issued out of love to the art, and in order to fulfil a promise I made to Beethoven.

It was on last parting from this extraordinary being, who seemed on that occasion very much agitated, venting his feelings in strong expressions of sorrow at my early departure (as he called it), that he put a lithographic print of himself in my hand, and seizing the other with a convulsive grasp, exclaimed, "Take this print, though a very bad one, as a token of esteem: receive it of a friend, who shall ever remember you, and alight at your house whenever I shall come to London."

The beating of my poor heart became visible; I pointed to the vehicle that stood waiting. We walked towards it, Beethoven earnestly talking. A pause ensued—his piercing eye perceived that I wished to speak, and he inclined his ear towards my lips, when I said, "Sir, should ever I meet with an able artist, to whom I could communicate and convey that, which had made such a deep impression on my mind, I then would publish a better print." To which he replied (in an Austerian dialect), "Es thût einen ja wohl 'mal wieder einen menschen zü schäuen." To which I answered: "Fare thee well, thou noble and highly-gifted being, Gott erhalte und schütze Dich!" Hoping that you will excuse my German English, I beg,

August 7th, 1838,
44, Great Portland Street, Portland Place.

Sir, to subscribe myself
Your obedient servant,
J. A. STUMPF.

MISCELLANEOUS.

THE opera *Die Beiden Savoyarden*, composed by ASPA for the *debüt* of Taglioni's two sisters, has met with great success, as also have the fair *debütantes*.

PAGANINI is stated to be so much an invalid that he can with difficulty make himself heard. His son interprets his wishes by signs.

J. B. CRAMER has been elected a member of the Roman Academy, *Dii Maestri e Professori di Musica*.

ROSSINI'S ZELMIRA.—"You must play this solo somewhat faster, and dwell more on the notes," said the director, on the first production of this opera to the clarinet primo. "Upon my word, things are come to a pretty pass," said the artist, "if you are to teach me a solo which I have played some hundred of times in the Tancredi, and to every one's satisfaction."

AUTOMATON CLARINET PLAYER.—Veckelen, of Breda, has exhibited a figure about six feet high, dressed in the style of a Troubadour, who, on the machinery being set in motion, takes out a clarinet, wets the reed once or twice with his lips, and then performs compositions by De Beriot, Weber, Beethoven, and other composers, with the most extraordinary precision. The inventor accompanies on the pianoforte.

ORGAN SCHOOLS.—From the earliest records, instructions for forming a fine player on the organ appear to have attracted the attention of its professors. The following writers are among the most celebrated. 1. Ammerbach, organist of St. Thomas, Leipsic, 1571; 2. Cruz, a Spaniard; 3. Antegnati, organist of the church at Breacia, 1550; 4. Diruta, organist of the church of Chioggia, 1595; 5. Araujo or Arauxo, organist of St. Saviour's at Seville, 1626; 6. Banchieri, 1605; 7. Kurzer, 1698; 8. Samber, 1704; 9. Justinus à Despons, organist of Würzburg, 1711; 10. Voigt, organist of Waldenburg, 1742; 11. U. Kurzer, 1730; 12. Sonnenkalb, organist of Herzberg, 1756; 13. Loonsma, organist of Schullehrer in Friesland, 1760; 14. Martini of Bologna, 1766; 15. Jacob Hess, 1771; 16. Turk, 1787; 17. Deysinger, 1788; 18. Knecht, 1795; 19. Vogler, 1797; 20. Rohrmann, organist of Clausthal in Hartz, 1801; 21. Kittel, organist at Erfurt, 1732; 22. G. S. Petri, 1802; 23. Angerstein, organist of Stendal, 1800; 24. G. P. Martini, 1804; 25. Charpentier Beauvarlet; 26. J. B. Werner, 1805; 27. C. A. Simon; 28. Carl Güntersberg, organist at Eisleben; 29. Hopf, 1813; 30. Carl G. Hering, "Art of the Pedal," 1816; 31. G. G. Klipstein, 1833; 32. Fred. Wilke; 33. Jos. Drechsler, 1782; 34. Rink, 1819; 35. William Schneider; 36. Fred. Schneider; 37. C. Heerstall, 1824; 38. And. Sabelon; 39. Dr. Rehm, 1826; 40. Dr. Becker, 1828; 41. Burkhard; 42. B. Schwarz; 43. G. P. Calvi of Milan, 1833; 44. J. A. Heinroth, 1833; 45. J. H. Goroldt, organist at Quedlinburg, 1835; 46. Hesse,

THAT pious and well-lunged worthy George Whitfield, amongst the other devices of his strategy against the evil one, determined, as he said, "that Satan should not have all the opera tunes." This musical Messiah-ship of George's was, perhaps, a little superfluous. He might have left them to their fate, without the world being much of a loser. He might have wished the devil "luck o' his prize, man." George, however, persevered, and methodistical hymns were accordingly warbled in the chapel "near Moorfields," even as the "gemman's" bears dance in Goldsmith's play "only to genteel tunes, such as Water parted, or the minuet in Ariadne." No gravity but that of fanaticism could have withstood this. It is the extremest of those extremes of absurdity to which a mind totally ignorant of musical expression can go.

NOTICES TO CORRESPONDENTS.

THE CHAPEL ROYAL. The selection of the music is left with the Subdean, who turns the matter over to Mr. Hawes. This accounts for the Sanctus.

PHILHARMONIC SOCIETY. The German opera orchestra if brought together on the plan at present in agitation, would, as our correspondent suggests, afford the means of getting up a splendid concert. What ever Spontini may be as a composer, he is the most extraordinary of living conductors. Even Spohr must yield him the palm.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANOFORTE.
 Hoffmann. "Les Delices de Scamuc-
 cia," first rondino.....Wessel
 Lanner. Lanterina, No. 4, the Vesu-
 vian Waltz.....Ditto
 Strauss. Bouquet, grand Pot Pourri.....Ditto
 Rosa. Walzer, No. 17 of col-
 lection of Duets.....Ditto
 Hunten. Les Gentilleses, book 3, of
 Rondinos.....Ditto
 Diabelli. Sonatas in 4 books, (duets) Ewer
 Bellini. Op. of Norma, (ditto).....Ditto
 Strauss. The Royal Waltzes, No. 16,
 Tausendsapperment Walzer; No.
 17, Mittel Gegen Den Schlaf Wal-
 zer; No. 18, Merkurs Flugel Walzer D'Almaine
 Herz, Henri Rondo from Stradella.....Chappell
 Strauss. Philomelen Waltzes.....Ditto
 Burgmuller. Polonaise on "Ad altro
 laccio,".....Ditto
 Clarke, Wm. Three Irish Airs, and
 three Scotch ditto, (duets).....Cocks
 Czerny. Cachucha with variations.....Ditto
 Air from Ugo conte de Parisi Ditto
 Grand military fantasia on the
 march, Moses in Egypt.....Ditto
 Westrop, E. J. Revised edition of
 Reinagle's easy lessons with additional
 airs.....E. T. Purday
 Strausiana, a selection
 of Strauss's waltzes, arranged in
 an easy style.....Ditto
 Grosse. Coronation Divertimento... Ditto
 Kettelle. Royal Quadrilles.....Ditto

Weippert, G. National Union Quad-
 rilles, as duets.....E. T. Purday
 Holmes, W. H. Fantasia on an air by
 Bellini.....Ditto
 Westrop, H. Divertimento in E flat,
 Op. 3.....Ditto
VOCAL.
 "We can love no more," ballad by
 the Authoress of "We have lived
 and loved together.".....D'Almaine
 Nelson. "Lass of Gowrie".....Jefferys
 Waylett. "Oh! Erin my country,".....Ditto
 Love. "A Goldsmith in his workshop
 stood," (2nd edition).....Wessel
 Cole, Jacob. "The weather," a comic
 song.....Monro
 Crouch. Tyrolese minstrel's song.....Chappell
 Knight, J. P. "Come the moon plays
 on the rose," serenade.....E. T. Purday
 Purday, C. H. The old yew tree,
 ballad.....Ditto
HARP AND PIANOFORTE.
 Bochs. Rory O'More.....Chappell
 Favorite march in Norma.....Ditto
MISCELLANEOUS.
 Whittaker, John. Twelve Pedal exer-
 cises for the Organ, in a progressive
 style, marked to direct the feet.....Monro
 Beriguiquer. Ops. of Anna Bolena, Il
 Pirata, Norma, and La Staniera, for
 two Flutes.....Cocks
 Rudolphus. Four Italian Quadrilles
 by Musard from Tête de Bronze,
 Elisir d'Amore, for Clarinet, &c.....Wessel

[We should feel obliged if Publishers would forward us their Weekly Lists made out in the manner adopted by us in their Publication.]

SIX CANZONETS,
 Composed by CHARLES SALAMAN, the
 Poetry by BYRON, SHELLEY, &c.
 Just Published by D'ALMAINE & Co.,
 20, Soho Square.

SEB. BACH'S GRAND MASS
 IN B MINOR.
 The 2nd part of the Full Score of the above Work
 is now in course of Publication by SUBSCRIPTION.
 Price of the First Part. 12s; Second Part, 6s;
 Pianoforte Score, 12s; the Five Vocal Parts, 8s.
 The Third, and last Part of the Full Score will
 be Published in December. Subscriptions will be
 received by
 G. ANDRE, Importer of Foreign Music, 70,
 Berners Street, Oxford Street.
 Catalogues of some Unpublished original MSS. of
 Mozart to be had Gratis.

Just Published.
GEMS OF GERMAN SONG,
 Book 3, price 5s. containing:
 Adieu.....by Schubert.
 My dream of love.....Spohr.
 All is over.....V. Weber.
 Absence.....Hauptmann
 Evening.....Methfessel
 Love is a traitor.....V. Weber
 Hopeless love.....Spohr
 To my lute.....Methfessel
 Farewell for ever.....V. Weber
 The Mill—Song by Kreutzer, with Pianoforte
 and Violoncello, or Horn accompaniments 3 0
 Bellini's entire Opera of Norma, arranged
 for the Pianoforte, for two Performers..... 10 0
 Donizetti's L'Elisir d'Amore for pianoforte
 solo..... 5 0
 Czerny, Op. 505, Six easy and pleasing Ron-
 deaux for the Pianoforte, for two per-
 formers, each..... 1 6
 Diabelli's easy Sonatas for pianoforte, two
 performers, in 4 Books, each 1s. 6d., and
 J. J. EWER & Co., Bow Church Yard.

STANDARD MUSICAL WORKS

PUBLISHED ONLY BY

R. COCKS AND CO.

ORGAN MUSIC.

BACH, J. S.—Forty-eight Preludes and Forty-eight Fugues, fingered for the English Student, with an Introduction and Preface, by C. Czerny, 1l. 11s. 6d.

N.B.—R. Cocks and Co. are now publishing a complete edition of all J. S. Bach's instrumental works, by C. Czerny, uniformly with the above splendid work.

Rinck's celebrated Organ School, by the late S. Wesley, six books, 7s. 6d. each; or in one volume, 1l. 16s.

Four New Grand Exercises, and Twenty-four New Grand Pieces, Op. 120, four books, 6s. each.

New Devotional Recreations, Op. 116, six books, 2s. 6d. each.

Twelve Grand Fugues, Op. 48, 8s.

Twenty Grand Pieces, 8s., and a Choral with eight variations Op. 38. 10s. 6d.

In the Press, an Easy Instruction Book by Rinck, Op. 121, expressly composed for R. Cocks and Co.

Viner's Organist's Library, six numbers 2s. 6d. each, or in one volume, 12s.

Wesley's Psalms and Hymns, 10s. 6d.
Wilson's Twelve Movements, 4s.

PIANOFORTE MUSIC.

Beethoven's Symphonies complete, arranged by Kalkbrenner, with a portrait of Beethoven, and a drawing of the house in which he was born. No. 1, 6s.; No. 2 to 8, 8s. 6d. each. No. 9 Choral Symphony, two books, 12s. each, or in one vol. cloth boards, 3l. 13s. 6d.

His Masterpieces, Six Grand Sonatas, edited by Czerny, six books, 4s. each.

Haydn's Seasons, by Czerny, complete, four books, 8s. each.

The Creation, Three Numbers, by ditto, 5s. each.

Mozart's Requiem, by ditto, 6s.
Czerny's Hommage à Beethoven, six books, 3s. each.

Fantasia on Six Irish Airs, 4s.
Ditto on Six Scotch Airs, 4s.

PIANO DUETS.

Mozart's Six Grand Symphonies, arranged by Czerny, 8s. 6d. each.

Czerny's Fantasia on Six Scotch Airs, 5s.

Ditto on Six Irish Airs, 5s.

Haydn's Seasons, complete in Four books, 10s. 6d. each.

Beethoven's Grand Septet, 10s. 6d.

Pastoral Symphony, 10s. 6d.

Symphony in C, 8s.

CHAMBER MUSIC.

Mozart's Six Grand Symphonies, arranged by Clementi for Piano, Flute, Violin, and Bass, four vols. boards, 2l. 2s., or in six books, 8s. 6d. each.

Reissiger's Eight Grand Trios for Piano, Viol., and Bass, 8s. 6d. each; or in three vols., 2l. 12s. 6d.

The same for Piano, Flute and Bass, same price.

Mayseder's Last Air and Concertino, for Violin and Piano, 6s. each.

ditto, ditto, with Quartet or Orchestra Parts.

Forde's Forty-eight Trios for two Flutes and Piano, 2s. and 4s. each.

the same for Piano, Flute, and Bass, 2s. and 4s. each.

Hunten's Second Trio for Piano, Flute and Bass, 10s. 6d.

Nicholson's Fourteen Fantasias for Flute and Piano, 4s. and 5s. each.

Social Pieces for ditto, six books, 5s. each.

Berbiguier's Twelve last Pieces for ditto, 5s. each.

Forde's L'Anima del Opera for ditto, fifteen numbers, 3s. each.

All Viotti's Duets and Trios for Violin, and Pleyel's ditto.

MUSIC BY MR. STRAUSS.

As performed by his Band at Her Majesty's State Balls, at Almack's, and at his Grand Concerts.

For the Piano.

Le Bouquet, 5s.
His Beauties, twenty-four books, 2s. 6d. each, or in one vol., 2l. 8s.

Souvenirs de Strauss, twenty-four books, 1s. and 2s. 6d. each, or in one vol., 1l. 16s.

Twelve Sets of his best Waltzes for Piano and Flute, 2s. each

Twelve Sets of ditto, for Piano and Violin, 3s. each.

Thirty-six ditto for one Flute, by Frisch, 4s.
Eighteen ditto, ditto, for two Flutes, 3s.

Eight ditto for the Piano, by Czerny, 3s. and 4s. each.

Twelve of the most elegant Sets, as Piano Duets, 4s. each.

ON THE THEORY OF MUSIC.

Abrechtsberger's Complete Theoretical Works, 2l. 2s.

Cherubini's New Work on Counterpoint and Fugue, 2l. 2s.

Fetis' Method of Harmony and Accompaniment, 12s.

The whole of Hamilton's celebrated Catechisms and Instruction Books.

Studies—by Czerny, Chaulieu, Kalkbrenner, Aguado, Rode, Baillet and Kreutzer, Drouet, Dressler, Reissner's Hamilton, Clarke, Sor, Clarke, Baillet, Levasseur and Catel, Forde, Berbiguier's

Mullers, Brod's, Frolich's, Pacini's, Carullis, &c. &c., for all Instruments.

DANCE MUSIC FOR A BAND.

Queen Victoria's New Court Quadrilles, five books, 4s. and 6s. each.

Ditto for Piano, twelve books, 2s. each.

Strauss' New Valses, Hommage à la Reine de la Grande Bretagne, Piano Solo, 4s., ditto Duets, 5s.; Piano and Flute, 3s.; and for Piano and Violin.

N.B. The above works are published only by

MESSRS. R. COCKS AND CO.,

20, PRINCES STREET, HANOVER SQUARE, LONDON—FULL CATALOGUES GRATIS.

PRIZE GLEES.

THE LIVERPOOL BEEF STEAK CLUB offer a **GOLD MEDAL** of the value of **TWENTY POUNDS**, or its equivalent, for the best approved cheerful GLEE, (the words to be original,) for three or four equal voices, with or without a pianoforte accompaniment. Also a similar Prize of **TEN POUNDS** for the best CATCH.

The copies, which must not be in the handwriting of the composers, to be sent to the Adelphi Hotel, Liverpool, addressed to the Secretary, on or before the 30th of September, accompanied by a sealed envelope, enclosing the name and address, and endorsed with a corresponding motto.

The unsuccessful Glees to remain in the possession of the Club, (not interfering with the copyright.) Notice of the decision will be given to each Candidate in January, 1839.

Published by H HOOPER, 13, Pall Mall East, & R. GROOMBRIDGE, Panyer Alley, Paternoster Row, LONDON:—Printed by WILLIAM WILCOCKSON, Rolls Buildings, Fetter Lane.



UNDER THE IMMEDIATE PATRONAGE OF
HER MOST GRACIOUS MAJESTY,
AND HER R. H. THE DUCHESS OF KENT.

THE MUSICAL WORLD,

A WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

To know the cause why music was ordained
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.
TAMING OF THE SHREW.

SEPT. 6, 1838. No. CXXX.—NEW SERIES, No. XXXVI. PRICE 3s.

We think it our duty to invite attention to the letter of Mr. WARREN, on the want of classification of the Musical works in the BRITISH MUSEUM. It contains many choice productions of the most eminent composers, which are so ill-assorted and badly catalogued, as to be almost inaccessible. We are fully persuaded that those to whom the control of this institution is intrusted, are anxious to provide by all means in their power, for the accommodation of the public; and that it is only necessary to point out this evil, to induce them to apply to it a prompt and effectual remedy. They have already taken great pains so to dispose the treasures of the literary and scientific department as to lay them open to ready reference; but the inquiries of the Musical reader for the favorite object of his admiration and research, are too often disappointed. The Musical student in most great cities on the Continent, and more especially in Germany, has no such difficulties to contend with; whatever is most worthy of his attention is carefully stored up for him in the public libraries, and is easily to be found. May not this circumstance alone in some measure account for the superior proficiency of our accomplished neighbours in much that appertains to a real knowledge of the art? We trust that the temperate and well-founded complaints of our correspondent, may be speedily redressed, by the appointment of some competent person to superintend the arrangement of musical works in the MUSEUM, and also to make such additions to them from time to time, as the credit of the institution, and the convenience of the public, may be fairly thought to require.

MUSIC IN PARIS IN 1837 (*continued from p. 243.*)

[Ella's Musical Sketches. MS.]

Despite the immense labour bestowed on the finale to the fourth act of the *Huguenots*, the music of the last and fifth still bears the imprint of that attention to histrionic and scenic illusion which, in my opinion, invests this production of Meyerbeer with a charm other works do not possess in the same degree of scholarship and fidelity of adaptation.

After a gloomy 6-8 allegro in F minor, of short duration, a suspense of dominant harmony resolves to F major, on the beginning of a Minuetto maestoso, which, at the rising of the curtain, we behold is danced, in stately gait, by the Protestant nobles and their ladies assembled at the Hotel de Sens, to celebrate the marriage of Marguerite and Henry of Valois. The progress of this dance is suddenly arrested by the "alarm bell," to which all present listen with surprise, but unconscious of its import, the respective diversions of all parties are resumed: this signal again suspends the dance, and again the minuetto is resumed, finally leading to a gavotte. The repetition of the bell striking the bar with the dominant sound, cleverly as it is contrived in its first position, is here, in my opinion, an error; the second alarm leads one naturally to expect an inquiry, but the cause unheeded, and the gaieties resumed with the utmost unconcern, is rather straining a dramatic consistency for a superfluous musical contrivance? Meyerbeer, however, has not neglected the character of the age, in his minuetto and gavotte: they are the very type of the dignified and courtly personages who figure away in the dance.

At the final cadence of the gavotte, Raoul precipitates himself into the ball-room, with ghastly look, his garments stained with blood, and in a recitative informs the affrighted nobles now crowding around him,

"Des assassins gagés les hordes merutrières
Seront ici dans un instant!"

In an air, with an intermediate pedal dominant, the bass and melody moving in octaves, Raoul describes, in a sombre tone of voice, the attack of the assassins goaded by the chiefs crying out,

"Frappez, frappez! Dieu les a condamnés!"

Exhibiting the blood on his garments, the nobles unwilling to credit the death of Coligny, Raoul, with heart-rending appeal, exclaims,

"Amis, voilà son sang!
Maintenant doutez-vous encore?"

The music is dramatic in accompaniment, but has no interest in its melodic form. An energetic allegro to this scene is sung by Raoul, the nobles joining as chorus,

"Aux armes! à la vengeance!"

The women pale with fright, the men exasperated, and with swords drawn, now quit the apartment in the greatest disorder. The scene changes to a view of cloisters leading to a church in the back ground, to which Protestant women and children are running in great consternation to seek refuge at the foot of their altar.

An appropriate symphony, consisting of an agitato 6-8, in A minor, is played until the arrival of Marcel, exhausted with loss of blood, followed by Raoul and Valentine, mutually explain in a recitative of considerable length. St. Nevers, it appears, is slaughtered by the assassins, and Valentine thus released from matrimonial ties, now abjures her religion to espouse Raoul! The latter struggling in vain to reject the offer, that she might not risk her life with his sect, finally consents to allow Marcel to perform the ceremony of their marriage. At the moment of the three kneeling, is heard an attack on the church, and the women chaunting the chorale! Marcel then gives the couple his solemn benediction, accompanied by a "clarinette basse" obligato. Three stanzas are sung in E flat minor, common time, Marcel the bass, beginning with a solo "*d'une voix grave et severe*," seconded by the other voices in a trite phrase in the major tonic, expressive of pure love and religious humility! Interrupting the termination of the third stanza, is a new and very beautiful effect. The chorale heard *pp*, sung by the soprani in the church in B major, the above three sustaining throughout the primal key E

flat, (becoming a major third, D sharp,) the basses in the orchestra having the tonic B, *tremolando*, *pp*, this disposition occasions an enharmonic transition at once grateful to the ear and strikingly new in treatment!

Now the work of slaughter proceeds with redoubled zeal. An *allegro feroce*, with four crotchets in each bar strongly accented, accompany the attacks of the Catholics, who address the affrightened people in the church, "*Abjurez, Huguenots, ou mourez!*" The people still chaunt, the attacks continue, and after a melange of fragments of the Catholic chorus with the chorale, the sounds die away, and the three Protestants in the cloisters with despair, mutter to each other,

"Ils ne chantent plus."

A profound silence now succeeds, which is broken by the declaration of Marcel's faith in the protection of heaven! A grand *allegro* in E flat, terminates this trio, which Marcel opens with enthusiasm, expressive of the security of his faith; the other voices join in unison. The melody is flowing, and continued with increased interest, with modulations effective and natural, with a superfluous quantity of ten harps employed in the orchestra, intended to enforce the impression of "Celestial harps" alluded to in the poetry! The assassins are heard, in the progress of this trio, to attack the *Grille* leading to the cloisters, and on forcing their entrance, address their chorus "Abjurez" in discords to each of the three Protestants, offering the Cross of Lorraine and white scarf, which are scornfully rejected! The soldiers become more infuriated, the Protestants more firm; and in reply to bursts of fury on a succession of discords, the Protestants boldly offer their breasts to the points of the daggers, singing—

"Dieu nous guide et marche avec nous."

on the first two bars of the chorale *f*, modulating half a note higher at each repetition. The latter momentarily overawe by their firmness the attempts of the assassins, but are finally overpowered and dragged through the *Grille*, when reports of firing are heard in rapid succession. The musical treatment of this scene is worthy of remark. The Catholic chorus is concerted with trumpets supported by abrupt harmonies, crude and novel, depicting the savage ferocity of the assassins, beautifully contrasted by the zealous fervour expressed in the flowing cantos of the Protestants.

The finale calls for no particular notice of its music, which merely consists of the chorus of Catholic soldiers inciting each other to acts of bloodshed. The scene represents a view of Paris, with Raoul, Marcel, and Valentine mortally wounded, and the streets strewed with bodies of the slaughtered. Divested of this last scene of horror, too dreadful to dwell upon, there are many situations in the drama of this opera of novel interest, giving rise to musical treatment, which may confidently be asserted has expanded the boundary of science.

The analysis of a standard modern opera, I have preferred to writing a general account of French dramatic music, since it must the better convey to the English musician how much is demanded of the composer to satisfy a public, whose taste is formed in listening to a style of composition as much in advance of every other school in *dramatic* consistencies, as it undoubtedly is in the perfection of its execution. A work of greater genius "*Giullume Tell*," must, sooner or later, be heard on the Italian stage in England, but the chance is very remote which would offer sufficient resources in any establishment in this country, to execute the intricate concerted music of "*Les Huguenots*." It cannot be said to deserve the compliment so justly due to the *chef-d'œuvre* of Rossini, which adorns the same repertoire; "combining the fervor of the Italian, the stern character of the German, and the dramatic excellencies of the French schools." Yet every musician who has perused my analysis of the situations treated by Meyerbeer, must honestly declare that "*Les Huguenots*" is an extraordinary musical curiosity. Its execution and the *mise en scene*, were the result of six months rehearsal, and an expenditure in obedience to poet and musician;—think of this friends and countrymen, Balfe and Barnet. Well may every European composer desire to place his *chef-d'œuvre* in the archives of the National Opera of France, and share the honors of a Gluck, Spontini, Auber, and Rossini!

ON THE UTILITY OF RELIGIOUS CEREMONIES, AND OF ADMITTING MUSIC AND EXTERNAL MAGNIFICENCE IN PLACES OF DEVOTION.

If all men were enlightened by education and philosophy, and at all hours actuated by the principles of reason, it would be unnecessary to have recourse to external objects in producing devout and virtuous affections. But as there must always be a great majority, who, from the want of opportunities or capacities for improvement, are weak and ignorant; and as even among the wise and learned there are none who are constantly exempted from the common infirmities of human nature, it becomes expedient to devise modes of operating on the soul through the medium of the senses. It was for this reason, that in all great communities the officers and offices of religion have been surrounded with whatever is calculated to rouse the attention, to interest the heart, to strike the eye, and to elevate the imagination.

I cannot help thinking, therefore, that those well-meaning reformers, who wish to divest religion of external splendour, are unacquainted with the nature of man, or influenced by narrow motives. They mean, perhaps, to spiritualize every thing, and the purpose is laudable; but they know not, or they consider not, that ordinary spirits, such as are those of the vicious and vulgar, are most easily and effectually touched by the instrumentality of exterior and material objects. He who wishes to penetrate to the recesses of the vulgar mind, will succeed better by the co-operation of the eyes and the ears, than merely by addressing the rational faculty.

An idea may be formed of the potency of sounds and sights, unassisted by reason, if we contemplate their effect in war. The drum, the fife, the habiliments of a soldier, the flag, and all the pomp and parade of military transactions, contribute, perhaps more than any sense of duty, or any native or acquired sentiments of bravery, to lead on the embattled phalanx even to the cannon's mouth. It is something operating in the mind in a similar manner, which most easily bows the stubborn knee of the hardened offender, and subdues to softness the steely heart, on which no force of argument could of itself stamp an impression. There are few who cannot hear or see, but many who cannot understand. All can feel a powerful stroke on the fancy or passions, but few, in comparison, are affected by the most perfect syllogism.

Music, therefore, poetry, painting, and architecture, may very reasonably be associated as auxiliaries of Reason, an empress, whose subjects are rebellious. And I cannot help thinking, that they who repudiate all ornament, and all the modes of affecting the senses of the vulgar in the offices of religion, as indecent, impious, or improper, do not recollect the temple of Solomon, but suffer their good sense to be overpowered in this instance by the zeal of a barbarous fanaticism.

The offices of religion where music and artificial embellishments are admitted, become so alluring, that those who would never think of their more serious duties, are often invited by them to the church, and gradually converted. Like the rake of antiquity, who mingled in the audience of a philosopher with a design to ridicule him, but who was made a convert before his departure, many of the loose and profligate votaries of vice have been enticed by the music and afterwards reformed by the sermon, which they intended to slight, and perhaps had begun to deride.

The processions and pompous formalities of religion, however exploded in the warmth of reformation as papistical relics, are certainly useful in the community, when they are not suffered to exceed the bounds of moderation. They were esteemed and observed in ancient Athens and ancient Rome, by those who loved and enjoyed liberty in its fullest extent. They were found to aggrandize the majesty of empire, to inspire a generous enthusiasm into the minds of the people, and to furnish them with an amusement, not only innocent and improving, but attended with a very high and satisfactory pleasure. None can detest popery more than myself; but yet it appears to me, that many of the splendid and august scenes which that persuasion admits, are highly useful, if considered only as furnishing a harmless entertainment to the lower orders of mankind. What charms can a London car-

man, chairman, hackney-coachman, fish-woman, and all the numerous tribes of the lowest class, find in an English meeting or a church? but they would be delighted, and very powerfully affected, with the grandeur and solemnity of a Romish procession. As we have no allurements adapted to their ignorant and rude minds, they spend the Sunday at an ale-house, even at the next door to the church, without a wish to enter the consecrated place. All that passes there is above their comprehension. They are but little removed from the state of the brutes, and they must remain so; for there is nothing, in the only places in which they have an opportunity of instruction, to strike their imaginations, and penetrate, through the passage of the senses, to the shrine of the dormant soul.

It is true, indeed, that we admit music in the established church; but it is also true, that it is in general a kind of music which is little better than discord to the vulgar ear. For in the metropolis, where chiefly organs are to be found, the performers are too fond of showing their powers of execution, and seldom play those simple tunes which alone can affect the minds of the simple and uninformed.

There has been much conversation on the subject of adorning St. Paul's cathedral with the productions of the pencil. Many artists, it is said, have offered to contribute the efforts of their ingenuity. Some scruples have arisen to impede the design. In this age they cannot be puritanical. I really think that the admission of paintings in the church, under due regulations, would produce a desirable effect on the morals of the lower classes. But if painting is not to be admitted, there surely can be no objection to sculpture. Westminster Abbey is crowded with monuments; and I will venture to predict that our posterity will see St. Paul's equally honoured. I hope the event will not take place so late as to exclude such artists as Bacon, or, if painting is admitted, such as Reynolds and West.

With an union of architecture, poetry, music, and painting, we may exclaim with Bruyère:—"Que de magnificence et de dignité dans le culte divin! que d'élévation dans les Pseaumes! que de majesté dans les chants! que de pompe dans les solemnités! tout édifie et tout annonce la présence du Saint des Saints."—*Knox's Essays.*

MEMOIR OF C. F. ZELTER.

CARL FRIEDRICH ZELTER, the master of the celebrated Mendelssohn, was born at Berlin, in 1758. His father, a Saxon, had him instructed during his childhood and youth in various elegant, as well as useful, acquirements. Engaged in the cultivation of his mind, for which purpose he attended the Joachimsthal College, he had already attained his seventeenth year, when he was articled to his father's business, that of a builder. Hitherto he had not shown much inclination for music, and had manifested but little attention to the instruction he received on the pianoforte and organ, from a Berlin organist.

After a tedious and painful illness by which he was attacked in his eighteenth year, an extraordinary passion for music all at once sprung up in him. But as at this period nearly the whole of his time was devoted to his professional pursuits, the evening alone was left to him to satisfy his thirst for harmony. Thus whole nights were frequently spent in copying music, and in practising the violin and pianoforte. This enjoyment, however, was but of short duration, for his instructor in the latter instrument could no longer attend him; and, fearing that such constant and unwearied application might injure his health, his father endeavoured to check his voluntary studies. But this did not stop his progress, for as he was now deprived of his instruments, he began to compose, for which purpose only pen, ink, and paper were necessary. He had no rules, and being governed only by his fancy, his deficiency in the knowledge of composition was constantly manifesting itself, and having no acquaintance with scientific musicians, he had no means of gaining information through the medium of conversation; he, therefore procured some scores of Emanuel Bach and Hasse, the study of which showed him the importance of order and unity in composition, and taught him how to preserve a constant flow of melody in the middle parts.

Now, however, his health actually began to sink under his exertions, and the many privations to which his earnest application subjected him. His thoughts

were exclusively devoted to the art by which he was enamoured, and all else was neglected. His business was neglected for it, and his health ruined. His father again remonstrated, and the young enthusiast renewed his promises of obedience; he for some days took more sleep, and paid more attention to his affairs; but in less than a month relapsed into his former habits, though he did also attend to his drawing, his geometry, and other business; but at the same time prosecuted his musical studies with all the ardour which his little remaining strength would permit.

In the year 1783, having completed his probationary architectural drawing, he was admitted among the number of master-builders. And now, for the first time, he received lessons, in counterpoint, from M. Fasch. "I have," he himself states, "made as much use of this excellent instruction as I possibly could, in the midst of my other occupations. To this worthy M. Fasch I am entirely indebted for whatever merit many of my compositions may possess."

After alluding to three themes with variations of his composition, published at Berlin, and many songs, scattered in various publications, he adds, "I have besides composed several pieces of music for particular occasions. The best among these are a cantata upon the death of the Emperor Frederick II. in the year 1787, and another cantata upon the birthday of a beloved mother in the year 1793. A variety of single arias and scenas, many of which I can scarcely even recollect, are not to be taken into account. The concerto for the tenor which I composed, in the year 1780, if it has merit, has on the other hand many faults, and is not theoretically correct. All the rest of my musical works are studies, consisting of fugued choral pieces and fugues, which I have never considered worthy of preservation. If I should hereafter be enabled to devote more time to my beloved art, I hope to indemnify the Friends of my Muse, if any such there be, for those works which from precipitance, or without any blame attaching to me, have already been brought before the public."

Thus far only, M. Gerber states, "extend the particulars which M. Zelter had the kindness to furnish me with in 1793. But it is necessary to add a few explanatory observations. For the benefit of such of my readers who have no other idea of a master-builder, than that he must be begirt with a leathern apron, and armed with a trowel, I must remind them, in the first place, that M. Zelter's tools consisted solely in a case of drawing instruments and a pen; and that no one can have any conception of his great, his important occupations, who has not had an opportunity of witnessing the solid taste, the grandeur and splendour, of the architecture of Berlin." How many an artist might, with a feeling of shame, look upon this pattern of activity, who, day after day, superintended the building of various great edifices; yet, nevertheless, ever bore in mind, with reference to music, the words of Horace, *nulla dies sine linea*. In order also to be as useful as possible when his fatiguing professional duties of the day were completed, he in his hours of relaxation, joined the singing academy of M. Fasch, and became one of its most active members; indeed, it may be said that he was M. Fasch's right hand.

And when, in the year 1797, M. Gerber revisited Berlin, M. Zelter singly, at the pianoforte, directed the whole, while M. Fasch, then become aged and infirm, was most commonly a silent listener in one corner of the room. And this school, or society, performed before MM. Naumann, Himmel, and other [distinguished composers, one of Naumann's learned compositions written for them, (a Latin psalm), and a part of Fasch's masterpiece for four choirs. In the same year, too, M. Zelter conducted Graun's *Tod Jesu* at the Opera House, in which the choruses were sung by the united members of Fasch's society: the orchestra consisted of the members of the Royal Chapel, and the best amateurs in Berlin.

The following are the titles of M. Zelter's detached papers and compositions. On the representation of Gluck's opera, *Alceste*, at the Berlin Opera House, from the letters of an artist, published in the fifth number of the journal entitled *Deutschland*. Berlin, 1796. After many interesting observations upon the dramatic treatment of the story by Calsabigi, he remarks, "the conductor of the opera should always have the right to wield the helm of the vessel, because he is more likely to enter into the beauties of an excellent poem, than a poet is to under-

stand any thing of music, even what is meant by a dissonance." Analysis of a scene from Benda's *Romeo and Julie*, in the first volume of the *Lyceum of the Fine Arts*. Berlin, 1797-8. Dance and aria from the opera *Axur*, with variations for the pianoforte.—*La Malade, pièce caractéristique pour le Clavecin*.—*Schiller's Ode an die Freude, (Ode to Joy)*, for the pianoforte. *Seize chorales composées par MM. Reichardt, Gürlich, Zelter, &c. Trinklied (Drinking Song)* of K. Mùchler. Twelve songs with pianoforte accompaniment. The following greater vocal productions also are quoted in Rellstab's catalogue. *Aria di Bravura: Grato Flauto, &c., p. Soprano con Flauto concertato. Rondo a 6; Dove sei, mia bella nice, &c., p. Soprano con Flauto concertato.* Fragment from Wieland's *Serafine* in score; all of which were already written about the year 1790; and another of the same description from his celebrated cantata, already alluded to, on the death of the emperor Friederich II.

The following works of his also have appeared in print:—Memoir of Carl Friederich Christian Fasch, by C. F. Zelter, with a portrait; Berlin, 1801. Another set of twelve songs with pianoforte accompaniment. *Der Taucher, (the Diver)*, by Schiller, for the pianoforte. Collection of ballads and songs: books 1, 2, 3, 4. *Johanna Sebus*, for several voices, with pianoforte. He subsequently collected his gems of songs and arias of every description, and published them in numbers. There is also a *Te Deum* of his composition.

In 1809, Zelter was appointed, by the King, professor of music at the Berlin academy of arts and sciences; and as a proof that it was not a mere empty title conferred upon him, the King called him the very same year to Königsberg, to attempt the revival of a taste for church music, which had sunk to a very low ebb; a task for which he was eminently qualified. At the commencement of this year, too, a new society had been formed at Berlin, consisting of about twenty-four male members of the singing academy, under the name of *Die Liedertafel, (the Vocal Club)*, of which Zelter was president. The members were divided into two bodies of tenors, and two of basses; they assembled once a month, and sang their songs, the poetry and music being of their own production, their president making his remarks on them. In fact, it was a revival, in a much improved form, of the guild of the old German "meister-sänger," and did no little credit to the state of cultivation, and the attainments of the *dilettanti* of Berlin.

M. Zelter died in 1832.

PRESENT STATE OF THE OPERA.

On the subject of the present state of the opera, in this as well as in other countries, it may be remarked in general, that, in proportion as the musical part of this entertainment has acquired an ascendancy, the poetical and dramatic part has declined. "Whenever music aspires to the pre-eminence over poetry in a drama," says Metastasio, "she destroys both that and herself."—"Modern music," he adds, "has rebelled against poetry; and neglecting true expression, and regarding all attention to words as downright slavery, has indulged herself, in spite of common sense, in every sort of caprice and extravagance; making the theatre no longer resound with any other applause than that which is given to displays of execution, with the vain inundation of which she has hastened her own disgrace, after having first occasioned that of the mangled, disfigured, and ruined drama. Pleasures which are unable to gratify the mind, or touch the heart, are of short duration; for though men may suffer themselves to be easily captivated by unexpected physical sensations, they do not for ever renounce the use of their reasoning faculties." What was the case in Italy, in Metastasio's time, is the case in England, as well as in Italy, now. Sense is sacrificed to sound. Music is degraded into a gratification of the ear, instead of being regarded as a language capable of exalting the sentiment, and deepening the passion of the drama. No man of genius will suffer his poetry to be made the vehicle for unmeaning sing-song; hence the opera is left in the hands of playwrights, and, with few exceptions, is looked upon by people of sense and reflection as a slight and frivolous amusement, unworthy of serious notice. What can show more clearly the false position in which the opera is placed than the practice of encores? An air of

duet may be a soliloquy, or a dialogue of strong passion or deep interest; and who, that enters ever so little into the spirit of the scene, would think of having such a soliloquy or dialogue over again? Who would call on Macbeth to clutch a second time the air-drawn dagger, or on his sleeping wife again to show the fearful workings of remorse in her distempered mind, because, in the one case or the other, the actor exhibited a fine piece of declamation? And yet there is hardly a tragic opera in which such absurdities do not pass current. Such absurdities, however, have not always passed current on the opera stage. What would Gluck have said, after the pathetic parting scene between his Orpheus and Erudyce, had they been called upon to go through it again, or had Orpheus been desired to recommence, for the gratification of the audience, his passionate lamentations for the loss of his beloved? Far from considering such an encore as a compliment, the great composer would either have reproached himself with the feebleness of his musical expression, or else set down the audience as greater brutes than those which Orpheus was able to move by the sound of his lyre. In regard to the performers, an encore, especially in an interesting and impassioned scene, is a compliment to the singer, is truly a reproach to the actor.

The restoration of the opera to its place as an important as well as a delightful branch of the drama requires the co-operation of a musician possessed of sound views respecting the objects of his art, and capable of rendering all its resources subservient to the purposes of dramatic expression and effect, with a poet of congenial spirit, gifted with distinguished genius, and yet not afraid to commit himself by an association with a genius equal to his own. If it is supposed that music, by being thus employed as one of the dialects of the drama, will lose its own peculiar charms, that apprehension may be relieved by considering whether the music of the *Orfeo* of Gluck, the *Don Giovanni* of Mozart, the *Fidelio* of Beethoven, and the *Oberon* of Weber, is more or less beautiful than that of the *Straniera*, the *Anna Bolena*, the *Lucia di Lammermoor*, the *Parisina*, and the other pretty productions of the day. The dramatic pieces at present set to music by our composers are generally trash; and our composers are aware that it is so, but say, in self-defence, that they cannot get anything better. But let them show that good poetry runs no hazard of being degraded or destroyed in their hands, and it can hardly be doubted that they will obtain it. As to our musical performers, they will perforce become actors as well as singers, when they find that good acting, as much as good singing, is essential to their success.

There is no want either of dramatic talent or of musical talent in England. But it requires the co-operation of these two kinds of talent, in a degree which does not exist at present, to produce results which will be at all satisfactory to the growing taste and intelligence of the public.—*Hogarth's Musical Drama.*

REVIEWS.

Forty-eight Organ Trios for Two Claviers and the Pedals, composed by Frederick Schneider.—NOVELLO.

The work before us forms the concluding portion of Schneider's Organ School, noticed in this department of our little miscellany some few weeks since. It is a clear and agreeable introduction to the celebrated pedal fugues of Sebastian Bach, and the difficult compositions of this class in the German school, and is of infinite value to the young organ student, especially if he be uninitiated in the mysteries of pedal playing. The greater number of these trios can be executed on one row of keys, in case of necessity; but for their correct performance a pedal board of two octaves, from C to C, is indispensable.

Hommage à la Reine de la grande Bretagne, a new set of Waltzes for the Pianoforte, dedicated, by express permission, to Her Most Gracious Majesty, by Johann Strauss.—COOKS & CO.

Strauss possesses as happy a talent in writing waltzes, as his band in executing them; the present set, repeatedly played during the past season at Her Majesty's State Balls, are pretty and pleasing enough, and executed by the composer's

inimitable band, must have been very effective, we are not therefore surprised at their frequent performance at Buckingham Palace.

The airs of "Rule Britannia," and "God save the Queen," are very appropriately introduced—the former at the commencement, and the latter at the conclusion.

Old Time is still a flying. *Ballad, the Poetry by Robert Herrick, the Music composed and inscribed to Henry Phillips, Esq., by John Phillip Knight.*—Z. T. PURDAY.

Come the Moon plays on the Rose. *Serenade, the Poetry by W. H. Halpin, Esq., the Music by John Phillip Knight.*—Ditto.

Among the many vocal productions from the pen of Mr. Knight, we do not remember any one more pleasing than the first of the two before us. Herrick's pretty quaint poetry is adapted to a pleasing melody in common time, the accompaniment, is throughout in triplets and is very effective.

The other song, though not so much to our taste, is agreeable enough, and better than many of the every day publications of this description.

Rondo Brillant, for the Pianoforte; composée et dédiée très respectueusement à son Altesse Royale la Grande Duchesse de Hesse-Darmstadt, by Charles Mangold, (Elève de I. N. Hummel.) Op. 1. WESSEL & Co.

Three Grand Waltzes for the Pianoforte; composed and dedicated to his Friend, Richard Dutton, Esq., by Charles Mangold, Esq. Op. 2. DITTO.

Rondo Brillant, for two Performers on the Pianoforte; composed and dedicated to Mrs. Charles Eders, by Charles Mangold. Op. 3. W. H. ALDRIDGE.

We have with much pleasure perused the above compositions, which bear evidence of skill and genuine taste, both in their conception and execution, and are in every respect worthy of an accomplished pupil of the celebrated Hummel. The excellent style in which Mr. Mangold has rendered the sweet inspirations of his muse, show the effects of a master's tuition; and these compositions moreover contain a degree of originality and feeling, proving their author to be not only an industrious pupil, but an enthusiastic and successful follower of the musical art.

With these remarks we especially point to Op. 1, which abounds in strains of beautiful melody and harmony; but at the same time offers considerable difficulties to surmount in the way of execution. However, it is nothing less than it professes to be—a *Rondo Brillant*—full of splendid passages and poetical music, and on that score we heartily recommend it to the more advanced performer.

Op. 2 is a specimen of music, in which the greatest German masters, such as Beethoven, Mozart, Weber, Hummel, &c. deigned to exhibit their powers.

In Germany, where the music performed at balls and public festivals, generally speaking, is far superior to any other country, some composers have taken the fancy to write pieces of music, *en forme le valse*, without intending them for the ball-room; and it is to this class that these three grand waltzes belong.

Op. 3 is a very entertaining Rondo for two performers of moderate skill. It is remarkable for great simplicity of style, and a fine combination of melodious ideas admirably disposed. In this respect we prefer it to Op. 1, in which the composer might have used a little less profusion, without diminishing the effect of the whole.

TO THE EDITOR OF THE MUSICAL WORLD.

SIR,—Whenever I have visited the Reading Room at the British Museum, I have always deplored the want of a classed catalogue of reference; and I am sorry to say that the various musical works are so scattered throughout the forty or fifty folio catalogues, that much time is lost in searching for the volume that may be required. Having occasion to search in the library for services and anthems of the English school from the Reformation to the latter end of the last century, with the exception of the collection made by Dr. Tudway for Lord Harley, in six volumes quarto, and another volume, I could find nothing for my purpose. I was informed that there was a large collection of musical works, in a lower apartment, not yet catalogued! Is not this shameful in an institution, the express

object of which, is the preservation of the literary remains of art and science, of all ages, and of all countries? Is it the supineness of the trustees, or of any of the officers connected with the establishment? Although I can look round my own library, and select from thirty to forty volumes of English services and anthems, in MS. and print, some of which are in the autograph of the composers, and unpublished, there are not above a dozen volumes accessible at the British Museum. There is not a copy of either Boyce's, Croft's, Green's, Arnold's, or Page's valuable collections of English church music in the library. The purchases towards the collection, have been very "few, and far between."

At the sale of Heber's collection of MSS. two or three years back, in which there were many rare volumes of English music, the agent for the Royal Library at Paris, purchased for a few shillings, nine or ten valuable lots, among the rest the following:—Lot 1153, "a volume in the handwriting of William Lawes, as appears by the following note." "Richard Gibbons, his booke, given to him by Mr. William Lawes, all of his own pricking and composing," in the original binding. This volume ought to be in our own Museum. The other volumes that the Paris agent bought, contained sacred compositions, by Orlando Gibbons, Dr. Blow, Henry Purcell, Wise, Matthew Locke, &c. Upon Sir Frederick Madden (who attended the sale) being asked why he did not purchase these volumes for the British Museum, his reply was, "We have them over and over again!" If so, where are they? They are not catalogued, and I have searched for them in vain. The only portions that were bought for the Museum library, were lot 1151, the virginal book of Elizabeth Rogers, 1656, containing songs by Lawes, Brewer, and the names of the tunes. This afterwards belonged to Sir T. Fairfax. Lot 1156, "a volume containing Fancies, in three parts, for viols and virginals; Songs and Dialogues, for two, three, and four voices, for several comedies and masques, performed before king Charles I. Motets and anthems, for two, three, four, and five voices. Psalms, Hymns, and Te Deums, in English and Latin, for two, three, four, five, and six voices, all in score." The following note is appended by its former possessor, E. T. Warren. "Upon a careful examination of this book, it appears to be in the handwriting of one or two authors, being essays in every kind of composition, and shews, by many memorandums and dates to be found herein, that it was composed between the years 1630 and 1662. The book is perfected by the author's own corrections." William and Henry Lawes were then favourite composers. William was killed in 1645, and Henry died in 1662. Matthew Locke, Dr. Colman, and Dr. Wilson, were in favour early in Charles II.'s reign. The former quitted his service for the queen's, and died in 1677.

The above volume contains one hundred and seventeen compositions (all vocal except six) on five hundred and eighty-eight closely written folio pages. To those who may wish to inspect this volume, its number in the Museum is 10,338 plut. "Among the musical manuscripts purchased at Rome in 1770," (says Dr. Burney, see vol. iv. page 155), "one that ranks the highest in my own favour, was the music book of Salvator Rosa, the painter, in which are contained not only airs and cantatas, set by Carissimi, Cesti, Luigi, Cavalli, Legrenzi, Capellini, Pasqualini, and Bandini, of which the words of several are by Salvator Rosa; but eight entire cantatas written, set, and transcribed by the celebrated painter himself. The book was purchased of his great grand-daughter, who inhabited the house in which her ancestor lived and died.

"The handwriting was ascertained by collation, with his letters and *satires*, of which the originals are still preserved by his descendants." What has become of this volume? it is not in the Museum library. In whose possession is this interesting relic? probably bought by some one who knew not its value; perhaps, ere this, it has been torn up for waste paper.

After the sale of Greatorex's and Charles Wesley's library, I bought of a bookseller a quantity of musical MSS. at the price of waste paper, and regret to say, that before I was aware of it, a portion was *actually sold as such*, and consequently entirely lost. Among the manuscripts of the former, I discovered an Italian madrigal for three voices, in score with a figured bass, by an unknown composer of the name of GIGL. It is an excellent composition.

At the sale of the interesting collection of manuscript music belonging to the

late W. Y. Otley, Esq., sold at Sotheby's on the 17th instant, seventeen lots were sold in one lot to Mr. Edward Taylor, for five guineas. Among these, there were four thick volumes of masses, motets, &c., for four, six, and eight voices (beautifully written in score) by PALESTRINA; two volumes of spiritual madrigals by the same composer. The remainder consisted of masses, motets, lamentations, &c., by Allegri, Vittoria, Morales, Durante, Clari, Scarlatti, Beneini, Leo, Majo, Jomelli, Pergolesi, Porposa, &c., in all upwards of sixty volumes. This is truly a noble beginning for the new Metropolitan Musical Library; and if those members of the profession as well as amateurs, were only to present the duplicate copies of whatever works they may have in their possession to the library, it would become a valuable collection for the historical lecturer, student, and antiquarian to refer to.

I am, Sir,

Your obedient servant,

JOSEPH WARREN.

ON THE APTITUDE OF DIFFERENT LANGUAGES FOR MUSIC.

The English have frequently been taunted by foreigners, more especially by the French, as having an unmusical language; and some have gone so far as to express doubts whether music could ever be successfully married to such a mass of consonants and cacophony. We shall endeavour to show that our language, though it cannot compete with the Italian in general aptitude for musical expression, is yet superior in this point to the French and German. The Italians have five vowels, perfectly pure in themselves, and pronounced in a uniform manner, with little or no variation. Their force may be exemplified in the English words, father, there, see, more, soon. Nearly every word terminates in a vowel; which affords the singers of that nation the great advantage of swelling and diminishing the sound of a final syllable, without the necessity of bringing it to a violent death, by a process of lingual or labial smothering. In this particular qualification the Italian is unique; and other languages must be content to take rank according to the ratio which their vocal bear to their consonantal terminations. Next to it may stand the Latin, then the Spanish, then the English or French, and last of all, *et longo intervallo*, the German.

Inasmuch as the sounds of all the Italian vowels are included in the French and English pronunciations, it is the practice of judicious composers of the latter countries, to bring their more emphatic and prolonged notes to bear upon those vowels; and where this cannot be effected, to conceal and veil as much as possible the less musical syllables. In either language these are sufficiently numerous; but in this point we have greatly the advantage of the French. The genius of the French pronunciation is nasal—the syllables *an, en, in, on, un*, are repeated in ceaseless and varied discordance, like the twanging of a Jew's harp, which would be the despair of a musician, were it not that the ear may be habituated to almost any cacophony. The thin *u* is of constant recurrence, the singer appearing as if desirous to shelter a split lip from the inclemency of the weather—the *e* mute is a close unmusical sound.

An Italian composer engaged in the task of setting French words, has another difficulty to surmount—the difference of rhythm. That of the Italian language is trochaic. The French have but little accent of any kind, but that little is iambic. The pure trochu is unknown; accordingly they are in the habit of rendering the Italian trochu by words terminating in *e* mute; as *mōndě, pěrě, consprě*, &c. This reminds us of a departure from the canons of French prosody in Balfe's chorus of *Vive le Roi*. Had Balfe been writing a French opera, he would have treated this phrase as one of *four* syllables.

The English language is free from the nasality of the French; it is superior to Italian in the precision and variety of its rhythm, and has the force and energy of the German without its extravagance. Our greater composers have been deeply studious of the adaptation of sound to sense. The alliance is close and indissoluble; accordingly, we cannot endure to hear our greater works of native or adopted genius, performed to other words than our own. Who of those that were spell-bound in former days by Bartleman's magnificent delivery of "Angel of life,"

would have tolerated a version of the same in choice Italian? Who could listen to the Messiah or Creation, set to foreign words? The greater part of the former work was performed last year in Paris, at Musard's Concert Room, and some specimens of the language are worth quoting. Instead of, "For the Lord God Omnipotent reigneth," we had "Dieu sur la terre, regne en bon père." In the grand finale of "King of Kings, and Lord of Lords," the unfortunate gentlemen of the chorus had to intone "Oui toujours, il regnera." Again, in the opening of the Creation, at the words, "Let there be light, and there was light," who is not familiar with the splendid burst into the major key, so admirably expressive of the word on which it falls, and rendered doubly effective by the open vowel? In French we have "Et la lumière fut"—the burst falling upon the thin vowel in "fut;" and the effect of which, however illustrative of the advent of light, could scarcely fail of being attended by the eclipse of all its English hearers.

The Spanish is a noble and musical language, and more masculine than the Italian. Its pronunciation is something too sibilant, and includes among its sounds the guttural of the Germans. Of the latter language it is more difficult to speak. It is held by many musicians in unqualified abhorrence as a vehicle for musical sounds—but habit and long familiarity produce in most ears a partial of entire reconciliation. Sometimes the stronghold of our repugnance is taken by storm. Who thought of the ach and ich when entranced by the vocal inspirations of a Schröder?

But in situations requiring great force and energy the German is triumphant. There are few that have witnessed an Italian and German performance of Don Giovanni, but prefer the latter, were it only for the immense superiority of the choruses. The pleasure was far enhanced to those who understood the language which has ten times the fire and energy of the Italian version. By way of specimens may be given the dying exclamations of the Don—

"Ha! welche Schlunde öffnet sich
Geister schwirren umher fürchterlich
Dort gähnt ein öffnes Grab
Almächtiger Himmel, erbarme dich
Nur kurze, kurze Frist!"

And the chorus of demons in unison—

"Halle umher, O Klage
Halle, Verdammung's Wort!
Halle lauter O Klage
Donn're, Verdammung's Wort."

AMICUS.

MISCELLANEOUS.

KEAN, POPE, and CATALANI, were one day invited to dine with Jones, the Dublin manager, at his house, a mile or two from Dublin, with some of the first people. It was not long after dinner when Pope asked Kean what time he had ordered the carriage? He replied, "At eleven." At Pope's request, it was sent for directly, and they departed. As they were returning, Kean asked Pope why he was in such a hurry to come away! "Why, did you not observe what occurred at dinner?" "No." "No! Why, did you not see what the monster, Catalani, did?" "Not I," said Kean. "Why, Sir," replied Pope, "she cut a fricandeau with a knife." "Yes," said Kean, "I did see that: but what of it?" "What of it!" exclaimed Pope; "why, she ought to have used a spoon, and I will never again sit down with the woman till she has learned to help a fricandeau."

GLoucester MUSICAL FESTIVAL.—The high interest which the festival excites in the musical world, and amongst the friends of the admirable charity which it is intended to benefit, deepens as the period draws nearer. Everything seems to betoken that the ensuing meeting will be by far the most splendid in the annals of the "Three Choirs." The best talent that the Continent and this country can produce has been engaged, and the general arrangements seem to us quite perfect. The selection realizes every thing that the most fastidious critic could wish.—*Gloucester Journal*.

FOREIGN MUSICAL INTELLIGENCE.—Count and Countess di Rossi (Mdlle. Sontag) have just paid a visit to the Prussian capital, where they had the honour of dining with the Royal family. After the repast, the amiable Countess joined in several duets and concerted pieces with the Princes and Princesses present. Her voice is said to be as melodious as ever.

The first representation of a new opera, in three acts, by Lindpainter, entitled *Die Macht des Liedes* (the Power of Music), at Weimar, had met with great success. A petit opera, in one act, of Henri Rotsch, *Die Entführung in Duplo* (the Double Elopement), has been equally well received, and is likely to become popular.

Marschner, the German composer, Maitre de Chapel to the King of Hanover, author of the *Vampire*, *Hans Heiting*, *Templar and Jewess*, &c., has produced a new opera at the King's Theatre, at Hanover, entitled *Baebou*; the music was enthusiastically received, but the libretto is dull in the extreme. The theatre of the court is within the walls of the palace, but as it is very small, and the King is desirous that the public should be present at the performances of his excellent company of *artistes*, his Majesty has given directions for a new theatre to be constructed on the most approved plan, and the government architect, M. Lautner, has received the necessary command.

CHELLENHAM.—M. Strauss gave a grand morning concert at the Assembly Rooms on Thursday; being the last previous to the coronation at Milan.

The concert given by Persiani and Rubini at the Assembly Rooms, on Tuesday the 28th ult., was attended by six hundred persons. The selection comprised their most successful efforts during the past Opera season. Persiani, the successor of Malibran and the rival of Grisi, is a singer of the most finished character and of the highest school. Her voice is very extensive in compass, and flexible, but not of the sweetest quality—being sometimes thin and wiry. Signor Rubini was received with enthusiasm, and encored in Bellini's grand Air "Il Pirata." It would be impossible to overpraise his execution—in style, feeling, and voice, he is alike admirable. Signor Emiliani, on the violin, displayed consummate ability in the performance of "La Romanesca."—*Cheltenham Chronicle*.

MONSIEUR D'ARCS, a clever professor, and a pupil of Mehul, gave a concert at his house on Wednesday evening last. He was assisted by Pio Cianchettini, the Montpellier Band, and several professors and amateurs. The following is the programme:—*Part I.* Symphony in B flat (No. 9), Haydn. Aria, Mr. Conrad Boisragon, D'Arcis. Concerto in F, (Op. 27), grand pianoforte, Pio Cianchettini, Dusek. Aria, Mr. Conrad Boisragon, "Qui spugno," Mozart. Overture (MS.) first time of performance, D'Arcis.—*Part II.* Symphony in C (No. 1), Beethoven. Aria "Vi ravviso," Mr. Conrad Boisragon, Bellini. Grand Finale (Jupiter), Mozart. Leader, Mr. Cooper; Conductor, Pio Cianchettini.—Most of the pieces went off well, especially Beethoven's exquisite Symphony, and Mozart's "Jupiter." The conviviality of the evening was kept up to a late hour.

ST. JAMES'S THEATRE.—It is said that Mr. Braham is about to retire from the lease-ship of this Theatre, and that Mr. Mitchell is in treaty for it, for his *Opera Buffa* company.

MR. HICKSON has been engaged to teach the children, belonging to the National School in St. Sepulchre's parish, to sing at sight.

CORK.—On Thursday evening last, a farewell supper was given at the Imperial Hotel, by a number of musical gentlemen and amateurs of this city, in order to do honour to Mr. Balfé, who so deservedly has won the golden opinions of all classes. The supper was on the table at half-past eleven, and nothing could surpass the elegance with which every thing was got up. It was laid out in the Grand Ball Room, which was brilliantly lighted, and ornamented with various devices. Several songs and toasts were given by Balfé, Templeton, and Keays.

A GOOD EAR.—A gentleman, who was anxious to secure to his son a thorough knowledge of the science of music, took him to an eminent professor for instruction, who told him that whatever instruction his son might receive, would be of very little benefit to him, unless he possessed a good ear. The father replied, that he had never in his life seen a handsomer ear than Bob's.

A NEW comedy, in three acts, by Buckstone, entitled "A Lesson for Ladies," was brought out at the Haymarket last night.

FRENCH REPARTÉE.—There lodged in my hotel a member of the Italian Opera Company, one of the *utile non dulce*, a third-rate artist, whose conceit, commensurate with his ignorance, was excessive; nor was this his only foible, although his person was robust and features vulgar, he fancied all the women were in love with him. Jealous of the "build" of Ivanhoff's apparel, the Signor, not to be outdone, sent for a tailor to take measure for pantaloons, à la D'Orsay. Mons. Snip, in answer to a question touching costs, replied that his charge would be fifty francs. "What!" fifty francs!" exclaimed Signor, "per bacco, I gave only thirty for those I now wear, and wont give a sous more, so be off." "Eh bien! Monsieur, I tell you frankly, that there is quite as much difference between your pantaloons of thirty, and mine of fifty francs, as between your singing and Rubini's.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANOFORTE.
 Strauss. Elisabethen waltzes, (No. 21 of the collection of Duets)..... *Wessel*
 Beethoven. Overture to Coriolanus, by C. Caerny..... *Ditto*
 Chwatal. Variations on the air "The sweetest rose"..... *Ditto*
 Cooke, T. Lord Hardwicke's march. *Blackman*
 Kallmark. Marian, air varié..... *Ditto*
 ———. Robin Adair, ditto..... *Ditto*
 ———. Ye banks and Braes, ditto..... *Ditto*
 Donizetti. L'Amante Spagunoko, arietta..... *Chappell*
 Labarre. Une branche fleurie, Chansonnette..... *Ditto*
 ———. Reviens ma Mere, romance..... *Ditto*
 Hunte. No. 3 of three Rondos, from Le Diable Boiteux..... *Ditto*
 Burgmuller. Une fleur sur son passage, a la La Reigne, Victoria grand valse Brillante..... *Ditto*
 Schunke. Rondo valse sur des valse, de Strauss..... *Ditto*
 Doyley. Coronation quadrilles..... *Mori*

VOCAL.
 Knapton, P. "For all our men were very merry," glee, 4 voices..... *Blackman*
 Wade. "Give me a path"..... *Mori*

Perry. "Where is my hunter boy" *Ditto*
 Schubert. "Through the night's dark shadow stealing"..... *Ditto*
 Killiwoda. "We wander far, we wander wide," (No. 91, of German songs)..... *Wessel*

PIANO AND FLUTE.
 Strauss. Waltzes of Brusler Spitzen, Ball Racketen, Philomelen, Pilger am Rhein, Rosa Alessandra, Elisabethen, Das Leben ein Zang, Gabrielen Huldigung, Mein Schouster, Zag in Baden, and Mer-Kurr Flugel..... *Cocks*

SACRED.
 Clark's Supplement to the Sacred Gleaner, completion of 1000 Psalm and Hymn tunes..... *Blackman*

MILITARY BAND.
 Strauss. Eisenbahn, or railroad waltzes, No. 51 of Wessel and Co's Journal..... *Wessel*

MISCELLANEOUS.
 Hamilton. Catechism of Harmony and thorough Bass, 8th edition..... *Cocks*
 ———. On Singing, 2nd edition. *Ditto*
 ———. Dictionary of 3000 musical terms, 8th edition..... *Ditto*
 Lemoin. "Treatise on practical Harmony, (for pianists), book 5..... *Wessel*

[We should feel obliged if Publishers would forward us their Weekly Lists made out in the manner adopted by us in their Publication.]

G. A. KOLLMANN'S NEW PATENT PIANOFORTES.

THE novel features which characterize Mr. G. Kollman's HORIZONTAL GRAND HORIZONTAL SQUARE, UPRIGHT GRAND, and UPRIGHT SEMIGRAND PIANOFORTES, consist not merely in Improvements of One, or several of the various parts of which the Instrument is composed, while the Principles according to which it has hitherto been formed are retained, but in the application of superior Principles of such a nature, that these Pianofortes receive a new and improved construction in all their departments, obtaining by simple means the best results, namely in—
QUALITY AND QUANTITY OF TONE—STANDING IN TUNE—FACILITY OF TUNING—GOOD TOUCH—EXTERNAL FORM—AND GENERAL DURABILITY.

The new qualities of the Horizontal Grand Pianoforte, may be briefly described as follows:—

1. The Hammers and Mechanism are placed *Above the String*, so that the Hammers *Strike Down* on the Strings *Towards* the Bridge and Soundboard. It is by this mode of action alone, that tone of the *finest quality* and *greatest power* is produced. In the usual Grand Pianofortes the Mechanism is placed *Under* the Strings, and the Hammers strike them *Upwards, Away* from the Bridge and Soundboard.

2. The Stringing and Soundboard have qualities by which the *Quantity* of tone in the Instrument is increased.

3. The entire Plan of Tuning is New, and rendered a mathematical operation, regulated with *Ease and Certainty*, by means of Screw power. Hence the Pianoforte can be tuned with exactness and Facility. It stands firm in tune, and the strings can be renewed as often as may be desirable, without the mode of fixing them being lessened in security.

4. The Mechanism is *Simple*, and acts with the least possible friction and resistance. The results of this arrangement are: 1. A good and easy touch, enabling the performer to produce every variety of expression and execution with facility—2. Durability of the action's original state.

5. *New Features of Outline* of the Pianoforte, by which it is rendered more *Convenient and Elegant*.

The four Classes of Mr. Kollmann's new Pianofortes, possess the qualities of the Horizontal Grand, therefore, although varying in form and dimensions, they all have the Grand Pianoforte Tone.

The above Pianofortes are to be seen at No. 21, OLD BOND STREET; where Prospectuses may be had.

F. CHOPIN'S PIANOFORTE WORKS.

PUBLISHED at Messrs. WESSEL and Co's. Foreign Music Warehouse.

- * Op. 1. "Adieu à Varsovie," Rondeau.
- † Op. 2. "Hommage à Mozart," Gr. Var. on *La ci darem*.
- * Op. 3. "La Gaîté," Polonoise brillante in C, the same.....Piano and Violin.
Op. 5. *La Poliana*, Rondeau on a Mazur.
- * Op. 6. *Souvenir de la Pologne*, Mazurkas, First Set.
- * Op. 7. *Souvenir de la Pologne*, Mazurkas, Second Set.
- Op. 8. First Grand Trio, Piano, Violin, and Violoncello.
and the same.....Piano, Flute, and Violoncello, by Clinton.
- * Op. 9. *Murmures de la Seine*, 3 Nocturnes.
- Op. 10. Twelve Grand Studies, revised edition, with additional fingering by his pupil, I. Fontana, First and Second book of Studies.
- * † Op. 11. First Grand Concerto in E minor, edited and fingered by I. Fontana.
- Op. 12. Grand duo Concertant, Piano and Violoncello, on Meyerbeer's Robert le Diable.
- N.B The Violoncello part by A. Franchomme, the same.....Piano and Violin.
- * † Op. 13. Fantasia brillante sur des airs Nationaux Polonois.
- * † Op. 14. *Krakowiak*, Grand Rondeau de Concert in F.
Op. 15. *Les Sephite*, 3 Nocturnes.
- * Op. 16. Rondeau elegant, in E flat.
- * Op. 17. *Souvenir de la Pologne*, Mazurkas, Third Set.
- * Op. 18. Grande valse, *Invitation pour la Danse*.
- * Op. 19. *Souvenir d'Andalousie*, Bolero.
- Op. 20. *Le Banquet infernal*, Scherzo.
- † Op. 21. Second Grand Concerto in F minor.
- † Op. 22. Grande Polonoise Brill. précédée d'une andante spianato in E flat.
- * Op. 23. Ballade (ohne worte)
- * Op. 24. *Souvenir de la Pologne*, Mazurkas, 4th Set.
- Op. 25. 3rd and 4th book of Twelve Grand Studies.
- * Op. 26. Deux Polonoises.
- Op. 27. *Les Plaintives*, 3 Nocturnes.
- Op. 28. Improptu in A flat.
- Op. 30. *Souvenir de la Pologne*, Mazurkas, 5th Set.
- Op. 31. La meditation, second Scherzo.
- Op. 32. Il lamento, e la consolazione, 2 Nocturnes.

Some of the above pieces marked with a star, have already been published by Wessel and Co., as Piano Duets. To those with †, orchestral parts may be had.

No. 6, Frith Street, Soho Square.

WESSEL & Co's. Series of Modern Trios for Piano, Violin, and Violoncello. No. 1, Chopin, Op. 8. 10s. 6d. No. 2, Kuplan, Op. 119. 9s. No. 3, Reissiger, Op. 40. 10s. No. 4, Weber, Op. 63. 9s. No. 5, Mayseder, Op. 34. 1st. 10s. No. 6, Pixis, Op. 129. 5th. 10s. 6d. No. 7, Mayseder, Op. 52. 2nd. 10s. No. 8, Reissiger, 9th. 10s. 6d. No. 9, Reissiger, Op. 115. 10th. 10s. 6d. No. 10, Reissiger, Op. 125. 11th. 10s. 6d. This fine collection will shortly be increased with other Copyright Trios by Aloys, Schmitt, Reissiger. &c.

Just Published,

ROYAL QUADRILLES FOR PIANOFORTE, with Flute Accompaniments, ad lib., composed by T. Latour, price 4s. Also a brilliant Galopade, price 2s. 6d.; and a 2nd Galopade, price 2s., by the same popular author.

London: J. A. Novello, Music Seller, by special appointment, to the Queen.

SATURDAY,
SEPTEMBER 8th, 1838.
THE FOLLOWING SELECTION OF
MUSIC.

WILL BE PERFORMED BY

MR. PURKIS,
ON THE

A POLLONICON, a Grand Musical Instrument, at the Rooms of ROBSON & SON, Organ Builders,
101, ST. MARTIN'S LANE.,
Commencing at 8 o'Clock.
ADMITTANCE 1s.

The Mechanical Powers of the Instrument will Commence the Performance with MOZART'S OVERTURE to *IDOMENEO*, and Conclude with WEBER'S Celebrated OVERTURE to *OBERON*.

PART I

Overture—*Catherine Grey*, *Halfe*
Duet—' *La ci darem*, *Mozart*
Glee—' Merrily, merrily sounds the horn,' *Baynatt*
Duet—' *Switzerland, dear Switzerland*, *Blewitt*
Air—' *Nel cor piu*,—with variations—*a la PAGANINI*..... *Purkis*.

PART II

Overture—*Fra Diavolo*, *Auber*
Duet—' *Dove sono*, *Mozart*
Concerto..... *Griffin*
Ballad—' *Tweed side*,
March..... *Bishop*.

This day is Published, Price 6s.

A NEW SET OF PSALM AND HYMN TUNES for the use of Churches, Chapels, and Sunday Schools. Arranged for the Organ or Pianoforte. by WILLIAM WILLIS, Organist of Holy Trinity Church, Kingswood; London: Houlston and Stevenson, 60, Paternoster Row; and J. Hart, Hatton Garden.

Just Published.

GEMS OF GERMAN SONG,

Book 3, price 6s., containing:

Adieu.....by *Schubert*
My dream of love..... *Spohr*
All is over..... *V. Weber*
Absence..... *Hauptmann*
Evening..... *Methfessel*
Love is a traitor *V. Weber*
Hopeless love..... *Spohr*
To my lute..... *Methfessel*
Farewell for ever..... *V. Weber*

The Mill—Song by Kreutzer, with Pianoforte and Violoncello, or Horn accompaniments 3 0
Bellini's entire Opera of *Norma*, arranged for the pianoforte, for two performers 10 0
Donizetti's *L'Elisir d'Amore* for pianoforte solo 5 0
Cserny, Op. 505, Six easy and pleasing Rondeaux for the pianoforte, for two performers, each..... 1 6
Diabelli's easy Sonatas for pianoforte, two performers, in 4 Books.....each 1s. 6d., and 3 0
J. J. EWER & Co., Bow Church Yard.

A GOOD SHAKE FOR 3s.

OBSERVATIONS on the Vocal Shake, with examples and exercises for obtaining that indispensable ornament, written and inscribed to her friend and pupil, Mrs. Searle, (late Miss Cecilia Novello), by Mrs. Blaine Hunt, professor of singing.

* * * Mrs. Hunt's terms for teaching singing and address may be obtained at the publisher's.

J. Alfred Novello, 69, Dean Street, Soho.

GLOUCESTER MUSICAL FESTIVAL, 1838.

THE HUNDRED AND FOURTEENTH MEETING of the Choirs of
GLOUCESTER, WORCESTER, and HEREFORD, for the benefit of the Widows and Orphans
of Clergymen in the three Dioceses.

UNDER THE PATRONAGE OF HER MOST GRACIOUS MAJESTY

THE QUEEN.

STEWARDS.

The Right Hon. LORD ELLENBOROUGH,
HENRY THOMAS HOPE, Esq., M.P.
PURNELL BRANSBY PURNELL, Esq.

The Venerable ARCHDEACON WETHERELL,
The Rev. RICHARD MUSGRAVE,
The Rev. SAMUEL LYSONS.

PRINCIPAL VOCAL PERFORMERS:

MADAME GUILIETTA GRISI AND MADAME ALBERTAZZI,
SIGNOR IVANOFF AND SIGNOR LABLACHE.

MRS. KNYVETT, MISS BIRCH, AND MRS. ALFRED SHAW.

MR. KNYVETT, MR. HOBBS, MR. BRAHAM, MR. A. NOVELLO,

AND MR. PHILLIPS.

LEADERS—MESSRS. CRAMER AND MORI.

CONDUCTOR—MR. AMOTT.

The INSTRUMENTAL BAND and CHORUS will consist of UPWARDS of
THREE HUNDRED PERFORMERS,

Being ONE HUNDRED MORE PERFORMERS than have been employed on any previous occasion,
and as those only of the first-rate talent have been engaged, it is presumed that the effect produced in this
Cathedral, the finest for Music in the Kingdom, will fully equal that in the Abbey, at the celebrated West-
minster Festival.

For the EVENING CONCERTS, in addition to the most Eminent Vocal Talent engaged, the Orchestra
will consist exclusively of Performers from the Philharmonic and Opera Bands, thereby ensuring perfect
unity and precision in the performances.

On TUESDAY MORNING, September 11th,

AT THE CATHEDRAL,

A SERMON

Will be preached by the Venerable ARCHDEACON WETHERELL, Prebendary of Gloucester
Cathedral.—In the course of the Service will be performed,

OVERTURE.—Father—*Handel.*

GRAND DETTENGEN TE DEUM.—*Handel.*

ANTHEM—"Blessed is he."—*Boyce.*

DUET—"Here shall soft Charity."—*Boyce.*

GRAND CORONATION ANTHEM.—(Com. for the Coronation of QUEEN VICTORIA.)—*Knyvett.*

On WEDNESDAY MORNING, September 12th,

AT THE CATHEDRAL,

ST. PAUL,

(An Oratorio, composed by *Dr. Felix Mendelssohn Bartholdy*; with a short Selection of
SACRED MUSIC, from the Works of

HANDEL, MOZART, CHERUBINI, &c.

On THURSDAY MORNING, September 13th,

AT THE CATHEDRAL,

Handel's Sacred Oratorio "ISRAEL IN EGYPT;" with a Selection of SACRED MUSIC from the
"Creation," by *Haydn*, the "Requiem," by *Mozart*, and the Works of BEETHOVEN,
HIMMEL, HASSE, MARCELLO, ATTWOOD, &c.

On FRIDAY MORNING, September 14th,

AT THE CATHEDRAL,

Handel's Sacred Oratorio "THE MESSIAH," with MOZART'S Accompaniments.

On the Evenings of Tuesday, Wednesday, and Thursday,

MISCELLANEOUS CONCERTS OF VOCAL AND INSTRUMENTAL MUSIC.
these will be

The Festival will Conclude with a

GRAND FANCY OR FULL DRESS BALL.

On FRIDAY EVENING,

For which *Mr. J. Weippert's Celebrated QUADRILLE BAND* has been engaged.

Persons residing at a distance, and being desirous of securing places, by intimating the number required,
by letter, (post paid,) addressed to Mr. AMOTT, Cloisters, and remitting at the same time the amount,
may rely upon having the same advantage of choice exercised in their behalf, as if they were present in
person.

Published by H. HOOPER, 13, Pall Mall East, & R. GROOMBRIDGE, Panyer Alley, Paternoster Row,
LONDON.—Printed by WILLIAM WILCOCKSON, Rolls Buildings, Fetter Lane.



UNDER THE IMMEDIATE PATRONAGE OF
HER MOST GRACIOUS MAJESTY,
AND HER R. H. THE DUCHESS OF KENT.

THE MUSICAL WORLD,

A WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

To know the cause why music was obtained
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.
TAMING OF THE SHREW.

SEPT. 13, 1838. No. CXXXI.—NEW SERIES, No. XXXVII. PRICE 3d.

WE have heard of late, frequent manifestations of high gratification at the advancement of art in this country. It has been affirmed that a new era has commenced in the love of music, as well as in the knowledge and perception of the classical and beautiful. The foundation of choral societies, and the improvement in the selection and performance at our public concerts, have been referred to with infinite complacency by many writers, whose rejoicings have been unbounded, when a native professor has given birth to some new and successful work, at one of our theatres. Indeed, it has been gravely asserted, that charlatanism was almost extinct, and another season would alone suffice to bring about that "consummation devoutly to be wished," the utter annihilation of the vitiated taste, which has too long prevailed. We wish we could participate in this sanguine anticipation, and we should still further rejoice could we conscientiously declare our belief in the amount of positive good thus alleged to have been achieved. It would be to us a subject of unmixed congratulation, if our reason could be as easily convinced, as our sympathies are enlisted, but we cannot be insensible to the sober truth; and however we may regard as healthy the aspect of "things musical," in the metropolis, when we watch the signs of the times throughout this great empire, so far from seeing matters for deep felicitation, are forcibly struck by the maudlin state of musical sentiment, and the total want of generous enthusiasm in the cultivation of the "concord of sweet sounds." It is not our intention to enter at the present moment, into the consideration of the questions which press upon the notice of our town amateurs, and we shall not now disturb them in their dreamy hopes of the future, as well as their victorious shouts for the past. There is one overwhelming testimony of the actual condition of music in this country, which to our minds is conclusive, to establish the paucity of interest that exists. We allude to the

VOL. X.—NEW SERIES, VOL. III.

C

disgraceful fact that this year presents the spectacle of only *one* Musical Festival in the Provinces. It is with shame and indignation that we point out this annoying circumstance. In a rich and powerful kingdom, we can only afford to have one meeting, for a congregation of all that is great and accomplished amongst our vocalists and instrumentalists. The Gloucester Festival, now in progress of celebration, stands alone; and it is degrading to be compelled to state that, it is not the love of art which has given us even this meeting, but that we are solely indebted for the *réunion*, to the charitable and benevolent dispositions of our forefathers. Charity was the origin of the triennial meetings of the three choirs of Hereford, Worcester, and Gloucester; and if the righteous cause had not prompted our brethren in times of yore, this year we should have been without a Musical Festival. Let us not prate about our pretensions to be considered a musical people, after the humiliating announcement that it was found impossible to get up another meeting in the whole of England, Wales, Scotland, and Ireland.

The year before last there were four festivals, those of Norwich, Manchester, Worcester, and Liverpool; the number last year was diminished to two—Birmingham and Hereford; and this year we are presented with one, the Gloucester; so that but for the existence of the three choirs, associated for the relief of the widows and orphans in the dioceses, the profession might have had to endure a long interregnum before the town season opens. In this age of modern innovation and fanciful improvement, it will not escape notice, that it is to the Church we owe a debt of gratitude for keeping up the spirit of these musical festivals. Upwards of a century has elapsed, and still the three choirs are found to assemble, whether "in weal or in woe." For many years heavy losses have been experienced by the festivals, but the gentry of the respective counties have been undismayed, and have not hesitated to come forward with alacrity to fulfil the objects of the original founders of the charity.

We are free to confess, that with our amazement at the unaccountable apathy which has been exhibited by the country amateurs, is blended a strong feeling of regret that musicians are not joined in some association for the protection of its interests. Almost all trades and professions, in these days, are united for some especial purpose of mutual support and assistance. The time has now arrived when some initiative should be taken by our artists to secure for themselves legitimate patronage in the Provinces. The close of the town season leaves three autumnal months for large assemblages of talent in the country towns. Festivals which are given periodically, are but few in number; and in every direction there is ample opportunity afforded for at least half a dozen yearly meetings on a grand scale. The disposition exists to support them liberally, but there lacks organization, and an ignorance of the appliances which may be used for the purpose. We are of opinion that it is for the musical professors themselves to afford the necessary information to the provincial amateurs, to carry into effect what must be to the latter such a desideratum. The formation of a Protective Society is one of paramount importance, to the consideration of which we shall return on a future occasion; but it is quite obvious that the celebration of one festival only in this country, can but create deep mortification in the minds of all those persons who are anxiously looking forward to the advancement of art in this country—mus.

excite severe disappointment amongst the members of the profession, and must inspire our Continental amateurs with a miserable notion of our capacity to enjoy the intellectual treat arising from the combined exertions of large masses, for it is only at Grand Festivals the sublimest emanations of the greatest masterminds can be thoroughly developed and appreciated.

AMATEUR VIOLINISTS.

THE violin, as the most difficult of all instruments, demands more than any other the prolonged assistance of the Master. There is no such being to be met with as a self-taught violinist. Scrapers and rasps there may be, of various degrees of roughness and wretchedness, who have found out the art of tormenting by themselves; but that is quite another matter. Paganini himself, the most wild and singular of players, did not acquire his excellence independently of magisterial rule. He was amply tutored during the early years of his study; and, when he had become a great master, he still proceeded by calculations founded on what he had already been taught, though transcending it in reach and refinement. Let not the aspiring student, therefore, seek to fly before he can run, and reject the preceptor while his state is essentially that of pupilage. The simplicity of Corelli is always admirable for the earlier purposes; and then, for the niceties of the bow, there are various special guides of good value—as the studies of Fiorillo, and, still better, that justly-cited boast of the French *Conservatoire*, the combined system of Rode, Kreutzer, and Bailot.

By good discipline under the direction of a well educated musician, whose practical knowledge, added to his acquaintance with the compositions of all the great masters, gives him a moral influence and authority over an organized body of amateurs, it is surprising what excellence of effect in musical execution may be produced. It is often the bane of amateur societies to be subject to the control and dictum of an officious member, whose musical qualifications in nowise render him a proper person for the assumed dictatorial capacity: or, it frequently happens that accident brings into the employ of a society of amateurs one of those mere practical and executive professional fiddlers, whose ignorance and whose notions of art are only on a level with the vulgarity of their manners. In either case, little benefit, and much less pleasure, is derived from submitting to such directorship. The amateur and the fiddler will each exercise his own weak judgment in the general appeal for the "time" of the music—each (the composer being *least* thought of) preferring the time of an allegro in the ratio of its adaptation to his own powers of execution. Of the two, the professor is the more mischievous, as regards the production of bad consequences; vain of his advantage over the amateur, he never neglects to shew it by the rapidity with which he will time the quick movements; thereby creating a bad habit in the amateur, who, to keep up with the first-fiddle, is obliged to scramble through his part in a most unsatisfactory manner. On the other hand, a musician with a cultivated mind, whose enthusiasm for art renders "self" a secondary consideration, and whose perseverance has enabled him to conquer the difficulties of his calling, is sure to effect very great good amongst gentlemen amateurs. His remarks on the merits of composers and players are listened to with attention; his authority respected; and the encouragement which he patiently bestows on the repeated efforts of the young player, is sure to obtain the utmost confidence of the party.

In the practice of instrumental music the chief obstacles (besides the difficulty of playing passages in tune) are those which attach to *reading*, and to *feeling* the rhythm of the *phrase*, as well as to the executing of passages without hurrying. Children, adults, and bands, are in one common predicament, so far as regards the partaking more or less of the error of producing an acceleration of time in a quick and loud passage, and its opposite, delay, in a slow and piano movement. By the advantage of the skilful tact of a clever maestro, the excess of this error is either altogether corrected, or the tendency is so well kept in check as never to become offensive. In order to conquer the naturally strong influence of rhythmical im-

pulse in playing, the amateur should seek every occasion to play with others in concert. The excitement in first playing with other instruments is similar in its origin to that of which we have every-day proof in the case of young ladies, who have devoted years of practice to playing the pianoforte, and are yet unable to accompany a song, or solo, in time and with proper feeling—the too common consequence, by-the-bye, of an English musical education. In Germany and France, every lady takes alternate lessons, of her pianoforte master, and of an experienced and well educated musician, employed in the best orchestras; and thus she imperceptibly loses those impediments which are the consequences of nervous timidity.

One of the chief advantages of the professor is his capacity of reading onwards; whilst occupied in executing one bar, his eyes and attention are partly bestowed on the three or four subsequent ones, nay, on the next line, and even the next page. All this is best acquired by perusing music without an instrument. By practice, the eye and mind seize at once the construction of a simple phrase, and, whilst the operation of playing it is going on, you have time to prepare for the fingering and execution of the following passage, without at once bursting on it, and becoming confused. In overtures and sinfonias the *time* of the several movements is seldom subject to alteration, and, beyond the mere reading of the passages, the amateur has only to attend to the various signs used for the modification of sound.

The highest test of the discipline of a band is in playing "piano," and in attacking points of imitation and fugue with vigour. Whatever constitutes the test of the excellence of a band in execution and effect, applies also to the individual performers.—The coarse vulgar pantomime fiddler would make sad havoc in accompanying a trio of Beethoven's, where the most delicately subdued tone, and the most vigorous expression, are alternately required.

Dramatic music is the most difficult to give effect to: whether it be orchestral, for the action of a ballet, or as an accompaniment to the voice; the license shown in the numerous changes of a movement, and of time, rendering this species of music by far the most embarrassing to both professor and amateur. The attention of the performer must here be divided between his instrument and the singer, or the director; in other music his whole soul is wrapt up in his own performance. Hence it follows, that on his first attempt to play opera music, he is embarrassed at every page! This difficulty is conquered, like every other, by habitual practice.

In the more advanced stage of his progress, there is nothing so beneficial to the amateur as to listen, "*arrectis auribus*," to the performance of genuine classical quartets by accomplished masters of the bow. This will do him far more good than all the *Capriccios* and *Fantasias* with which the most brilliant of the solo-players, or single-handed exhibitors at concerts, can dazzle his discernment. It will exalt his standard of taste, and enlarge his sense of the beautiful. It will fully direct his perception to the legitimate powers of the violin and its cognate instruments. The opportunity of such mode of improvement has hitherto been, however, in our English metropolis, as rare as it might be advantageous. But there is fair promise, now, that this deficiency will cease. The recent experiments of the London *Concerti da Camera* and Quartet Concerts have happily occurred, to test the feeling of our musical circles, and to open a new path, if it may be, to the future career of the art in this country. In the mean time, the important source of improvement thus offered to the non-professional student, should be earnestly applied to. "Every amateur quartet-player," observes an intelligent critic, "ought to attend these concerts; because he will obtain from them notions of finish and refinement which he can have no means of gaining elsewhere. Any amateur performer, who does not eagerly embrace such an opportunity of instruction and pleasure, may *think* himself a lover of music, but he may rely on it he loves nothing but the scraping of his own fiddle." With the stimulus and the enlightenment that may be derived from such a school of observation as this, and others, to the establishment of which it may possibly lead, is it a thing to be altogether despaired of, that we may hereafter be enabled to enjoy the rational luxury, here as in Germany, of a quartet performed within the evening family circle, and competently performed, by its own members? Already, indeed, in some of our provincial towns, there have been examples of a disposition this way. It is to be hoped that our London amateurs will no longer be slow to adopt so laudable a practice, nor be deterred from the pleasant advantages of family fiddling, by any poor jokes

about "the brothers *Bokrer*," or the like. That there is good capacity in them, which occasion may bring out, was surely made evident at the Musical Festival held at Exeter Hall, towards the end of 1834, as well as at that more recently celebrated there. More single practice, and more working by fours, together with such exercise of observation as has been here alluded to, would develop their capabilities into real means of conferring pleasure upon society. *Dubourg*.

BELLS AND BELL-RINGING.

(Continued from p. 229, vol. ix.)

Those evening bells—those evening bells—
How many a tale their music tells
Of youth and home—and that sweet time,
When last I heard their soothing chime!

THE following legend is related of Limerick Cathedral bells, which were originally brought from Italy.

"These remarkably fine bells, which had been manufactured by a young Italian (whose name tradition has not preserved) and finished after the toil of many years, were purchased subsequently by the prior of a neighbouring convent: with the profits of this sale the young Italian procured a small villa, where he had the pleasure of hearing the tolling of his bells from the convent cliff. This however was not to continue. In some of those broils, which are the undying worm in the peace of a fallen land, the good Italian was a sufferer amongst many. He lost his all; and found himself preserved alone amid the wreck of fortune, friends, family, and home. The convent in which the bells, the *chef-d'œuvre* of his skill, were hung, was razed to the earth, and these at last carried away to a foreign land. Haunted by his memories, and deserted by his hopes, he became a wanderer over Europe. In the desolation of his spirit, he formed the resolution of seeking the place to which those treasures of his memory had been finally borne. He sailed for Ireland. The vessel anchored in the pool near Limerick, and he hired a boat for the purpose of landing. In the midst of the city, he beheld the turret of St. Mary's, and looked fondly towards it. It was an evening so calm and beautiful as to remind him of his own native haven in the sweetest time of the year—the death of the spring. On a sudden amid the general stillness the bells tolled from the cathedral; the rowers rested on their oars, and the vessel went forward with the impulse it had received. The old Italian looked towards the city, crossed his arms on his breast, and lay back in his seat; home, happiness, early recollections, friends, family—all were in the sound, and went with it to his heart. When the rowers looked round, they beheld him with his face still turned towards the cathedral, but his eyes were closed, and when they landed—they found him dead!"

The troubles in Spain have caused a similar fate in the dispersion of the bells belonging to the different convents. A late "Philadelphia Gazette" states "that there are now in New York about sixty old Spanish bells which were sent to Marseilles and sold as old copper, by order of the Spanish government. They were part of a much larger lot." An American gentleman at Marseilles purchased these which were perfect, and shipped them to New York, for the purpose of preserving them on account of their superior tone and finish. Orders were given that they should be entered at the customhouse as old copper: this was refused, and they were placed at the customhouse stores subject to a duty of 25 per cent. on the cost. The consignees having received orders to sell them at cost, they were disposed of at a public sale. Several have gone to Protestant meeting-houses, one or two have been reverentially bought up by Catholic congregations; but others again, are hereafter to serve the purpose of fire companies and ward-meetings, and one has gone to a factory on Rhode Island. The largest bell weighing 7,000 pounds, is already doing duty on the top of the New York City Hall. The factory bell appears, from a rude inscription still legible to be something more than a thousand years old, having been presented to a convent in the year 928. The most experienced bell-founders have examined them, and say that they are such as cannot be made in America, or probably any where at this time. It is well known that the ancient Spanish bells, and indeed all the old bells cast in Catholic countries, were considered as sacred; the more precious their metal, the greater

their sanctity; and nearly all of them are thought to have more or less silver in their composition. We may, by the way, remark that the art of compounding silver with the other metals entering into the composition of bells, has been entirely lost. The tones are said to be inimitably beautiful; and it is stated, that one of these bells weighing 100 pounds has as much power and strength of tone, as an ordinary bell weighing 300 pounds. They are in perfect preservation, and weigh, excepting the one beforementioned, from 100 to 1700 pounds each. They are very highly ornamented with figures of the cross, royal arms of Spain, and various devices in alto relievo.

The explanation* of this curious commercial movement, is in the difficulties to which the existing government of Spain has been reduced in the war with Don Carlos, these bells having been the property of the convents, and transferred from them for the relief of the Queen's cause.

According to Father le Comte, there were seven large bells at Pekin, in China, cast in the reign of Youlo, each weighing 120,000 pounds; but that their sounds were very indifferent, being struck with wooden clappers. At Nankin, formerly hung four bells of such enormous size, that although not swung, but only struck with a wooden mallet, they brought down the tower, and have long lain neglected among its ruins. One of these bells is about twelve feet high, seven and a half in diameter, and twenty-three in circumference; it has a swelling in the middle, but does not expand much towards the rim, where it is seven inches thick. From the dimensions of this bell, its weight has been computed at 50,000 pounds.

The large bell at Moscow, cast at the expense of the Empress Anne (already mentioned †) called the king of bells, is said to be likewise on the ground; the local tradition being that the beam upon which it was suspended in the tower was accidentally burnt in 1737. This statement, however, is denied by Dr. Clarke and other travellers. By its fall, the bell suffered a fracture towards the bottom, sufficiently large to admit two persons abreast without stooping.

Bishop Courtney, who is said to have finished the north tower of the cathedral church of St. Peter's, Exeter, at his own expense, when the tower was completed, furnished its steeple with a large bell, called after the name of its donor, "*the Peter-bell.*" Prince says it weighs 125,000 pounds. It is of so mighty a size that it had a double wheel, and two ropes fastened to them, for the easier and better ringing it; but even then, as the help of many men was required, it was only rung on particular occasions. In the south tower there is a very tuneable set of ten or eleven bells, reckoned the largest ring in England, though not the largest bells. Many of them bear the names of their donors, as the *Grandison* (about 6000 pounds in weight) the *Stafford*, &c. This *Peter-bell*, and three of the others in the south tower, viz., *Grandison*, *Stafford*, and *Cobthorn*, being all cracked, were taken down and recast in 1675. ‡

Hand-bells, which were probably first used in the religious processions, were afterwards used by the secular musicians, and practised for the sake of pastime. In Strutt's "*Sports and Pastimes*" there is depicted, the figure of a jocolator dancing before a goat, with two large hand-bells; but in general they were regularly diminished, from the largest to the least; and ten or twelve of them rung in rounds or changes, by a company of ringers, sometimes one to each bell, but more usually every ringer had two. We have seen a man in London, who we believe is now living, ring twelve bells at one time; two of them were placed upon his head, he held two in each hand, one was affixed to each of his knees, and two upon each foot; all of which he managed with great adroitness, and performed a variety of tunes. The small bells were not always held in the hand; they were sometimes suspended on a stand, and struck with hammers, § by which means one person could more readily play upon them. An example of this kind may be seen in a manuscript of the fourteenth century, in the King's Library, British Museum. (No. 20, B. xi.) The figure there designed is a representation of King David, and is affixed to one of his psalms. Dobson, in his *History of the Troubadours*, says, that "to sound the bells was considered as a necessary accomplishment in the education of a Jongliur." Martin observes, in his *Colonies*, vol. 3, that "the sleighs or carriages have small bells hung on the harness, the sound of which is cheering to the animal as well as to the master." In a heavy frosty night, sound

* Athenæum.
‡ Isaanck's History of Exeter.

† See Musical World, vol. vii. p. 133.
§ See Musical World, vol. vii. p. 212.

is rapidly and extensively conveyed to an anxious and listening ear, and the tinkle of the distant *steigh-bell* may well be thought musical.

In Fuller's history of Waltham Abbey, there is a curious entry from the churchwarden's accounts, dated 1542, 34 Henry VIII., relative to a payment to the ringers on the occasion of that monarch's visiting Waltham — "Item, paid for ringing at the prince his coming, a penny!" This welcoming the arrival of kings or ambassadors with a cheerful *peal*, is a very ancient custom, and seems to have been derived originally from the French.

The Mohammedans believe that musical bells hang on the trees of Paradise, and are put in motion by a wind from the throne of God.

The following curious and interesting account of "Bow bells," Chespaide, is extracted from an old number of the "Gentleman's Magazine:"—

"In very early times a worthy citizen, John Downe, left to the parish of St. Mary-le-Bow two tenements, in Hosier Lane (now Bow Lane), for the maintenance of the great bell; these tenements are still saved to the parish. And in 1469, by an order of Common Council, the bells were to be rung regularly at nine p. m., and lights were to be exhibited in the steeple, during the night, to direct the traveller towards the metropolis.

"The bells, steeple, and church, all shared the common fate in the fire of London, in 1666; but on the steeple being finished by Sir Christopher Wren, in 1679, part of four hundred pounds, paid by the city to the united parishes for the site of Allhallow's church and churchyard, on which to build Honey Lane market, was appropriated to a set of bells; Dame Dyonis Wilkinson having given two thousand pounds towards erecting and beautifying the steeple. The belfry was prepared for twelve, but only eight were placed; these from their continued use got sadly out of order, and after various repairs, it was reported in 1739, the great bell was cracked; however, the peal was made good at an expense of 290*l.* but in 1758 a petition was presented to the vestry from several most respectable citizens, setting forth that on all public occasions the bells of Bow are particularly employed, that the tenor bell is the completest in Europe, but the other seven are very much inferior, and by no means suitable to the said tenor. Your petitioners therefore request that they may be allowed at their own expense, to recast the seven smaller bells, and to add two trebles. This the parish permitted, after an examination of the steeple by Dance and Chambers, the two ablest architects of the day, who report "that such additional weight, nor any weight that can be put up on the steeple, will have any greater effect than the number of bells now placed there." The present bells being thus raised by subscription, were first rung on the 4th June, 1762, the anniversary of our late revered monarch's birth.

"They have been put in order twice since that period; but do not seem to have lost any of their tone.

"The steeple has lately been repaired at a most heavy expense, under the direction of Mr. George Gwilt. The belfry has been surrounded by strong iron braces, both internally, and also in the masonry itself; the asher or external face being cut through to admit the same space being left, to admit of the expansion of the metal; the weight of these braces is about six tons.

"It has been said that the steeple, as renovated, is considerably lower than before the repairs; the fact, however is, that from some slight difference in the new work, it is four inches higher, the whole height from the bottom of the old church being 239 feet six inches. The weight of the bells is as follows:—

	cwt.	qrs.	lbs.		cwt.	qrs.	lbs.
1st	8	3	7	6th	17	0	11
2d	9	2	0	7th	20	2	26
3d	10	1	4	8th	24	2	5
4th	12	0	7	9th	34	2	6
5th	12	0	24	10th	58	0	22

"Much fear had been expressed, that the use of the bells would endanger the steeple; but at a vestry held, a large majority agreed to ring them for a trial, and upon a subsequent examination of the steeple, it did not appear that there was any cause of alarm."

It appears from the statement of a correspondent, in an early number of "The

Mirror," that the inhabitants of St. Mary-le-Bow were imposed upon (since the erection of the new spire) with *set changes*, instead of *scientific ringing*. The Vestry, or Committee of the parish, having been told, that the latter mode of ringing would have such an effect on the spire as to endanger its falling. He states that the method performed by the Bow-ringers is this:—"Suppose the bells to be in their natural position, 1, 2, 3, 4, 5, 6, 7, 8, 9, 0; the person who intends to call the changes generally begins with the hindmost bells, and therefore calls aloud 'eighth and ninth,' which means, that the eighth bell is to take the place of the ninth, and, *vice versa*, the bells will then strike 1, 2, 3, 4, 5, 6, 7, 9, 8, 0. Having rung this change about twenty times, the sixth and seventh will be called, when the bells will run—1, 2, 3, 4, 5, 7, 6, 9, 8, 0; and after ringing about thirty of these changes, and repeating each twenty times, which will take half-an-hour, the peal is concluded; whereas, in the same space of time, ten persons who understand the scientific method could perform 700 changes, and not one of them alike, and instead of changing only two bells at a time, as is above shewn, would reverse the whole each time they had struck once round."

The following curious directions on bell-ringing are given in the work entitled "*Campanalogia Improved; or, the Art of Ringing Made Easy.*" 1733.

"The first step he makes in the art is to learn perfectly to set a bell, both back-stroke and before, and to have it so much at his command, as that he may be able to cut it down, at either hand (being the *Sally* or *back-stroke*), and set it again the next pull, without which he cannot attain to any proficiency in this art; and to make this the more easy to him, he must observe to keep the rope tight or stiff, and stand upright to the bell: he may then try to ring on round one six bells, and afterwards on eight or ten. Wherein (as in all ringing) the principal thing to be observed is a true and exact time according to the number and size of the bells, it is absolutely required that the most able practitioner ought to ring and have the *treble* bell as a guide to the rest. The next thin to learn is to *raise* and *cease* a bell in pull, which is not one of the easiest parts of this art: for the attaining of which he must be very attentive how the bell he rings (with the rest) strikes, raising or ceasing it, as the bell he follows does (provided that is rung true). He must likewise be careful when they lie under *SALLY* (for it is so termed), to keep his bell at so constant a pull, as not to pull harder at one time than another, unless he find the bell *dive* upon him; but a bell kept in good order and well hung is very seldom guilty of that fault, especially if rung with a stiff rope and not checked; it is proper that bells be raised as fast as may be, and not to strike till the second sway. For the more easy effecting this, it is needful to have two, three, or more (according as the size of bells require) to help up with each of the great bells, until they are about three parts up, where for awhile it is usual to have them lie still for some time; and then (the person ringing the treble giving notice to the rest) by stamping with his foot, to ascend to a set pull, which they must before any changes can be rung on them. In the changes, every bell removes from its proper place according as the change made so backward and forward (or as it is termed *up* or *down*) till the peal intended to be rung is ended."

The following is a copy of the 29th codicil to the eccentric will of Lieut.-Col. Thomas Nash, dated 1803:—

"I give and bequeath unto the mayor, senior alderman, and town-clerk, of Bath, £50 per year, long annuities, for the benefit and enjoyment of the set of ringers of the Abbey Church, on condition of their ringing on the whole peal of bells, with *clappers muffled*, various solemn and doleful changes, allowing proper intervals, from eight o'clock in the morning till eight o'clock at night, on the anniversary of my *wedding-day*, and also that they ring *bob major*, and merry mirthful peals in commemoration of my happy release from domestic tyranny and wretchedness. I further will and direct, that the aforesaid ringers do enter upon their office the very next day following after my interment, and to receive £25, one half year's dividend for so doing."

It would take 16,575 years to ring the changes upon fourteen bells, at the rate of two strokes to a second, and the changes upon twenty-four bells could not be gone through at the same rate in less than 117,000 billions of years. Great, then, are the mysteries of bell-ringing; and this may be said in its praise, that of all the devices which men have sought out for obtaining a distinction by making a *noise* in the world, it is the most harmless.

GLOUCESTER MUSICAL FESTIVAL.

(From our own Correspondent.)

GLOUCESTER, SEPT. 11.

The grand meeting of the united choirs of Gloucester, Worcester, and Hereford, commences this morning at the Cathedral with a Sermon, to be preached by the venerable Archdeacon Wetherell; and the musical selection will open with Handel's overture to "Esther." From Boyce we are to have his anthem "Blessed is he" and the duet "Here shall soft Charity," and the whole will terminate, as a complimentary effusion of loyalty to our Most Gracious Sovereign, with Knyvett's Coronation Anthem. This evening, to-morrow, and Thursday the concerts will be given; and to-morrow morning Mendelssohn's oratorio of "Paul" with some gleanings from Handel, Mozart, and Cherubini, are to be performed. On Thursday Handel's "Israel in Egypt," with extracts from Mozart's "Requiem," and the works of Beethoven, Hummel, Hasse, Marcello and Attwood; and on Friday, the sacred performances will be concluded with Handel's "Messiah." The festival will be brought to a brilliant close by a fancy ball on Friday night, and this will be the finale. I regret to say, of the only meeting on a large scale which will be celebrated this year, a circumstance commented upon with no little asperity by the members of the profession, who justly regard this want of enthusiasm in the country, as a bad omen of the state of public taste. I reserve myself for my next communication for a copious report of the whole proceedings, as I could only supply you at the utmost, with the account of one day's performance, and a connected narrative will better please your numerous readers, so that at one glance a just estimate may be formed of the attractions of the meeting. In the meanwhile you will be gratified to learn that the town is quite full, every hotel being occupied, and any sums are offered for accommodation. Lord Ellenborough has been entertaining a large party at his seat, and has exerted himself strenuously to promote the interests of the festival. It has been rumoured that the Duke of Wellington will be present, but as yet I am not able to announce his grace's arrival. The vocal and instrumental arrangements are unusually spirited. Of native performers engaged, there are Albertazzi, Mrs. Shaw, Mrs. Knyvett, and Miss Birch; Messrs. Knyvett, Braham, Hobbs, A. Novello, and Phillips, besides the foreign artists Lablache, Ivanoff, and Grisi. The band consists of upwards of three hundred performers, of which the leaders will be Cramer and Mori. The conductor, according to the usual custom at these meetings, is the organist of the cathedral in which the festival is celebrated. It falls therefore this year in the hands of Mr. Amott of this town, who has been indefatigable in his exertions, the result of which shall be communicated in my next despatch.

SCARBOROUGH MUSICAL FESTIVAL.

On Wednesday last oratorios were performed in Christ-Church, Scarborough, under very auspicious circumstances, and with most satisfactory results. The arduous duties of getting up and conducting the festival through to a happy issue were well sustained by Mr. Wilson. The list of patrons was as follows:—The Archbishop of York, the Duke of Rutland, Lord Feversham, Sir C. Style, M.P., Sir T. Legard, Sir J. T. R. Johnstone, Sir F. Trench, M.P., W. J. Denison, Esq.,

J. Hesp, Esq. (Mayor), C. H. Elsley, Esq., Rev. M. H. Miller (Vicar), Rev. R. Howard, S. S. Byron, Esq., T. Chandler, Esq., E. H. Hebden, Esq., Dr. Harland, Dr. Kelk, G. Knowles, Esq., J. Tindall, Esq., and J. Woodall, Esq.

Two performances were given, the former at eleven o'clock in the morning, and the latter at six o'clock in the afternoon. The orchestra, which was erected at the east end of the church, was occupied by a choir of about forty singers, from the cathedral choirs of York, Durham, and Lincoln, assisted by others of Scarborough, and from Malton, Snainton, &c.

The audience at the morning performance was very gay and numerous. Among those present we observed their Highnesses the Prince and Princess of Oldenburgh (who are on a visit at this delightful watering-place), the Count Folsfor, Duke de Stacpoule, the Earl of Tyrconnel, Sir W. and Lady Welby, Mr. and Lady Caroline Turner, Sir Thomas Legard, Lady Style, Sir Montagu and Lady Cholmley, Sir Wm. and Lady Worsley, Lady Louisa Lascelles, Mrs. Fenton Scott, Rev. M. H. Miller, Rev. R. Howard, Tyndall Bruce, Esq., Rev. H. Foord, of Foxholes, Rev. E. Day, of Malton, J. Alexander, Esq., of Gristhorpe, H. Maxwell, Esq., W. D. T. Duesbery, Esq., Rev. J. Beresford, S. S. Byron, Esq., T. Chandler, Esq., E. H. Hebden, Esq., Dr. Harland, Dr. Kelk, G. Knowles, Esq., J. Woodall, Esq., Mr. Alderman Weddell, J. Bischoff, Esq., &c., &c.

The selections for the morning's performance were from Handel's oratorios of the "Messiah" and "Israel in Egypt," Mendelssohn's "St. Paul," and Haydn's "Creation."

The length of this performance was judiciously measured in the programme, and there was no unnecessary delay in the succession of the pieces.

The evening performance, though less numerously and fashionably attended, was, to our mind, decidedly the richer musical treat. The following is the scheme of it:—*Part I.* Double chorus, "Fix'd in His everlasting seat," (Samson), Handel. Song, "Honour and arms." Chorus, "Let their celestial concerts." Song, "What though I trace," (Solomon), Handel. Quartet, composed by Walter Wilson, "Blessed is he that considereth the poor." Recitative, "Deeper and deeper still." Song, "Waft her angels," &c. (Jephtha), Handel. Recitative, "For behold darkness." Song, "The people that walked," &c. (Messiah), Handel. Chorus, "Worthy is the Lamb," &c. (ditto). Song, "I know that my Redeemer," &c. (ditto). Duet, "Go baffled cowards," (Samson), Handel. Anthem, arranged from Haydn, by Pratt, of Cambridge. Chorus, "Glory be to God," &c. Quartet, "O Lord, the only," &c. Chorus, "For Thou only art holy."—*Part II.* Concerto, organ, Rink. Anthem, composed by Walter Wilson. Quartet and chorus, "Wherewithal shall a young man cleanse his way." Solo, "With my own heart," &c. Solo, "O that my ways," &c. Chorus, "Thou art my God," &c. Quartet and chorus, "Glory be to the Father," &c. Song, "These as they change," (Callcott). Anthem, arranged from Mozart, by Pratt. Verse and chorus, "Bless the Lord, O my soul." Solo, "The Lord is full," &c. Chorus, "O speak good of the Lord." Song, "Tears such as tender fathers shed," (Handel). Song, "Holy, holy," (Redemption), ditto. Trio, "Disdainful of danger," (Judas Mac-cabeus), Handel. Solo and chorus, "Great God, what do I see and hear," (Luther). Song, "Lord remember David," (Handel). Anthem, arranged from Mozart, by Pratt. Quartet, "Plead Thou my cause." Quartet, "Judge me, O Lord." Chorus, "I will give thanks." Grand Coronation Anthem (Zadock the priest), Handel.

The quartet, "Blessed is he that considereth the poor," composed by Mr. Walter Wilson, and sung by the Lincoln party, did credit both to the composer and the performers. As a composition we admired it very much indeed.

"The anthem, composed by Mr. Wilson, "Wherewithal shall a young man," &c. &c., is a very beautiful composition; the first quartet was very pleasing. The solo, "With my whole heart," was sung by Master Telford very sweetly, his voice being clear and flexible, and his style good. The bass solo, "O that my ways," was excellently sung by Mr. Brown.

The principal performers were Miss Charlton, and the following from the celebrated Cathedral Choirs of Durham, Lincoln, and York, viz.:—

Trebles.—Master Telford and Master Brown, Durham; Master Taylor and Master Allen, Lincoln; Master Gill and Master Hopkinson, York.

Altos.—Mr. Stimpson, Durham; Mr. Jones, Lincoln; and Mr. Smith, York.

Tenors.—Mr. Smith, Durham; Mr. Ashton, Lincoln; and Mr. Barker, York.

Basses.—Mr. M. Brown and Mr. Freemantle, Durham; Mr. Brook and Mr. Martin, Lincoln; Mr. Ellis and Mr. Lee, York.

Assisted by Master Archer, Messrs. Hammond, Woodall, Leake, Crosby, Bridekirk, &c., Scarborough; Mr. Hepworth, Malton; Messrs. Thomas Brown, Sen., Thomas Brown, Jun., Richard Brown, and Metcalf, Snainton; Mr. George Leighton, Osgodby, &c. Mr. Stimpson acted as choral conductor.

As a general remark, we may observe that the precision and effect with which all the choruses were given, with an organ of no great power placed so far from the singers, must be admitted as proof of the musical skill and practice of those members of the three choirs of York, Lincoln, and Durham, who composed the bulk of the choir on this occasion. The basses were very effective; the trebles scarcely in sufficient force.

The occurrence of this festival, in which the principal members of the three celebrated cathedral choirs have been brought together, suggests to our mind the desirableness of instituting some stated musical meetings whereat the choirs of the cathedrals in the north of England might, not unfrequently, meet and be united in the same performance of sacred music. Not only must such meetings be highly interesting to the public generally, but very beneficial to the choral members themselves. The celebrated triennial festivals of the three choirs, in the West-Midland dioceses, have grown out of such a combination; and we do not see why a similar plan should not be adopted by the choirs connected with the noblest of our cathedral churches.

[We have abridged the above report from the *Yorkshire Gazette* of Friday last; and we invite especial attention to the concluding remarks, the justice and force of which must be recognized cordially.

THEATRICAL SUMMARY.

At the Haymarket Theatre Mr. Buckstone has betaken himself to new duties, and with more zeal than discretion, has been reading *A Lesson for Ladies*. Now the term lady is after all equivocal. There are the ladies of Billingsgate, the ladies of Whitechapel, the ladies of the kitchen, the ladies of the parlour, ladies of strict, ladies of easy virtue, court ladies, and country ladies; and above all, there is the lady *par excellence*—the gentlewoman. To which of these classes the author has addressed himself, the plot perhaps may serve as a clue. Two ladies love the same dulcet youth, and these ladies are a mother and a daughter. The latter advises him to lay siege to mamma, if he mean to have a chance of continuing his visits to the house; but, when he follows this advice, she takes it into her head that the gentleman "does protest too much," in other words, that he is making love to her mother in reality, and, stung with jealousy, she upbraids the astonished wight, and straightway renounces all commerce with him. But, before proceeding further, we hold it advisable to give the names of the *dramatis personæ*, otherwise we foresee that between the *hes* and *shes*, we shall get into inextricable confusion. The already mentioned three personages then are first the mother, *Countess de Clairville*, Mrs. Glover; secondly, the daughter, *Mademoiselle Delbieux*, Miss Taylor; thirdly, the swain, *Monieur St. Val*, Mr. W. Lacy. There follow in the list, *Gibelotte*, Mr. Webster; *Mathieu*, Mr. Buckstone; *Barbara*, Mrs. Fitzwilliam. To resume the plot then. The young lady's mind misgives her that she has gone too far, and she pens an epistle "to lure this tassel-gentle back again." Entrusting the same to *Mathieu*, a serving man, half fool, half knave, and giving him some two and sixpence for his trouble, he conceives that her mother may choose to pay him for a peep at the same. Nor is he wrong in his conjecture, as the old lady gives him double for the sight, and moreover palms upon him a letter of her own inditing instead of the original. This is borne by him, in the full conviction that he is taking it to the right person, to *Gibelotte*, who happens to be an admirer of *Mademoiselle Delbieux*! The letter prays a meeting, to which the gentleman returns a *verbal* message of acceptance! Accordingly the time arrives—nightfall; the young lady repairs to the spot thus

elegantly indicated to her by word of mouth, and which has been suggested in the suppositious letter; and the mother is there ready to listen. Thus we see that mother and daughter are worthy of each other; the one in the first instance recommends her lover to render an elderly female, and that female her mother, ridiculous, and the other, instead of taxing her child with the letter she is about to send secretly, substitutes a forgery in its place, expressly to play the listener! However, this is a digression. *Barbara*, a newly engaged abigail, who is unacquainted with the person of any of the parties, accompanies her young mistress to the rendezvous; a precaution, be it observed, recommended by herself, when *Mademoiselle Delbieux*, in a sudden fit of squeamishness, of which she has before shewed no symptoms, discovers that it will be indelicate to meet a man "by moonlight, alone." So *Gibelotte* is made to sit down at a distance, and *Barbara* is constituted interpreter betwixt him and *Mademoiselle*. The mother, meanwhile, is ensconced in an arbour, overhearing all. It chances that *Gibelotte* is a married man; a fact, as he has been long parted from his wife, which he supposes unknown to every body. And so it is; but an *equivoque* occurs in the course of the conversation thus prudently carried on through the medium of *Barbara*, which induces him to suppose his secret discovered, and, premising that he intends to procure a divorce, he "confesses the case." Hereupon a scene of modest screams, and a general escape of the ladies. In the next scene, *St. Val*, to the indignation of mamma and her darling, calls upon them, is taxed by both with his perfidy to both, and with his unblushing impudence in "shewing up" after his confession of marriage. He concludes that they are both mad—when *Gibelotte* appears, and being at once known to *Barbara* by his voice, as the gentleman who met her mistress, being at the time imagined to be *St. Val*, the mystery is cleared up, "the dark made light," and the curtain falls on the betrothal of the gentlemanly *St. Val*, who consents to hoodwink a mother, and wound a woman in the most delicate point, by lying protestations of affection, with the lady-like *Mademoiselle Delbieux*, who advises this outrage on her parent, and finishes her accomplishments by telling a delicate lie in denying the meeting, previously to the explanation which brings about the *dénouement*!

We leave it to our readers to decide to which class of ladies Mr. Buckstone has addressed his lessons.

The dialogue is below mediocrity, and the acting, with one or two exceptions, as Mrs. Glover, on a par with it. Mr. Lacy would act a footman reasonably well, but his notions of a gentleman are the antipodes of usually received opinions. There is a disgusting burlesque of Grisi and the *Cachuca*, lugged neck and crop into the piece, with extreme bad taste, by Mrs. Fitzwilliam; and Miss Taylor, who enacts the principal part in this comedy, as it is most unfortunately styled, forgets throughout the probable and consistent, in misjudged and abortive attempts to be winning and effective.

The play was given out for repetition *usque ad finem*.

At the English Opera House a domestic melo-drama has been produced, styled *Self-Accusation*. It is in the worst taste as to plot, as to writing, and, we were about to add, as to acting; but this would be too sweeping a verdict. This is surely not a theatre at which the vulgar appetite for vulgar horrors should be ministered to. Starving men, with famine depicted on their faces *viâ* chalk, and clutching at loaves of bread, with the attendant delights of arson and murder, should be left to the meridian of the Wells or the Surrey!

NATIONAL OPERA.

TO THE EDITOR OF THE MUSICAL WORLD.

SIR,—It is a curious anomaly that in this great country, no theatre exists at which the musical works of our native artists are exclusively performed. Look at France, Italy, and Germany. Each have their national operas, and they glory in having such, but they further glory at having the great, wealthy English public, into whose pockets they thrust their dexterous fingers to draw from that inexhaustible source, the means of aggrandizing their own music and musicians. Will any one be hardy enough to assert that we have no composers?—I scarcely think

so. But how are our native musicians to prove their claim to rank with composers of other nations, unless they are afforded an opportunity of taking the sense of the public on their merits or demerits? How it is that this opportunity is not afforded I shall endeavour to show—firstly, there is no pecuniary grant from the Government of the country for the exclusive support of a national opera; secondly, there is no association of individuals, either amateur or professional, who provide means, by subscription or otherwise, for the support of a national opera; thirdly, each principal theatre is the private speculation of an individual, who, unless he sees it a matter of decided interest to himself, will not (neither can he be reasonably expected to) produce a new opera by a native composer, when it is well known that he can have the choice of foreign pieces for the mere price of copying them, and a few pounds to a translator, which latter few pounds some managers manage to keep in their pockets by attempting to translate themselves. I shall address (in conclusion) a few words to the musicians of this country. They have long remained supine and inactive; they have allowed strangers to rush forward, and grasp the prize which might have been their own by activity, unanimity, and perseverance. I now earnestly exhort them to arise and bestir themselves, or prepare to relinquish for ever (even in their own country) that eminent station as musicians which they once held, and will hold again, if they be unanimous and persevering in their exertions.

Sept. 11, 1838.

I remain, Sir,

W. F.

TO THE EDITOR OF THE MUSICAL WORLD.

MR. EDITOR.—In No. 126, Part 7, in "Dr. Burney on the English Organ," it is stated that the organ in Canterbury Cathedral is placed on the *north* side of the choir. When I was there in 1836, it stood on the *south* side, and I have never heard of its removal since that time. Now, though the description of the situation is unimportant in itself, still the high character which the "Musical World" has attained for authenticity might lead to the quotation of the article in question in proof of some erroneous assertion.

I am, Sir, your most faithful servant,

Lothbury, September 6.

F. M.

MISCELLANEOUS.

MADAME GRIBI has been appointed an honorary life governor of the Westminster Hospital, as a testimony of the sense entertained by the board of that institution of her gratuitous services at the late Coronation Musical Festival in Westminster Abbey. The net profit to the hospital on that occasion amounted to 631*l*.

THE monument in the burying-ground of Laeken, near Brussels, to the memory of Madame Malibran, is now finished. It consists of a small circular chapel, in which is to be placed the statue, by Geefs, of this lamented cantatrice, and will receive light from a dome at the top. The design is said to be remarkably elegant.

TAMBURINI and LAPORTE have left town for Italy.

THE profits of the leasee of her Majesty's theatre by the late brilliant season have, we understand, been considerably exaggerated. We believe, however, that the manager's gains exceed 10,000*l*.

IT is finally settled that Covent Garden Theatre will re-open on Monday, the 24th instant. Rumours of a treaty with Albertazzi are afloat. Mr. Serle is to be acting manager, in the room of Mr. Bartley.

PLANCHE's arrangements for the next season, at the Olympic, are as nearly complete as possible; and he has a succession of new pieces in prospect, in which Mrs. Nisbett, Mrs. Orger, Mr. Farren, and Mr. Keeley, will sustain the principal characters. It is calculated that Madame Vestris has hitherto made between 2,000*l*. and 3,000*l*. a-year by the Olympic. In the United States, not less than 10,000*l*. has been offered for her receipts during only twelve months.

AUBER, whose name will be immortalised by the music of *Maeniello*, has just completed a new opera, in five acts, with which the Parisian people are to be treated during the month of December. At Berlin preparations are making for a sumptuous ballet, the entire music of which has been composed by the Princess William of Prussia, consort of the King's youngest son.

MR. YATES, of the Adelphi Theatre, left Paris on Saturday night, taking with him a signed engagement with the celebrated Bayaderes, having carried off the prize from the directors of nearly all the theatres in London and Paris, who were in the field against him. He is, however, under an engagement to return with them to Paris for the months of January and February, for which he is secured in the large sum of 4,000*l.*

BOCHSA is about to give a series of concerts, at the rate of two a day, in Devonshire. His announcement in the newspapers is amusing—"Mr. Bochsa will give concerts at Lyme Regis and Sidmouth on the 18th; Exmouth, morning, Exeter, evening, 19th; Exeter and Teignmouth, 20th; Torquay and Totness, 21st. Stalls on the plan of those in London, *close to the pianoforte.*" In his suite are Doehler, Caremoli, Brizzi, and Guibilei.

MR. PARRY has paid South Wales a professional visit, accompanied by Miss Woodham and Mr. Parry, jun. They gave concerts with great success at Monmouth, Cardiff, Swansea, Llandilo, Carmarthen, Tenby, Pembroke, Haverfordwest, Cardigan, Aberystwyth, Brecon, and Abergavenny. Music is at a premium in the Principality, for there is scarcely a village but has its pianoforte and harp, and excellent amateur performers may be met with among the resident gentry, who are proverbial for their kindness and hospitality towards strangers; no wonder, then, that Mr. Parry, who has done so much towards promoting the music and literature of his native land, met with the most cordial reception, which was also extended to his son and Miss Woodham.

MR. JOHN EAMES, who has held the office of Secretary to the Choral Fund for so long a period, tendered his resignation at the last annual general meeting at the Freemasons' Tavern, on account of the duties of the situation interfering with his other avocations. The resignation was reluctantly accepted, amidst the most flattering encomiums from the members. The high estimation in which the services of Mr. Eames are held by the Society was evinced by the presentation to him of a handsome silver vase soon after the Musical Festival of 1834.

DUBLIN THEATRE ROYAL.—On Wednesday the combination of musical talent, in the persons of Madame Persiani, Signors Rubini, Nigri, and Emilani, attracted a numerous and brilliant audience to the theatre. There was a grand vocal and instrumental concert, comprising some of the choicest productions of Bellini, Rossini, and Donizetti. Persiani and Rubini were in magnificent voice, and so intense was the delight which their exquisite execution communicated, that every piece was rapturously encored. The first and third acts of Donizetti's opera of *Lucia di Lammermoor*, Madame Persiani as *Lucia*, and Signor Rubini as *Edgar*, concluded the evening's amusements.—*Dublin Evening Mail.*

EFFECT OF RAILWAY TRAVELLING.—Mr. Mori, together with Madame Gris Madame Albertazzi, Lablache, Ivanoff, &c.; gave a concert on Monday in Birmingham; the following evening they performed in Manchester; on Wednesday evening they gave a concert in Liverpool; on Thursday another in Manchester; last evening another in Liverpool, and to-night (Saturday) they give a second concert in Birmingham. They have thus visited the two greatest towns in the north of England, and the capital of the midland counties twice in the course of six days, and remained two nights in each town, during a space of time nearly one-half of which, under the old system of travelling, would have been alone consumed on the road.—*Liverpool Chronicle.*

PLATINA WIRES.—A musical composer, named Fischer, has proposed the substitution of platina wires for those of steel or brass. It is, he says, more elastic and ductile, and the sounds produced by this metal are sweeter; air and damp do not act upon it, and as it combines with iron, cords might be made of a composition of the two, which would present the advantages of each.

THE CAMBRIAN SOCIETY at Abergavenny in Monmouthshire, will award several prizes, at its approaching Bardic festival, for musical compositions; among which will be a gold medal of the value of ten guineas for the best harmonized Welsh air for four voices; another medal, value three guineas, and a premium for the best air after the style of the Welsh melodies. A medal also will be given for the best set of variations on Mr. Parry's air of "Cader Idris," or "Jenny Jones." A gold brooch will be presented to the best female performer (not being a professor) on the pedal harp; and three new Welsh, or triple-stringed harps, will be awarded to the best performers on that instrument. There will be prizes also awarded to the best singers with the harp after the manner of the Ancient Britons; also to singers in parts; so that the greatest encouragement will be given to music in various ways, which reflects infinite credit on the taste and liberality of the Society, whose meeting will be held in October. President—Sir Charles Morgan, Bart., of Tredegar.

MUSICAL DISCORD.—The English Opera House last Thursday night was the scene of an extraordinary disturbance behind the curtain. Mr. Fraser, the leading tenor had been giving himself extra airs, according to the feeling of the management, and not being in harmonious trim, he swerved from the *suaviter in modo*, for the *fortiter in re* in a discussion with Mr. Baker the stage manager, touching a benefit. Mindful of Shakspeare's advice, Mr. Fraser suited the "action to the word" by striking Mr. Baker, who immediately retaliated by giving Mr. Fraser "the benefit of the act," in other words, inflicting so terrible a chastisement, that Mr. Fraser's physiognomy became undistinguishable. Indeed, no Thalberg or Doehler could have displayed more manual dexterity than Mr. Baker, and Mr. Fraser's voice was in fact completely the "woodland notes wild." The finale was the secession of the singer from the establishment, and he has been succeeded by Mr. Shrivall of the Royal Academy of Music.

DEATH OF MRS. CHARLES KEMBLE.—On Monday, 3rd instant, Mrs. Charles Kemble, formerly Miss De Camp, expired, after a somewhat protracted and painful illness.

NOTICE.

The TITLE and INDEX to VOL. IX, will be Published with the next Number.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANOFORTE.
Chwatal. Hummel's air "The sweetest rose," varied, Op. 33 *Wessel*
T. Mason. Six waltzes for the Pianoforte..... *Chappell*
Musard's 42nd set of Quadrilles, entitled
Le Postillon, de Madame Ablon..... *D'Almaine*
VOCAL.
Donisetti. Ah! non avés, romanza,
Maria di Rudenz..... *Mills*
Si, del Chiostro, cavatina..... *Ditto*
Qui di mie pene, duetto..... *Ditto*
Onderiedl, duet..... *Ditto*
Fonte d'Amare, ditto..... *Ditto*
Mostro iniquo, ditto..... *Ditto*
Kellner, E. A. "Medora's Song"..... *Jefferys*
Barnett, John. "A wet sheet and
a flowing sea"..... *Ditto*
Miss Wollaston. Chatelard's song to
Mary Queen of Scots, with French
words..... *Willis*
Queen of my soul,
(new edition), with English and Ita-
lian words, and an accompaniment
for Pianoforte or Guitar..... *Ditto*
Russel. Sacred song, "The dove of
Noah,"..... *Hart*

Willis, J. Day is departing, melody on
three notes, (new edition), with Eng-
lish and Italian words..... *Willis*
"O! blame me not," from the Devil's
Opera..... *Hill*
"Good night," trio ditto..... *Ditto*
"O'er the smooth waters," ditto..... *Ditto*
"Like him who sails the midnight
deep," ditto..... *Ditto*
"Forget thee! no, never," ditto..... *Ditto*
"I come from the realms of the cloud-
less blue," ditto..... *Ditto*
Loder, E. J. The peasant's bride, bal-
lad..... *D'Almaine*
Horn, C. E. When Mary is away, ditto..... *Ditto*
Sweet round my bower,
duetto..... *Ditto*
Fontana. No 2, six Polish national
dies, Poland is not lost..... *Chappell*
PIANO AND FLUTE.
Strauss and Clinton. La mode de
Londres, set 3, waltzes Elizabethen.
set 4, Gabriellen, set 5, Rosa, set 6.
Brusler-Spitzen..... *Wessel*
FOUR FLUTES.
Walckier's second grand quartet, Op.
70, in F..... *Wessel*

[We should feel obliged if Publishers would forward us their Weekly Lists made out in the manner adopted by us in their Publication.]

"THE DEVIL'S OPERA."

MUSIC COMPOSED BY G. A. MACFARREN.

JUST published, the following pieces from the above Opera, now performing, with the greatest success, at the English Opera House.—“O, Blame me not.” “Good night.” “Like him who sails the midnight deep.” “’O'er the smooth waters.” “I come from the realms of cloudless blue.” “Forget thee? no, never!” &c. &c.

Published by H. HILL & SONS, Regent Street, and to be had of all music sellers in town and country.

WESTERN CITY GLEE CLUB,
RADLEY'S NEW LONDON HOTEL,
BRIDGE STREET, BLACKFRIARS.

THE Committee beg leave to inform the members that the first club night of the season will take place at the above hotel on the 4th of October next ensuing. A prize of Five Guineas will be given for the best approved cheerful glee. The words at the option of the composer, and the composition to be written in not less than three or more than five parts, and sent in, addressed to the secretary at the hotel, on or before the 18th October. The composition to be confined exclusively to the metropolitan professors. Further particulars may be obtained of Messrs. Monro and May, at the Western City Musical Repository, Holborn Bars. Committee Room, Radley's Hotel, 9th Sept., 1838. W. C. O'Reilly, Hon. Sec.

LAST DAY OF THE SEASON.

SATURDAY,

SEPTEMBER 15th, 1838.

THE FOLLOWING SELECTION OF
MUSIC

WILL BE PERFORMED BY

MR. PURKIS,

ON THE

A POLLONICON, a Grand MusicalInstrument, at the Rooms of ROBSON &
SON, Organ Builders,

101, ST. MARTIN'S LANE.,

Commencing at 2 o'Clock.

ADMITTANCE 1s.

The Mechanical Powers of the Instrument will
Commence the Performance with MOZART'SOVERTURE to *IDOMENEO*, and Con-

clude with WEBER'S Celebrated

OVERTURE to *OBERON*.

PART I.

Overture—*Guillaume Tell*.....*Rosini.*Duet—“Ah perdono”.....*Mozart.*Glee—“The Chough and Crow”.....*Bishop.*Air—“When the gentle eve descending”.....*Weber.*Divertimento—*Rob Roy*.....*Purkis.*

PART II.

Overture—*Numa Pompilio*.....*Faer.*Air—“Lungi del caro bene”.....*Sarti.*Trio—“Glovinette Cavalier”.....*Meyerbeer.*Ballad—“Where shall the lover rest”.....*Dr. Clark.*

Finale—“God Save the Queen.”

N. B. The Performances will be continued every

Saturday, commencing at two o'clock.

The Mechanical Powers of the **A POLLONICON**

are exhibited daily, from 2 till 4, performing

Mozart's Overture to Idomeneo, and*Weber's celebrated Overture*to *Oberon*.

The Nobility, Gentry,

and the Public, are respectfully informed

that the

A POLLONICON PERFORMANCES

will re-commence on

SATURDAY, OCTOBER 20th.**PIANOFORTES.**

EXTENSIVE REDUCTION IN PRICES.

R. WORNUM, INVENTOR and
Manufacturer of Patent Double-Action
Pianofortes, at the Music Hall, Store Street, Bed-
ford Square.

THE PICCOLO.

Plain, in Mahogany.....	30 Guineas
Best Ditto.....	34 Ditto
Elegant, with Trusses.....	38 Ditto
Ditto, with Cylinder.....	42 Ditto
Plain Rosewood.....	42 Ditto
Elegant.....	from 46 to 50 Ditto

COTTAGE AND CABINET.

From 48 Guineas to..... 75 Guineas

POCKET GRAND HORIZONTAL.

From 55 Guineas to..... 75 Guineas

IMPERIAL GRAND HORIZONTAL.

From 75 Guineas to..... 90 Guineas

The above Instruments are well Manufactured,
and all prepared for extreme climates.The Piccolo stands 3 feet 8 inches high; and the
Pocket Grand is only 5 ft. 4 in. long.

A liberal allowance to exporters and dealers.

This extensive reduction has been drawn from
the advertiser as a measure of protection to his
New Piccolo Pianoforte, the success of which has
induced certain manufacturers to announce and
sell instruments of a different character under the
same name, by which the public are deceived and
the inventor injured.

NEW SONGS.

“**C**OME, the moon plays on the
rose,” J. P. Knight..... 2 0
“Old time is still a flying,” Ditto..... 2 0
“The old yew tree,” C. H. Purday..... 2 0
“Oh! the smile on thy cheek,” Louisa
Pyne..... 2 0
Oh! what is man? E. J. Loder..... 2 0
Agnes (“I saw her in childhood”) P. Klitz..... 2 0
“Weary’s my love of my letters,” C. E. Horn 2 0

VOCAL DUETS.

“No more the siren voice of fame,” V. Bel-
lini..... 2 0
“Sunbeam of summer,” Ditto..... 2 0
“Tyrolese evening hymn,” adapted by C. H.
Purday..... 2 0
“Home the laden bees repair,” G. Ware..... 2 0

TRIOS AND GLEES.

“O mio bel illo!” (Trio) Mercadante..... 2 0
“He ne’er knew what thoughts had blighted”
(from “Exile of Genoa”) Schmidt..... 2 0
“Health to the Queen” (new glee, 3 voices)
C. H. Purday..... 1 6
“Ocean sprites” (3 voices) W. Turle..... 2 6
“Song of the sea sprites” (Trio) S. Godbe..... 2 0
“’Tis not to win the breath of fame” (Exile
of Genoa) Weber..... 2 0

* * * New editions of the popular glees of Callcott,
Cooke, Jackson, King, Stevens, Webbe, &c. &c.,
arranged with a pianoforte accompaniment.

London: Z. T. PURDAY, 45, High Holborn.

A GOOD SHAKE FOR 3s.

OBSERVATIONS on the Vocal
Shake, with examples and exercises for
obtaining that indispensable ornament, written and
inscribed to her friend and pupil, Mrs. Searle, (late
Miss Cecilia Novello), by Mrs. Blaine Hunt, profes-
sor of singing.

* * * Mrs. Hunt’s terms for teaching singing and
address may be obtained at the publisher’s.

J. Alfred Novello, 69, Dean Street, Soho.

LONDON:—Published for the Proprietors, by HENRY
HOOPER, 13, Pall Mall East, & R. GROOMBRIDGE,
Panyer Alley, Paternoster Row, every Thursday After-
noon, at Four o’clock, where Advertisements, Works
for Review, and Communications for the Editor, will
be received.—The Musical World may be had, by
order, of all Book and Music Sellers.
Printed by WILLIAM WILCOCKSON, Rolls Buildings,
Fetter Lane, London.



UNDER THE IMMEDIATE PATRONAGE OF
HER MOST GRACIOUS MAJESTY,
AND HER R. H. THE DUCHESS OF KENT.

THE MUSICAL WORLD,

A WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

To know the cause why music was ordained
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.
TAMING OF THE SHREW.

SEPT. 20, 1838. No. CXXXII.—NEW SERIES, No. XXXVIII. PRICE 3d.

THE only Grand Musical Festival for 1838 has terminated; and now comes the important question,—What has been done for the advancement of art? A glance at the copious report in another part of our impression affords but a sorry prospect. If the Gloucester Meeting be not a failure, to what is the circumstance to be attributed? Solely to the generosity and munificence of the stewards, who take upon themselves any losses which may accrue. It is true that the general collection has been greater this year than in 1835, and the charities have thus far benefited, but it is very questionable whether the receipts will cover the expenditure, so as to leave a balance for the dioceses, and exonerate the stewards from their annual burthen in the three choirs. This is a state of things which is not very consolatory, and fully bears out our statements in our last week's number, as to the apathy and indifference existing in this country for the interests of the musical profession. Attempts have, indeed, been made with considerable ingenuity, to account for the bad success which has attended the indefatigable exertions of the conductors of the Gloucester Festival. Fault has been found with the onerous foreign engagements; and it has been urged, that it would have been more expedient to call into requisition the experience of some eminent London professors for the general arrangements. Without the slightest disposition on our part to undervalue the capabilities of the cathedral organists, "the conductors for the time being," we must candidly avow our opinion, that they are not so well qualified for the task as the metropolitan managers of these affairs. Sir GEORGE SMART, enjoying as he does the confidence of the profession, with his tact and judgment, would have enabled the Gloucester managers to have avoided the shoals and breakers in which they became involved. A thorough man of business is required in such undertakings, who has a knowledge of all the appliances to be brought to bear on such occasions. The high prices of admission were calculated altogether upon erroneous principles,

VOL. X.—NEW SERIES, VOL. III.

D

and what was the result? The cathedral deserted and the concert-room half empty. Many complaints were made also as to the disposition of places, and other matters which seem to the uninitiated to be subjects of minor consideration, but which require great delicacy and taste to please all parties.

Dismissing the business, or worldly view of the question, we cannot say that the general selections were calculated to interest deeply the musician or the amateur. Novelty, as well as variety, ought to be infused into a well digested programme, especially at a provincial festival. The resident inhabitants of the town where the meeting takes place, and the gentry of the surrounding neighbourhood, do not suffice to support the heavy expenses. Interest must be created at a distance. The adjacent counties must be raised; the great metropolis must be roused. The whole country, in fact, should be made to feel that a mighty musical advent is at hand, and then, by the judicious working of the local choral societies, something may be achieved. But, if a niggardly and narrow-minded course of policy be pursued, such results as the Hereford, Worcester, and Gloucester meetings have produced of late years must inevitably occur. It is not enough to say that a country professor looks over the last festival's annals, to see who were engaged, and what was done, and then say, "I must have a few foreign artists, a tenor, a bass, a contralto, a soprano, and select pickings from a Philharmonic band." A festival should startle by a combination and concentration of talent—vocal and instrumental,—as well as by the production of some new work, which ought to constitute an especial feature.

We doubt the policy of engaging the foreign singers on such enormous terms. Our report alludes to the utter indifference with which their exertions were received, from the evident ignorance of the company, as to the meaning of the *buffo* singing. With all our admiration of the distinguished talents of GRISI and LABLACHE we believe that at a Festival, they are out of their element. The triumph of our native talent was overwhelming. Proud are we to record the fact. Right glad are we to find such national demonstrations in the country, if we cannot meet with them so often as we would wish in town. We know of no fact more delightful than the eminent success which has attended MISS BIRCH. SIR GEORGE SMART must indeed rejoice at having been her master, and the Directors of the Royal Academy of Music, where the fair vocalist commenced her studies, must be highly gratified to claim her as a pupil. From every quarter we learn that the sensation produced by MISS BIRCH was immense. She has now a bright career before her, and a great incentive to future exertion. MRS. SHAW'S fine vocalization was of course duly appreciated, and MRS. KNYVETT'S devotional style had also numerous admirers. Mr. PHILLIPS maintained his great reputation, and Mr. HOBBS has materially advanced his good name in sacred singing. BRAHAM from time to time burst forth as in the olden time, and Mr. KNYVETT and Mr. A. NOVELLO contributed valuable aid in all the concerted music. We have said that the foreign singers were not well received. GRISI, never sang worse—IVANOFF was disliked—and even our jovial LABLACHE failed to raise the wonted smile, although his sonorous bass did penetrate through the "long drawn aisles, and fretted roof."

If art, therefore, has not been advanced by the Festival, and if the latter were consequently a failure, we find ample room for consolation in the reflection that British singers have "triumphed gloriously." This is a lesson which ought not to be forgotten. The heavy sums so uselessly bestowed upon foreigners, might have been applied to the engagement of other native vocalists, such as Mrs. BISHOP, Miss M. B. HAWES, Miss F. WOODHAM, Miss WOODYATT, Miss FANNY WYNDHAM, &c., besides many other singers, whose claims are undoubted.

The Gloucester Festival has terminated. If the mind be not expanded at the retrospect, at all events there is hope for the future. The experience of the past will not be lost, and another year, we trust, will bring more subjects for congratulation. The coldness and want of enthusiasm which have existed may give way to warmer dictates, and the amateurs in the provinces, by a cordial co-operation with the experienced heads of the profession, will then combine their efforts to do something which shall really entitle us to the name of a musical nation.

We have extracted from a Parisian journal an account of the production of M. BERLIOZ's opera at the *Academie Royale*. We regret to find that its success has not been so decided as could have been wished, owing principally to the miserable *libretto*, to which the music was appended. BERLIOZ is a profound musician, and utterly incapable of writing bad music. His orchestral knowledge is very great, and if his emanations have been as "*caviare* to the multitude," according to the language of a contemporary, it augurs little for the taste of the French *dilettanti*. BERLIOZ is an admirable critic, and his musical essays are replete with learning and intelligence. He is in some degree entitled, by marriage, to English sympathies, being united to Miss SMITHSON, the actress.

NEW OPERA AT PARIS.

(From *Galvani's Messenger*.)

The anxiously-expected opera of M. Berlioz, *Benvenuto Cellini*, has been produced, and the result affords another illustration of a fact which composers seem determined never to admit, namely, that the only secure foundation for an opera is a good *libretto*. It also affords an additional demonstration of the oft-repeated truth, that a man may be an excellent writer or a genuine poet, and yet a very poor dramatist. M. de Wailly and M. Auguste Barbier are both favourably known to the public, the former by his justly popular romance, "*Angelica Kauffman*," and the latter by several poetical works of remarkable power, and yet anything more puerile than their drama of *Benvenuto Cellini* it is quite impossible to imagine. The plot may be very briefly described:—The scene is laid in Rome, under the pontificate of Clement the Seventh, and the action is supposed to take place during the Carnival. *Cellini* (Duprez), loves and is beloved by *Teresa* (Mme. Dorus), the daughter of *Balducci*, treasurer to the Pope (Dérivis). During the absence of the father, *Cellini* obtains admittance, proposes an elopement, to which she consents, and they arrange to escape the following night, when *Balducci* takes her to witness one of the itinerant *troupes* performing in the streets; the lover presenting himself in the disguise of a monk. This plan is, however, overheard by a rival, *Fieramosca* (played by Massol), who resolves to supplant *Cellini* at the rendezvous, by adopting his proposed disguise. The father suddenly returning, *Cellini* makes his exit unperceived, but *Fieramosca*, less fortunate, is detected by *Balducci*, and with difficulty escapes punishment at the hands of the servants and neighbours of the enraged father. The next scene introduces the spectator to the Plaza di Colonna, where *Cellini* and a troop of his pupils and workmen, are in a little difficulty with a certain vintner, whose copious reckoning

they are unable to discharge. Some symptoms of disapprobation were here expressed—principally by the audience,—at the appearance and costume of the cabaretier, which greatly resembled that of some half-starved miserable porterin one of the back streets of Paris. *Cellini* and his friends are relieved from their disagreeable situation by the appearance of *Ascanio*, one of the sculptor's pupils bearing a sum of money paid in advance by the Pope for a statue of Perseus, upon which *Cellini* is employed. The artist, however, finds the supply very scanty, and to punish the treasurer, *Balducci*, for his niggardly conduct, he proposes to his pupils that one of them shall undertake to represent the offending functionary in one of the Carnival pantomimes about to be exhibited. Accordingly, when *Balducci* appears, accompanied by his daughter, in the midst of the crowd to witness the gay scene, the pantomime of *King Midas* is enacted in one of the booths, the long-eared monarch being represented by a personage the precise counterpart of the treasurer. This piece of buffoonery, which might have passed unheeded if briefly gone through, was so long as to call down a general expression of displeasure. *Balducci*, in his irritation, attacks the actors of this ridiculous farce, and during the tumult *Cellini* and *Fieramosca* both present themselves in the Monk's costume to carry off *Teresa*, when the Sculptor, perceiving the trick, draws upon his rival, who seeks safety in flight, leaving a friend (*Pompeo*) to bear the brunt of the attack. After a few thrusts *Pompeo* falls, and *Cellini* with difficulty escapes, pursued by the guards and the populace. *Teresa* being carried off by *Ascanio*. This scene, which gives occasion to a noble finale, closes the first act. In the second, the Minister, *Cardinal Salviati*, informed of the death of *Pompeo*, and weary of the riotous irregularities of *Cellini*, acquaints him imperatively, that should the casting of the statue upon which he is employed not be terminated on the evening of the same day, no power on earth shall save him from being hanged. The last scene takes place in the foundry of the artist, where *Cellini* is watching with anxiety the operation of the furnace. He is disturbed by the entrance of *Fieramosca*; who comes to challenge him to decide their respective claims by a duel. *Cellini* accepts the proposal, and goes to the appointed place, but in vain. *Fieramosca* has in the meantime come back to the foundry, where he finds the workmen in a state of revolt, in consequence of their master having abandoned the furnace. *Fieramosca* is offering them gold to quit the service of *Cellini*, when the latter re-enters, having discovered that the challenge was a mere ruse to make him lose the time which is so precious to him; and the workmen, indignant at his conduct, invest the rival with a leathern apron and force him to assist at the furnace. This ignoble buffoonery raised shouts of derision. The *Cardinal* and all the other characters are now assembled to witness either the completion of the statue, or the execution of the sentence upon *Cellini*, when the shouts of the workmen announce his triumph. *Balducci*, who has been until this moment his most inveterate enemy, suddenly exclaims—

“ Il réussit, j'en étais sûr !
Ma fille, embrasse ton futur ! ”

An unaccountable change of opinion, which was received with another roar of laughter by the auditory. The opera then concludes with a spirited general chorus, the effect of which silenced for a time the disapprobation which the ridiculous absurdities of the dramatic portion of the composition had called forth. Had Mozart's *chef-d'œuvre*, the music of *Don Juan*, been adapted to such a libretto, it would infallibly have been condemned; it will, therefore, not surprise the reader to learn that the success of Berlioz was gravely compromised, though the music was received with favour, and several of the *morceaux* with enthusiasm; among these we may quote the first air of Madame Dorus—a magnificent trio between Duprez, Massol, and Madame Dorus—the hymn of the workmen in the first act, and their chorus in the second. These, and the air of the page or pupil, *Ascanio*, full of poetry and feeling, were especially distinguished. Madame Dorus and Mdlle. Stoltz sung admirably. Duprez was, as usual, excellent; his air in the second act was given with delightful pathos. Massol and Serda also merit the thanks of the composer. The choristers likewise acquitted themselves of their most difficult task with admirable talent. When further hearing shall have enabled us to form a corrected judgment upon this elaborate composition we pro-

pose to return to the subject; at present we can only pretend to describe its general effect on the auditory. The opera was repeated on Wednesday night, and went off much more smoothly, the pruning-knife having been used with such judicious vigour that most of the points we have alluded to as peculiarly objectionable have disappeared, and the music was received on this occasion with hearty and undivided applause.

FOREIGN MUSICAL NEWS.

DONIZETTI'S LAST OPERA. It appears by late advices from Naples, that the censorship has refused to license the *libretto* of the new opera of *Polyucte* just completed by Donizetti, for Nourrit, the celebrated Parisian tenor, now sojourning in Italy.

PASTA.—Madame Pasta was unable to appear at the *Scala*, during the late Coronation at Milan, owing to indisposition.

MEYERBEER.—This composer has returned to Paris. He is now writing a grand opera for the *Académie Royale*.

A ROYAL AUTHORESS.—Princess Mary Amelia, youngest sister of the King of Saxony, who has already written several pieces for the German Theatre anonymously, has lately brought out at the Palace of Pillnitz, a new comedy in five acts, in verse, entitled, "The Consequences of an Evening's Entertainment," which was performed by several ladies and gentlemen of the court, the Princess taking the principal part. It is shortly to be played at Dresden, and the profits appropriated to charitable purposes.

GLOUCESTER MUSICAL FESTIVAL.

The 114th meeting of the choirs of Gloucester, Worcester, and Hereford, for the benefit of the Widows and Orphans of Clergymen, in the three dioceses, under the patronage of Her Most Gracious Majesty the Queen, commenced on Tuesday, the 11th inst. The stewards were:—The Right Hon. Lord Ellenborough; the Venerable Archdeacon Wetherell; Henry Thomas Hope, Esq., M. P.; Purnell Bransby Purnell, Esq.; and the Rev. Richard Musgrave; and the Rev. Samuel Lysons. Great exertions had been made by Mr. Amott, the organist, and conductor of the meeting, to render it highly attractive. The band and chorus consisted of upwards of three hundred performers, being one hundred more than on any previous occasion.

The preparations in the cathedral, for the accommodation of the audience, presented a splendid *coup d'œil* from the orchestra. At the bottom of the nave, embracing the whole extent between the pillars, ran a long sloping gallery, reaching from the bottom of the large window to about ten feet from the ground. This gallery was fitted up with rows of benches, having backs, each bench containing numbered seats; by which means places might be secured by a timely application, and by ballot, in any part of the gallery. The whole of the nave, from the foot of the gallery to that of the orchestra, contained rows of benches without backs. Here, twelve shillings and sixpence purchased a seat; those in the gallery cost a guinea. On the side of the nave next to the choir, rose a splendid orchestra, affording easy accommodation for three hundred performers. It was on a level with the gallery, and rose as high as the foot of the organ, which formed the back ground of the picture. The seats were decorated with scarlet cloth, which, with the scarlet and gold ornamental work on the fronts of the gallery and orchestra, formed a rich and bold contrast with the quiet tint of the noble nave and its massive columns. The aisles were fitted up with plain seats for the accommodation of persons of humbler pretensions than the occupants of either the gallery or the nave.

The arrangements at the Shire-hall Evening Concerts were made upon a scale as liberal as those at the cathedral, and with equal attention to the comforts of the audience.

First Day.—Tuesday, Sept. 11.

Divine service was performed at the cathedral, and a Sermon preached by Archdeacon Wetherell, from the 1st Thess. chap. 5, part of the 12th and 13th verses—"We admonish you to esteem them very highly in love for their works' sake."

A temporary throne was erected for the Bishop in the nave, on the south side near the third pillar. In the course of the service the following selection was given:— Overture, (Esther), Handel. Grand Dettengen Te Deum, Handel. Anthem, "Blessed is he," Boyce. Grand Coronation Anthem, (composed for the Coronation of Queen Victoria), Knyvett.

The band created a powerful effect in the overture. The Te Deum was nobly executed, the *solis* being assigned to Messrs. Braham, Hobbs, Phillips, Knyvett, and Mrs. Knyvett. The opening chorus went very smoothly, and proved that the choral singers had practised with advantage. There was some inaccuracy in the time in the semi-chorus. Braham's fine declamation was manifested in the solo, "When thou tookest upon thee to deliver man;" but he was unequal to the physical exertion. The trio which succeeded, "Thou sittest at the right hand of God," originated the subjoined observations from a contemporary:—

"We have always felt a dislike of male *contralto* voices, called in England *counter-tenor*. Those fine full notes from the chest, peculiar to the *contralto* voices of females, and which are capable of expressing the most powerful poetry of passion, are not to be found in the hybrid voices of male counter-tenors. All that they possess is a thick falsetto voice, strongly resembling the high notes of the first string of an overstrung and roughly played violoncello.—There is, in this species of voice, an effect so emasculate, so decidedly passionless, that the impression it always makes upon us is one of ridicule. Further, Mr. Knyvett has a trick of *hooking* his notes, a defect peculiar to the school of English singing, and from which even the great Braham is not free. By *hooking*, the uninitiated reader must understand, taking one note to reach a higher by means of a jump; or rather using the first note as a lifting block to step up to the other, which is always done with a jerk or a whoop, whereby the articulation is altered, and becomes very ludicrous. Thus, "in" is made "ēhīn," "when" is converted into "whēhēn;" in short, every syllable is made into two. This effect, combined with the kind of voice we dislike—we are informed that Mr. Knyvett's *natural* voice is a bass—awakened in us a feeling of inexpressible absurdity. No one perhaps is better able to sing in concerted pieces than Mr. Knyvett, so far as regards accuracy and musical talent, but Mrs. Alfred Shaw should have taken the alto in this trio."

The two anthems produced no very great impression. The cathedral was half empty.

TUESDAY EVENING.

The first concert at the Shire Hall was very badly attended. Madame Albertazzi was announced, but a medical certificate appeared in her place, stating her inability to attend from severe indisposition. The rumour ran that there was some misunderstanding about her engagement, but the particulars were not made known. Beethoven's symphony in D opened the concert, which was superbly played. After which a madrigal, dated 1580, by Marenzio, was given.

The buffo performance of the Italian singers at this concert did not seem to be quite appreciated by the audience. It is very difficult, without the aid of dresses and scenery, to convey to those who do not perfectly understand Italian, the pointed meaning and tendency of those "tricks of the art," which, unless comprehended, awaken no associations, no sympathy, no gratification. All these pieces were, therefore, listened to with listless indifference, from which the audience were first roused by the soft and beautiful tones of Willman's clarinet, whose concerto on the subject of that well-known air, in the Beggar's Opera, "Cease your Funning," was beautifully performed, and rapturously applauded. The attention and interest thus kindled were kept alive by the piece that followed, a cantata by John Barnett, entitled "The Shepherd's Invocation to Orpheus," with an obligato violoncello accompaniment, played by the veteran Lindley, with his smooth and correct execution and unrivalled tone. This cantata was done ample justice to by Mr. Phillips. The duet, by Madame Grisi and Signor Lablache, from *I Puritani*, was given in their best style, and M. Ivanoff's "O Cara Immagine," usually considered his best song, was rendered with all the pathos of which this exquisite composition of Mozart is susceptible. Mr. Hobbs sang sweetly his prize ballad, as Mrs. Knyvett did "Bonnie Prince Charlie," and Miss Birch "Cease your Funning," with variations, by Bochsá. "The Battle of the Angels," by Bishop, was assigned to Mr. Braham, who imparted to it all the fire and passion of his best days.

In the second part, Mr. Lindley played a concerto on the violoncello.

The ball, which took place at the conclusion of the concert, was not very fully attended.

SECOND DAY.—*Wednesday, September 12.*

The attendance at the cathedral this morning was again exceedingly scanty, although Mendelssohn's *Paul* was to be performed. In this composition, Mendelssohn has brought to bear powers of mind of the very highest order, and each conception is worked out in a style of grandeur unequalled by any composer of the present day.

In following the development of his subject, all the *motivi* which he has taken for his choruses are of a very simple character, broad, majestic, and quite free from dramatic levity. These *motivi* are worked up with very great care and skill; the masses of harmony are wielded with the hand of a giant, and the orchestral colouring is bold and masterly. The counterpoint throughout is extremely original, and not unfrequently quaint; bearing some associations; on assuredly well selected opportunities, with the religious pictures of the Perugino school, whence they naturally flow into the sublimity of Raffaële. Mendelssohn might, it is true, have avoided this, but he would not have improved his work. He might have rendered it entirely Raffaëlian; but the beauties of the latter would not have been so striking without the root whence they sprung. Raffaële supplies the luxuriant branches, but his master, Perugino, supplies the root of the tree. Whether or not this idea struck Mendelssohn, he has fully, perhaps unconsciously, worked it out.

The duet of the witnesses was so strongly characteristic, that with closed eyes we should be tempted to affirm:—"Yea, truly these are false witnesses." It was well sung by Mr. Alfred Novello and an amateur.

Mr. Braham gave, in the manner of his best days, the solo, "Lo! I see the heavens opened, and the son of man sitting at the right hand of God." Miss Birch's aria that followed, "Jerusalem, Jerusalem! thou that killest the prophets," is a masterly conception, and its remarkable melody was rendered with great feeling and effect. The instrumentation of this air is of exquisite delicacy. The chorus, "Stone him to death," is electrical; and it seemed to make a strong impression upon the audience. It went with admirable precision, and with a power and crispness that would have gratified the composer, had he heard it. The phrenzied rage of the Hebrews, the cries of the people, the confusion and uproar of the scene of blood, are expressed with a precision and energy that bring the whole picture immediately before the imagination, charged with the most vivid tints. The words which followed were given by Mr. Hobbs with the true pathos arising from Mendelssohn's conception. The deed is done—the murder is now recorded:—"And they stoned him; and he kneeled down, and cried aloud, 'Lord, lay not this sin to their charge! Lord Jesus, receive my spirit;' and when he had said this, he fell asleep." The chorale which follows, "To thee, O Lord! I yield my spirit," exquisitely sustains the character of the scene, and was rendered by the chorus and orchestra with so subdued an effect, that a whisper might have been heard in the church. The pianissimo sustained by so large a body of performers, is one of the triumphs of art. The chorus "Happy and blest," is one of the most felicitous conceptions in the oratorio. Its character is that of veneration. There is a *cantabile* of discourse and agreement between the stringed instruments, blended with the voices of the chorus in so sweet and holy a strain, that the mind, in spite of itself, assumes a religious tone. The voices at the close are unaccompanied during an instant—a most beautiful contrast with the strong orchestral colouring of all the rest.

The aria No. 19, is a noble conception, beautifully wrought; and to Mr. Phillips is due the merit of giving it with a power, a breadth, and a depth of pathos, that render it one of the most exquisite pieces of measured musical declamation we ever heard. This gentleman was equally successful in the aria "I praise thee, O Lord my God,"

The second part commences with the chorus No. 23, "The nations are now the Lord's." It is introduced with a rich flow of harmony, leading to a fugue more effective than complicated, and richly accompanied by the band. After a sweet duet sung by Messrs. Hobbs and Alfred Novello, came that most delicious piece of pastoral harmony, embodied in the chorus No. 26, "How lovely the messengers that preach the gospel of peace!" The aria assigned to Mrs. Knyvett,

and which she sung with the most chaste effect, "I will sing of thy great mercies," is most happily adapted to its situation. The chorus of the multitude, No. 29, "Is this he," is one of the most effective pieces in the oratorio, and no orchestra could have done it better justice. Mr. Braham gave the recitative, "And there was a man at Lystra, impotent in his feet." The two choruses of the Gentiles which succeeded are admirable, especially the last, "O be gracious!" How splendidly did Mr. Phillips deliver the words of the recitative, "Oh, wherefore do ye these things?" The chorale of trebles previously introduced in the preceding chorus of Christians, is of great beauty. The most feeble part of this oratorio is the concluding chorus, "And not only unto him." It is scarcely in keeping with the rest of the composition; so little so, indeed, that we should not be surprised if the composer, in correcting his work at some future period, substituted another in its stead.

The miscellaneous selection that succeeded this oratorio was ushered in with Handel's first grand concerto.

Mrs. Alfred Shaw sang in her usual beautiful style the "O salutaris hostia," of Cherubini, adapted to words in unison with the doctrines of our church.

Next came "Total eclipse," by Mr. Braham, who gave it in the most touching style.

Madame Grisi sang with her usual power Guglielmi's well known "gratias agimus," accompanied by the sweet notes of Willman's clarinet. The "Benedictus" from Eybler's mass in E flat, was well given. "If guiltless blood" was rendered by Mrs. Knyvett with the same merit that has won her so many professional laurel wreaths. Signor Lablache displayed his rich and powerful voice in *Qual terribil*; after which Mr. and Mrs. Knyvett, aided by Messrs. Ivanoff and Lablache, gave the "Et incarnatus" from Mozart's 12th Mass. Mrs. Shaw sang the "Agnus Dei" in the place of Madame Albertazzi. This day's performance concluded with "But bright Cecilia," by Handel, followed by the chorus "The dead shall live." It was sung by Madame Grisi.

WEDNESDAY EVENING.

A poor attendance was exhibited at the Shire Hall. The scheme began with Mozart's "Jupiter" symphony. A madrigal by Wilbye followed, "Flora gave me fairest flowers." Ivanoff's "Vive tu," from *Anna Bolena*, was beautifully sung. Mrs. Shaw's Scotch ballad told well after the Italian. The duet from "La prova d'un opera seria" was made very effective by Madame Grisi and Signor Lablache. Mr. Hobbs rendered sweetly Purcel's song, "I attempt from Love's sickness." The clever song by Miss M. B. Hawes, "I came, a spirit from afar," was next given by Mrs. Knyvett. Mr. Mori's violin concerto was, as usual, sweet and brilliant. The duet from the *Belisario* of Donizetti was heavy, even with the combined skill and talents of such men as Braham and Lablache. But the audience were roused to attention by Madame Grisi's beautiful air and easily accomplished though exceedingly difficult variations, from the "Donna del lago."

The second part of the concert opened with the gem of the evening—"The Soul's errand," a song, written in the tower by Sir Walter Raleigh, a few days prior to his execution; and set to music by Dr. Calcott. Most beautifully sung by Mr. Phillips, who accompanied himself on the pianoforte. Its effect was electrical. The burst of applause that followed, and the encore which caused it to be repeated, were quite instinctive. Mr. Braham's "Mad Tom," brought us some reminiscences of his best days—of that wonderful voice which has never been surpassed in either quality or flexibility. He obtained an encore. Miss Birch sang most delightfully—too delightfully indeed—a ballad, by Mortimer. It suits her voice, and she gives it interest by her admirable manner of giving it out. It obtained an encore. "Gia la luna è in mezzo la mare," was given by Signor Lablache, with his usual skill.

THIRD DAY.—Thursday, September 13.

This day may be said to have saved the spirited Stewards from a heavy pecuniary loss, for the Cathedral was crowded in every part, an influx of visitors having poured in from Cheltenham. The performances commenced with a selection from the Creation. Miss Birch, Messrs. Knyvett, Hobbs, and Phillips, taking the solos.

To this selection succeeded a "Qui tollis" from one of Haydn's Masses. The

solo part was sung by Mr. Phillips, with an obligato accompaniment for the violin-cello, played by Mr. Lindley. Mr. Braham then gave "Deeper and deeper still," with all the vigour and pathos of by-gone days. Next followed, "Ye sacred Priests," by Mrs. Knyvett. Lablache's air from the Fall of Jerusalem, was given in artist-like style. The duet "Qual analante cervo," by Marcello, was sung by Madame Grisi and Mrs. Shaw—well sung, we cannot say. Madame Grisi in one of the most beautiful phrases of the duet which is thrice repeated, twice missed her time and got a note before Mrs. Shaw, the phrase being given only correctly the second time. This is unpardonable, because it was the effect of carelessness. A selection from Mozart's Requiem, the most sublime of his sacred compositions, followed the duet. It consisted of the "Rex tremendæ," the "Recordare," the "Confutatis," the "Benedictus," and the "Agnus Dei," the first, third, and last being choruses, and the second and fourth quartets. A movement from the lessons of Handel and Greatorex served to fill up the interval between the selection from the Requiem and Neukomm's Cantata of "David's Lament," which was beautifully sung by Mr. Hobbs. Mr Phillips' recitative and song by Sir John Stevenson, was well rendered. "Let the bright Seraphim," was assigned to Madame Grisi, accompanied as usual by Mr. Harper's trumpet. Signor Ivanoff evinced much feeling in the "A te," from Mozart's "Davide Penitente." The first part concluded with the Hallelujah chorus from Beethoven's "Mount of Olives."

The second part consisted of "Israel in Egypt."

THURSDAY EVENING.

A numerous and fashionable assemblage was witnessed at the Shire Hall. The selection calls for no remarks. The principal lion was Mr. Baumann, whose concerto on the bassoon was raptuously applauded. The critic in the "Gloucester Journal," remarks on this concert:—

"One thing surprised us, and we cannot help denouncing it as deserving of the severest public censure. At the conclusion of the concert, none of the Italian *artistes* choose to stay and assist in singing the national anthem 'God save the Queen.' Grisi, Lablache, and Ivanoff, severally withdrew, after having, as we are informed, refused their aid. It was indecent! Her Majesty surely deserved the compliment of their co-operation, for she has done much for them; and Signor Lablache in particular has derived considerable advantages from her munificence."

FOURTH DAY.—Friday, September 14.

Handel's "Messiah" was the concluding sacred performance at the Cathedral. The reserved seats in the gallery were mostly unoccupied, but the nave and aisles were well filled. The chorusses were beautifully sung, and too much praise cannot be awarded to Mr. Amott, for his careful and steady mode of conducting. The accompaniments were played most delightfully.

FRIDAY NIGHT.

A fancy and full dress ball at the Shire Hall terminated the festival, which was attended by upwards of seven hundred persons, attired in gay and fanciful costumes of all nations. Weippert's band was in attendance.

In reference to this meeting we find the following remarks in the *Gloucestershire Chronicle*:—

"There is a point upon which we shall gently touch: that of the attempt to deprive the working clergy of the Cathedral of their right of admission to the sacred performances. The tickets for the minor canons, could not surely be of any importance as regards the receipts from the sale of tickets; and the withholding of them would have violated a right established, not only by long prescription, but by long and valuable services. The institution, in its infancy, and indeed long after, relied, for its music, solely on the exertions of the three choirs; and the minor canons of Gloucester, as well as the junior clergy of the cathedrals of Hereford and Worcester, were the principal instrumental performers. Long after other assistance had been obtained, these clergymen continued to lend their services to the band. At length the minor canons were superseded, in favour perhaps of more efficient performers,—not by their own choice, but by the force of circumstances. Of course as having concurred in founding the society—as having, during a considerable period, supported it by their personal exertions, they were evidently entitled to retain the privilege of a free admission to all future concerts. They have

enjoyed it during a whole century, without opposition :—Who has now a right to say that it shall be withdrawn?

“ In other respects, the attention and courtesy of the stewards to the company, and to the bright stars of harmony, has been most gratifying.”

The brilliant meeting which has excited so high a degree of interest during the present week, we rejoice to say, viewing the general results, has been very successful. Most of the leading families in this and the adjoining counties have graced the festival with their presence.

The result, as it affects the admirable charity in whose aid it was given, is, we are happy to say, very favourable; as will be seen from the following statement of the comparative amounts of the collections on this and the last occasion.—

	1838.		1835.
Tuesday	139 7 10		229 7 6
Wednesday	140 1 6		201 13 10
Thursday	234 18 7		229 10 6
Friday	190 8 6		—
	£704 16 5		£660 11 10

We are unable to say anything with certainty on the general receipts of the festival, but it is generally believed that the stewards will not be losers.

CLERICAL ATTACK ON THE FESTIVAL.

(From the *Cheltenham Journal*.)

The Rev. F. Close having alluded in strong terms to this subject in his sermon of Sunday morning, we are authorized to give the following as a verbatim report of what was said, for the purpose of preventing misrepresentations :—

“ There are other amusements, less obviously inconsistent with ‘ the love of the Father,’ in which the great majority of pious persons think it wrong to participate. They are aware that the specious garment of a charitable object is cast over them; that the hallowed sanction of religious services is in a measure imparted to them, by introductory prayers, and even the preaching of a sermon :—but when they view the *Music Meeting* as a whole,—when they investigate more narrowly its details, and its accompaniments, they are forced to the conclusion that it is ‘ not of the Father, but of the world.’

“ It appears to them little short of an open desecration of the house of God to interrupt its sacred services by the workman’s hammer, to erect lofty galleries, with gaudy trappings, to which a splendid and fashionable company may be admitted by purchase, as to a public amusement,—to engage, at vast expense, the servants of the Opera and the Stage,—(persons, whose ordinary pursuits remove them beyond the pale even of religious profession);—nor ‘ to sing to the praise and the glory of God,’—but to produce the finest instrumental and vocal effects, for the gratification of the taste of the audience: and this, too, at the risk of another and far more heinous profanation, viz.—that of the most solemn, awful, and spiritual language of the Word of God itself: these things give infinite pain to many whose souls are imbued with a jealous love for the honour of their God, and the hallowed nature of his Word, and of his House.

“ Charmed as they might be with the melody and the song, they cannot divest themselves of the persuasion that the continual repetition of God’s holy name, by persons of this description, paid for public amusement, is a direct breach of the commandment—‘ Thou shalt not take the name of the Lord thy God in vain!’ And some of the recent attempts to imitate the proceedings of the judgment day, the last trumpet, and even the voice of the Son of God himself, appear to them little short of profaneness and impiety! And when, as in the approaching Festival, we find the levities and improprieties of a Fancy-dress Ball appended to these religious amusements, the whole appears such a strange and heterogeneous union of religion and irreligion, of things sacred and profane, that we hesitate not to apply to it the language of St. John, in the text—‘ All that is in the world, the lust of the flesh, and the lust of the eye, and the pride of life, is not of the Father but of the world. While therefore upon such occasions each one must judge for

himself—and to his own master he must give an account—I could not deliver my own conscience without faithfully protesting against such amusements as, if possible, more dangerous to young persons, or to the inexperienced Christian, than some others which are more palpably dissipated: and for this reason, that they are garnished with seeming propriety, with the profession of benevolence, and the services of religion; while those who attend them are hurried on from the Cathedral to the Concert room, and from the Concert to the Fancy Dress Ball; and if in that scene of dissipation and folly we find not those ‘pumps and vanities of this wicked world,’ which we all have professed to renounce at our baptism, it were difficult to discover them any where. The ‘wiles and devices’ of the ‘God of this world’ may be ingeniously interwoven with the amusements of the present week; but true Christians will not be deluded by them. May the eyes of many be opened to see ‘the end of these things.’”

From the Gloucestershire Chronicle of Saturday.

As connected with the music meeting, we here subjoin a short speech made by Lord Segrave at the Stewards' Ordinary on Thursday, with reference to some strong remarks made on the Festival, by the Rev. F. Close, in his sermon at the Parish Church, Cheltenham, on Sunday last, which have excited much attention in that town. We must premise that the Stewards have expressed a wish that his lordship's observations should be published.—His lordship said, “I beg leave to return my sincere thanks for the honour you have just now done me in drinking my health. I have attended these meetings now for thirty-six years, and have been absent from none, with one single exception. I have afforded them, during that time, the best support in my humble power to give, and have been under the impression that in so doing, I was pursuing a praiseworthy and charitable line of conduct. I, therefore, admit that I should not feel satisfied with myself if I omitted to notice a very severe attack that has been made on this institution from a neighbouring pulpit. I should have hoped that the countenance given to this charity and these meetings, by the stewardships of Bishop Ryder, Bishop Bethell, and the present Diocesan, would have been sufficient to have protected us from the charge of irreligion; but that charge has nevertheless been deliberately and gravely made. If it had been made by an obscure or ignorant individual, it might have been suffered to pass by unnoticed. But Mr. Close is neither the one nor the other. He is a clergyman of undoubted talent and acquirement, and of considerable influence in the large and populous town of Cheltenham. He is *not* a contemptible adversary. I have therefore thought this a proper occasion to call the attention of the friends of the charity to this question, but I am of opinion that it would be not only a very *unfit* opportunity to discuss it, but more, that we are not the tribunal by which it ought to be settled. But as a member of the Church of England, I most respectfully submit that, those clergymen who are friendly to this institution should refute the charge brought against it, and fairly tell us whether we are upholding a system of folly and sin, or whether we are supporting, by laudable means, a charity, the ends of which are beneficial.”

COURT CIRCULAR.

Her Most Gracious Majesty, we are happy to state, is in excellent health; and remains at Windsor Castle, where the King and Queen of the Belgians are her guests. The Queen-Dowager has been on a visit, and left on Monday afternoon for Bushey.

The Duke of Wellington, Lord Hill, Viscount Torrington, the Earl and Countess Cowper, and other distinguished company, are at the Castle.

Divine service, on Sunday last, at St. George's Chapel, was attended by Her Majesty and the Duchess of Kent. Travers in F, sanctus by Sir Andrew Barnard, and the anthem, “Wherewithal shall a young man cleanse his way,” by Mr. G. J. Elvey, who presided at the organ, comprised the selection.

On Tuesday, there was a grand review at Windsor in the Little Park. Her Majesty was present on horseback, attired in the Windsor uniform, and wearing the ribbon and badge of the Order of the Garter. The Queen was accompanied by the Duchess of Kent, the King and Queen of the Belgians, the Duke of Wellington, Lord Hill, Viscounts Melbourne, Palmerston, Torrington, the Earl of

Surrey, Lord Falkland, Sir W. Lumley, Sir G. Quenten, Baroness Lehzen, &c. The cavalry was commanded by Colonel C. Hill and Major Ebrington, the infantry by Colonel Cavendish. The manœuvres lasted two hours, and the columns marched in slow time before the Queen and staff, the band playing the national anthem and Belgian march. Her Majesty, at the conclusion, complimented the officers on the excellent discipline of the men.

THE CHESTER ORGAN.

We have derived much pleasure from an inspection of this splendid instrument; built by Messrs. Hill and Davison, on a novel plan, at least in this country, and we advise our *organic* friends to hasten and have "a peep at it," previous to its removal to the fine old church of St. John, Chester. It is constructed on the German plan, and is designed by Mr. Davison, of the above firm, to whose hands the execution of the work was entrusted.

There are three rows of keys from CC the 8 feet pipe to F in alt, and a small pedal organ of two octaves from CCC 16 feet to C 4 feet. Although it consists of only three stops, the upper octave, by means of a copula, is connected to the lower octave, thus doubling its power; for instance, the foot being placed on the lowest pedal key sounds a double open diapason pipe of 16 feet, a double stopped diapason of 8 feet, an open diapason of 8 feet, a stopped diapason of 4 feet, a double trumpet of 16 feet (similar to the one in the Birmingham organ), and a trumpet of 8 feet, speak together.

The following is a list of the stops:—

<i>Great Organ.</i>	<i>Choir Organ.</i>
Open diapason, No. 1, large scale 8 feet.	Double stopped diapason, 8 feet, to meet same stop in the Swell.
Ditto 2, smaller do. do.	Open diapason, gamut G.
Stopped diapason.	Dulciana, tenor C.
Principal.	Stopped diapason bass.
Twelfth.	Clarabella, treble.
Fifteenth.	Principal.
Sesquialtra and cornet, 4 ranks.	Fifteenth.
Trumpet.	Cremona, tenor C.

Swell from C 4 feet to F (the keys continued to CC, acting on the lower octave of the choir organ).

Double stopped diapason, 4 feet.	Fifteenth.
Open diapason.	Mixture, 3 ranks.
Stopped ditto.	Trumpet.
Principal.	Hautboy.

<i>Pedal Organ.</i>	<i>Copulas.</i>
Double open diapason, 16 feet.	Swell keys to Great.
Ditto stopped ditto 8 ditto.	Choir ditto ditto.
Ditto trumpet 16 ditto.	Pedal ditto ditto.
	Ditto ditto Choir.
	Ditto octave.

The copulas from the pedal keys to the manuals do not pull down the keys, but act on the movements independent of them. There are three composition pedals to the great organ, and two to the swell.

It will be seen from the above description, that the performer on this instrument must be more than a pianoforte player; he must be *de facto* an organist, capable of using his feet as well as his hands—to this class of our artists, "the Chester organ" holds out advantages superior to any other instrument in this country.

MISCELLANEOUS.

MORI'S TOUR.—At the close of the Gloucester Festival, Mori recommenced his tour. At Clifton, on Monday, he gave a concert, with the aid of Lablache, Ivanoff, Vercellini, and Lavenu, who is conductor. On Tuesday last, the same party were to give a concert at Bath.

WESTERN CITY GLEE CLUB.—The first meeting of this society takes place on the 4th of next month. The committee have already announced that a prize of five guineas will be given for the best cheerful glee, the words to be selected by the competitors, who must be metropolitan professors. The society will hold its meetings for the future at Radley's Hotel, Bridge-street, Blackfriars, and the musical department will, as heretofore, be under the able superintendence of Mr. J. O. Atkins.

LONDON MINSTRELS.—Henry the First, unendowed with the warlike spirit of his ancestors, took great delight in listening to the songs of the minstrels. His queen, the benevolent Matilda, was also much attached to them, and loaded them with favour. One of them became so wealthy under her patronage, that having more money than was necessary for his own wants, he imitated the laudable example of his royal mistress, and built a priory and hospital to adorn the city of London. This was Rahere, the founder of St. Bartholomew. Minstrels of an inferior description—half minstrel, half mendicant—used to frequent the taverns and houses of resort of the poorer people. Many of them used to be found about Thames-street, which in the first ages after the Conqueror, was chiefly inhabited by wine and provision sellers, and was much resorted to by dissolute company.—*Mackey's London.*

SPONTINI'S LATE VISIT TO ENGLAND.—The Parisian *dilettanti* are amusing themselves with the idea of Spontini's musical tour in England, in search of national airs and melodies to introduce into his serious opera of *Cromwell*, about which he has been engaged for thirty years. Before putting the last hand to his work, Spontini thought it advisable, say the critics, to cross the Channel, in order to ascertain the style of singing for which the Lord Protector was remarkable. He made a pilgrimage to the town in which Cromwell was born, put his hand upon the table where Cromwell signed the death warrant of Charles the First, and stood in the room where Cromwell died of the gravel, so that if he has not gathered inspiration it is not his fault, as he has done his best to attain it. The idea of travelling in search of national music is a piece of charlatanism that cannot be exposed to too much ridicule. The character of the music is altogether in the genius of the musician. An air is Spanish when there are castanets in the orchestra; the public recognizes a Scotch melody by the bag-pipe, and a Chinese by the triangles; national music is a chimera and a mystification. When Rossini was at Dieppe, some three years ago, the public librarian requested him to walk with him one evening on the quay, to listen to the exquisite popular and professional songs which the sailors were in the habit of singing to the delight of the promenaders. The maestro accompanied his guide, and was not a little surprised to hear a robust fisherman roaring out the "Di tanti palpiti," from *Tancredi*, augmented by a chorus adapted by a dancing-master in the neighbourhood, and which the pilots, sailors, and company shouted forth *en refrain*. This was all the national music the author of *Guillaume Tell* heard at Dieppe. It is to be hoped that M. Spontini will be more fortunate, and not appropriate, as favourite airs of Cromwell, some snatches of *Oberon* and *Euryanthe*, arranged by Bishop, or improved by Balfe.

ALBERTAZZI, MORI, AND THE GLOUCESTER FESTIVAL.—The *on dit* amongst the professionals touching the absence of Albertazzi from the Gloucester Festival is curious. We give the story as it has reached us. Mori engaged Albertazzi for two months on a provincial tour at fifty guineas per week, and therefore claimed her services for the Festival, as part of the agreement. The *cantatrice* was of a different opinion; but, as the covenant was in writing, was seized with "sudden indisposition," prior to the beginning of the meeting. The question now arises, whether she can claim her salary from Mr. Mori. As Mr. Bunn requires her services for the opening of Drury Lane Theatre, for which she is engaged for three hundred guineas per month, the violinist may perhaps be without her services for the remainder of his tour.

HUDDERSFIELD.—On Thursday evening last, Mr. Broadley gave a grand concert of vocal and instrumental music at the Philosophical Hall, at which Mr. and Mrs. Wood sang several of their most favourite airs. The gallery was quite full at an early hour, and the saloon crowded with a most fashionable assemblage.

NEWBURY.—Mr. Blagrove, the violinist, in conjunction with Mr. Corrie of this town, will give a morning concert on Saturday next. Miss Bruce and Mr. Corrie are the vocalists, and Giulio Regondi will play several pieces on both the concertina and guitar; for the latter instrument a fantasia, by Thalberg, is announced.

PARIS.—The Italian Opera will take place at the Odeon during the approaching season, but the offices, and piano rehearsals will continue, as heretofore, at the old *locale*. The galleries of the Odeon have been converted into opera-boxes, and the lower, second, and third tiers have been re-arranged and decorated. The staircase, lobbies, saloons, and green-rooms have been carpeted. The *troupe* is complete; The principal parts are distributed among Rubini, Ivanoff, Lablache, Tamburini, and Mdles. Grisi, Persiani, and Albertazzi. Several of Rossini's operas will be revived; *ex. gr.*: *La Donna del Lago*, *Zelmira*, and *Il Turco in Italia*. Donizetti will bring forward some new compositions, the comic opera of *L'Élixir d'Amore*, and the serious piece of *Roberto Devereux*, which the theatres in Italy have found so profitable. Persiani has a new piece entitled *Inès di Castro*, to be brought forward this winter, if practicable.

DEATH OF MISS SOMERVILLE.—We regret to announce the decease of Mrs. W. H. Bland, who was well known at the Lyceum as Miss Somerville, a very pleasing and popular vocalist.

Mr. H. PHILLIPS.—On Monday last, at the Theatre-Royal, Gloucester, this singer appeared as *Tom Tug* in the "Waterman," introducing the song of the "Sea." The management announced, that in consequence of the "immense additional expense" attending the engagement of Mr. Phillips, the prices of admission were raised.

SHY AND SHIRE.—A musical wag, at the Gloucester Festival, remarked, in allusion to the scanty attendance, that there was a *shy* cathedral in the morning, and a *shyer* (*shire*) hall at night.

The profits of the Coronation Musical Festival in the Abbey, for the benefit of the Westminster Hospital, &c. amounted to six thousand and odd pounds, and not six hundred, as stated last week by mistake in the "Musical World."

W. BLAGROVE is appointed leader of the operas at Drury-lane Theatre, which will be brought out under the direction of Mr. Bishop.

Mr. W. S. BENNETT, the composer and pianist, intends to pass the winter months at Leipzig: the directors of the concerts there having sent him a pressing invitation to do so.

Two concerts will be given at Ipswich and Woodbridge, early next month, for which Miss Birch and Mr. Parry, jun. have been engaged.

WAIT FOR THE APPLAUSE.—At a county festival, where the Messiah was performed, the gentleman to whom the aria "O thou that tellest," had been assigned, anticipating a favourable appreciation of his talents, wrote at the end of the song (the chorus following immediately) the words "wait for the applause." This he indorsed not only in the leader's copy, but in every one in the orchestra. At the conclusion of the song the leader stopped, and there was a dead stop. "Why do you not go on?" said the singer, in an agony of disappointed vanity.—"I am waiting for the applause," was the calm reply of the sarcastic conductor. This story reminds us of an anecdote which Robert Hall of Bristol was accustomed to relate. "I remember," says his biographer, "at the distance of many years, with what a vivid feeling of the ludicrous he related an anecdote of a preacher of some account in his day and connexion. He would, in preaching, sometimes weep, or seem to weep, when the people wondered why, as not perceiving in what he was saying any cause for such emotion, in the exact places when it occurred. After his death, one of his hearers, happening to inspect some of his manuscript sermons, exclaimed, 'I have found the explanation; we used to wonder at the good doctor's weeping with so little reason sometimes, as it seemed. In his sermons there is written here and there in the margins, 'cry here;' now I verily believe the doctor sometimes mistook the place, and that was the cause of what appeared so unaccountable."

It is expected that a grand musical festival will be given in Manchester next year. The new hall at Liverpool will not be completed until 1840; when, as a matter of course, a meeting on a splendid scale will take place.

THE YORK FESTIVAL will take place next year, if ("Oh! that doubtful little—if") Her Majesty will honour it with her presence. It will be remembered by our readers, that the Duchess of Kent and Princess Victoria were present at the last festival. It is also in contemplation to hold a Bardic and a Musical Festival, at Aberystwyth, next autumn, either just before, or after the Worcester meeting.

MORI, with Grisi, Abbertazzi, Ivanoff, Vercellini, F. Lablache, Lavenu, &c., gave a concert at Cheltenham, on Wednesday morning.

ACCIDENT TO MR. HARPER.—This celebrated instrumentalist had a very providential escape on his way to the Gloucester Festival, the Mazeppa, the fast Hereford coach, having been upset. There were many passengers, but all escaped without injury, except Mr. Harper, who sprained his foot. He, however, was not prevented from fulfilling his engagement.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANOFORTE.	
Palmer, Henry. Rondino.....	Mori
..... Introduction and	
Rondo.....	Ditto
Chopin's five Mazurkas.....	Cocks
..... three Nocturnos.....	Ditto
Clare's Preludes in major keys, on a	
card.....	Ditto
.....Ditto.....minor keys, on	
ditto.....	Ditto
..... Explanation of the major and	
minor keys, and of time, on a card.....	Ditto
Czerny's Supplement to his 101 Ele-	
mentary Studies.....	Ditto
.....Ditto...to his Etude de	
la vitesse.....	Ditto
The royal waltzes, or beauties of Straus	D'Almaine
No. 19. The Paris waltzer.....	Ditto
20. Pilger am Rhein waltzer.....	Ditto
21. Sonnambula or moonlight	
ditto.....	Ditto
Bochsa. The garland of Shamrocks,	
a characteristic morceau.....	Boosey

Hart, J. Second Set of quadrilles, se-	
lected from Bochsa's grand ballet of	
Le Corsaire.....	Cocks
Herz, Henri. Come per me Sireno	
from La Sonnambula.....	Boosey
Ricci. Contrabandier al mar! al mar!	
aria from La Prigione di Edinburgo	Ditto
Dormi, dormi, cel cambio canzone	
di Giovanna, from ditto.....	Ditto
Oh come evago amabile casatina, from	
ditto.....	Ditto
Sulla poppa del mio brick barcarola,	
from ditto.....	Ditto

VOCAL.

Knight, P. Beauty, wit, and gold.....	Cocks
Donizetti. "When rolling waves divide	
us," duet.....	Mori
Macfarlane, George. Cornopœan, No. 7.	Ditto

ORGAN.

Bach's Choral Fugues, by Gauntlett,	
book 3rd.....	Longdale
..... Ditto, Nos. 13 to 19, singly.....	Ditto

G. A. KOLLMANN'S NEW PATENT PIANOFORTES.

THE novel features which characterize Mr. G. Kollman's HORIZONTAL GRAND HORIZONTAL SQUARE, UPRIGHT GRAND, and UPRIGHT SEMIGRAND PIANOFORTES, consist not merely in Improvements of One, or several of the various parts of which the Instrument is composed, while the Principles according to which it has hitherto been formed are retained, but in the application of superior Principles of such a nature, that these Pianofortes receive a new and Improved construction in all their departments, obtaining by simple means the best results, namely in—
QUALITY AND QUANTITY OF TONE—STANDING IN TUNE—FACILITY OF TUNING—GOOD TOUCH—EXTERNAL FORM—AND GENERAL DURABILITY.

The new qualities of the Horizontal Grand Pianoforte, may be briefly described as follows:—

1. The Hammers and Mechanism are placed *Above the Strings*, so that the Hammers *Strike Down* on the Strings *Towards* the Bridge and Soundboard. It is by this mode of action alone, that tone of the *finest quality and greatest power* is produced. In the usual Grand Pianofortes the Mechanism is placed *Under* the Strings, and the Hammers strike them *Upwards, Away* from the Bridge and Soundboard.

2. The Stringing and Soundboard have qualities by which the *Quantity of tone* in the Instrument is increased.

3. The entire Plan of Tuning is New, and rendered a mathematical operation, regulated with *Ease and Certainty*, by means of Screw power. Hence the Pianoforte can be tuned with exactness and Facility. It stands firm in tune, and the strings can be renewed as often as may be desirable, without the mode of fixing them being lessened in security.

4. The Mechanism is *Simple*, and acts with the least possible friction and resistance. The results of this arrangement are: 1. A good and easy touch, enabling the performer to produce every variety of expression and execution with facility—2 Durability of the action's original state.

5. *New Features of Outline* of the Pianoforte, by which it is rendered more *Convenient and Elegant*.

The four Classes of Mr. Kollmann's new Pianofortes, possess the qualities of the Horizontal Grand, therefore, although varying in form and dimensions, they all have the Grand Pianoforte Tone.

The above Pianofortes are to be seen at No. 21, OLD BOND STREET; where Prospectuses may be had.

NEW COMIC SONG, "THE WEATHER EYE; or, MURPHY'S ALMANACK," written by W. T. Moncrieff, for W. J. Hammond, and sung by him at the Strand Theatre; at Vauxhall, by Mr. Buckingham, and at private parties by Mr. Fitzwilliam; price 1s. 6d. Published by Limbird and Co., 143, Strand, where several Piano-fortes are for sale—a Mahogany Cottage for 36*l.*; one in Rosewood Case 30*l.*; a second-hand Cabinet in Rosewood Case, metallic plate, for 38 guineas; and two Mahogany Squares very cheap. Eight Keyed Cocoa Flutes, with case, for 2*l.* 15*s.* Accordions, Guitars, and Musical Boxes, in great variety.

NEW MUSIC.

Just Published

A BRILLIANT SET OF QUADRILLES and WALTZ, Composed by Mrs. D'Oyley, Professor, from the Royal Academy of Music, London.

Published and Sold by MORI and LAVENU, New Bond Street; and may be had of Gibbs, Pianoforte Maker, High Street, Camberwell; Pigott, Kemington Common; Moore and May, Holborn; Purday, St. Paul's Church Yard; Novello, Dean Street Soho; Peachy, Bishopsgate Street; and the Author, 6, Mornington Place, Camberwell New Road.

"These Quadrilles are by far, to our taste, the most beautiful of the season. They display great taste, and musical skill, and will add to the already high reputation of the Composer."—*Court Journal*, September 15*th*.

"THE DEVIL'S OPERA."

MUSIC COMPOSED BY G. A. MACFARREN.

JUST published, the following pieces from the above Opera, now performing, with the greatest success, at the English Opera House.—"O, Blame me not." "Good night." "Like him who sails on the midnight deep." "O'er the smooth waters." "I come from the realms of cloudless blue." "Forget thee? no, never!" &c. &c.

Published by H. HILL & SONS, Regent Street, and to be had of all music sellers in town and country.

NEW SONGS.

"Come, the moon plays on the rose," J. P. Knight..... 2 0
 "Old time is still a flying," Ditto..... 2 0
 "The old yew tree," C. H. Purday..... 2 0
 "Oh! the smile on thy cheek," Louisa Pyne..... 2 0
 "Oh! what is man?" E. J. Loder..... 2 0
 "Agnes ("I saw her in childhood") P. Klitz.... 2 0
 "Weary's my love of my letters," C. E. Horn 2 0

VOCAL DUETS.

"No more the siren voice of fame," V. Bellini..... 2 0
 "Sunbeam of summer," Ditto..... 2 0
 "Tyrolese evening hymn," adapted by C. H. Purday..... 2 0
 "Home the laden bees repair," G. Ware..... 2 0

TRIOS and GLEES.

"O mio bel idolo" (Trio) Mercadante..... 2 0
 "He ne'er knew what thoughts had blighted" (from "Exile of Genoa") Schmidt..... 2 0
 "Health to the Queen" (new glee, 3 voices) C. H. Purday..... 1 6
 "Ocean sprites" (3 voices) W. Turler..... 2 6
 "Song of the sea sprites" (Trio) S. Godbe..... 2 0
 "The not to win the breath of fame" (Exile of Genoa) Weber..... 2 0

*. * New editions of the popular pieces of Calcott, Cooke, Jackson, King, Stevens, Webb, &c. &c., arranged with a pianoforte accompaniment.

London: Z. T. PURDAY & Co., High Holborn.

F. CHOPIN'S PIANOFORTE WORKS.

PUBLISHED at Messrs. WESSEL and Co's. Foreign Music Warehouse.

- * Op. 1. "Adieu à Varsovie," Rondeau.
- † Op. 2. "Homage à Mozart," Gr. Var. on *La ci darem*.
- * Op. 3. "La Gaité," Polonoise brillante in C, the same..... Piano and Violin. the same..... Piano and Violoncello.
- Op. 5. *La Polonoise*, Rondeau on a Mazur.
- * Op. 6. *Souvenir de la Pologne*, Mazurkas, First Set.
- * Op. 7. *Souvenir de la Pologne*, Mazurkas, Second Set.
- Op. 8. First Grand Trio, Piano, Violin, and Violoncello. the same..... Piano, Flute, and Violoncello, by Clinton.
- * Op. 9. *Murmures de la Seine*, 3 Nocturnes.
- Op. 10. Twelve Grand Studies, revised edition, with additional fingering by his pupil, I. Fontana, First and Second book of Studies.
- † Op. 11. First Grand Concerto in F minor, edited and fingered by I. Fontana.
- Op. 12. Grand duo Concertant, Piano and Violoncello, on Meyerbeer's Robert le Diable
- N.B The Violoncello part by A. Franchomme, the same..... Piano and Violin.
- † Op. 13. Fantasia brillante sur des airs Nationaux Polonois.
- † Op. 14. *Krakowiak*, Grand Rondeau de Concert in F
- Op. 15. *Les Zephus*, 3 Nocturnes.
- * Op. 16. Rondeau elegant, in E flat.
- * Op. 17. *Souvenir de la Pologne*, Mazurkas, Third Set.
- * Op. 18. Grande valse, *Invitation pour la Danse*.
- * Op. 19. *Souvenir d'Andalousie*, Bolero.
- Op. 20. *Le Banquet Infernal*, Scherzo.
- † Op. 21. Second Grand Concerto in F minor.
- † Op. 22. Grande Polonoise Brill. précédée d'une andante spianato in E flat.
- * Op. 23. Ballade (ohne worte)
- * Op. 24. *Souvenir de la Pologne*, Mazurkas, 4th Set.
- Op. 25. 3rd and 4th book of Twelve Grand studies.
- * Op. 26. Deux Polonoises.
- Op. 27. *Les Plaintives*, 2 Nocturnes.
- Op. 28. Impromptu in A flat.
- Op. 30. *Souvenir de la Pologne*, Mazurkas, 5th Set.
- Op. 31. La meditation, second Scherzo.
- Op. 32. Il lamento, e la consolazione, 2 Nocturnes.

Some of the above pieces marked with a star, have already been published by Wessel and Co., as Piano Duets. To those with †, orchestral parts may be had.

No. 6, Frith Street, Soho Square.

WESSEL & Co's. Series of Modern Trios for Piano, Violin, and Violoncello. No. 1, Chopin, Op. 8, 10*a*. 6*d*. No. 2, Kuplau, Op. 119, 9*s*. No. 3, Reissiger, Op. 40, 10*s*. No. 4, Weber, Op. 63, 9*s*. No. 5, Mayseder, Op. 34, 1*st*, 10*s*. No. 6, Pixis, Op. 129, 5*th*, 10*s*. 6*d*. No. 7, Mayseder, Op. 52, 2*nd*, 10*s*. No. 8, Reissiger, 9*th*, 10*s*. 6*d*. No. 9, Reissiger, Op. 125, 11*th*, 10*s*. 6*d*. No. 10, Reissiger, Op. 115, 10*th*, 10*s*. 6*d*. No. 11, Reissiger, Op. 125, 11*th*, 10*s*. 6*d*. This fine collection will shortly be increased with other Copyright Trios by Aloys, Schnitt, Reissiger, &c.

LONDON.—Published for the Proprietors, by HENRY HOOPER, 13, Pall Mall East, & R. GROOMBRIDGE, Paney Alley, Paternoster Row, every Thursday afternoon, at Four o'clock, where Advertisements, Works for Review, and Communications for the Editor, will be received.—The Musical World may be had, by order, of all Book and Music Sellers.

Printed by WILLIAM WILCOCKSON, Rolls Buildings, Fetter Lane, London.



UNDER THE IMMEDIATE PATRONAGE OF

**HIS MOST GRACIOUS MAJESTY,
AND HER R. H. THE DUCHESS OF KENT.**

THE MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence.

To know the cause why music was ordained
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.
TAMING OF THE SHREW.

SEPT. 27, 1838. No. CXXXIII.—NEW SERIES, No. XXXIX. PRICE 3d.

ORPHÉON.

SUCH is the name appropriately given to one of the largest and most potential musical societies yet formed; but whose existence, we suspect, is unknown by the generality of our readers, well skilled though they be in such matters. Yet its formation dates as far back as 1820. Singular enough, too, it owes its existence to a philosopher, not to a musician. One day, in 1819, De Gerando meeting with his friend, the poet Béranger, and joining him in his daily walk, the conversation naturally turned on poetry and, quite as naturally, on Béranger's own delightful songs. Hence the transition to music as a thing of course, but not so the question put by our grave philosopher to his friend, "Can you recommend me a music master?" "What!" exclaimed the bewildered poet; a music-master—you want a music-master?" "Yes," was the rejoinder, "but not for myself; I am rather too old to learn. I want one for the children of our National Schools; if we instruct them how to think, it is our duty to teach them how to feel." The idea found a responsive echo in Béranger's bosom, and the only difficulty was to discover a man suited to the undertaking. He was to be a sound musician, and so far Paris afforded an abundant choice. But he was to be in addition free from prejudices, biassed by no theories, and one who would come to so novel a task prepared to meet it in a novel, simple, and effective manner. The problem Q. E. D. was to find one in whom genius was untainted by false ambition, and talent ennobled by modesty. "I have your man," said Béranger, "and the only question now is, whether he will have you. Wilhelm, who has married so many of my rhymes to lovely melodies, combines every quality requisite to the undertaking; but that I shall manage to get over his shyness and repugnance to anything that may put him in what may be called a public position, is more than I can tell. However, I'll try."

To work, then, our poet went; yet was it harder than even he, with his thorough knowledge of Wilhelm's disposition, could have anticipated. He entreated, and he reasoned, and he stormed. But he "charmed not wisely," for Wilhelm, though fretted by his friend's importunity, was not moved. As a last resource Béranger spoke—and what *artiste*, especially a French one, could resist the appeal—of the honour, nay, of *La Gloire*, of leading the way in so noble an experiment. Wilhelm was conquered; and a few days after made his *coup d'essai*, as the bringer forth of the hidden harmonies that lie in the souls of the poor and lowly, no less than in those of the fortunate of the earth.

The means devised by Wilhelm was as simple as those he had to instruct. Instruments he rejected. They were beyond the means of those who dwelt beneath "roofs so low as theirs," with whom he had to do. He well knew the native dignity and grace of the human voice, and determined to put his trust in them. Singing only did he undertake to teach; and this he began, and has carried into effect by a system of Mutual Instruction, so happily conceived and practically disposed, that four children, after they have been grounded by a good master, can put themselves at the head of as many classes, and become masters in their turn. From the National Schools (*écoles primaires*), the system has gradually spread to adults. M. Wilhelm's method was explained to, and at once accepted by, the "Paris Society for the Promotion of Elementary Instruction;" and the first trial of his plan was made in the parish school, *Rue St. Jean de Beauvais*. We specify the place, for the subject is, we think, sufficiently interesting to deserve the record. Nine parochial schools adopted the plan in succession; and, in the year 1835, on the motion of M. Rambuteau, the President of the Central Committee of Primary Instruction, a vote unanimously passed the Municipal Council, for its introduction into all the National Schools of Paris. And, at the present moment, M. Wilhelm's system is in full operation, in fifty of these schools, in many private academies, and in ten vast evening classes for adults.

The stranger who may repair to the Cloth Hall of Paris (*Halle aux Draps*), any evening between nine and ten, will be struck with a singular spectacle. From two to three hundred mechanics will meet his sight, seated in parties of ten or twelve round their respective tables. Each class has its monitor or leader, gesticulating with "soul and body on the action both," to beat the time and mark the appropriate rhythm. The huge wooden concave rings with what sounds as a Babel of murmurs, and the whole is apparently "confusion worse confounded." Here a group chants a *largo* in three-time; on its right another group of *dilettanti*, in fustian jackets, strike the intervals in 6-8; and to the left another, without jackets at all, murmur a bass in common time. When a proficient in the first class, the musical aspirant passes to a second, and so on, his place at each move being filled by some new recruit. And the great advantage of this system of perpetual and almost universal instruction is, that should illness or work keep a mechanic away, so that he forget his latest acquisitions, there is always some lower class open for him to join, and thus renew his recollections. But to return to the *Halle aux Draps*; our stranger has walked on between these rows of singing parties, until he comes to the last, or most advanced class. A wave of the hand from its monitor pro-

duces instant silence in all the groups. One voice gives the tonic, after sounding the pitch-pipe; at a second wave of the hand, the tonic is taken up by all; at a third, all the voices swell into the harmony; and then each separate group sings its own part. This host of voices, bursting forth from the classes ranged around will surely disconcert those novices below; at least, such is the visitor's thought. No such thing; they hear nothing of it. They are busied in learning their own lesson, and off they set in a different time, with the most unruffled and imperturbable calm.

Now one of the most remarkable results of this system of mutual instruction, applied to the art of singing, has been the correction and regulation, as it were, of those defective and seemingly inflexible voices, which are common enough anywhere and everywhere; and which are insensibly modulated by the influence of more correct and finer organs thus brought together *en masse*. All the children, in all the National Schools, now learn to sing; and the majority attain a correctness which is found to lead, by sure degrees, to musical taste, sentiment, and expression. Ten thousand infantine voices now daily "speak in music" the hymns, prayers, and ballads composed by their principal instructor, Wilhelm. At a moment's notice, two thousand of the finest youthful tenors, and more than five hundred splendid barytones, could be collected to execute the choruses of the great masters. Called together from all quarters of the capital, but slight rehearsal would be necessary, for they have all been formed to "accordant harmony" by the same course of instruction. No theatrical orchestra, with its chosen instrumentalists, aided by its well trained singers, can produce the effect of the masses united in the *Salle St. Jean*, on the high days and holydays of the OMPHEON. The soul is filled as well as the hearing taken prisoner; and when Wilhelm's noble chant of "*Les Trois Gloires*" is voiced in thunder by assembled hundreds of the "Children of the People," the heart dilates with the simple majesty of the united sound, and joins with devotion in its lofty burden.

"A Lutèce régénérée,
Gloire à jamais!"

And what consequences, it may be asked, are to be looked for, from this diffusion of a taste hitherto confined to the wealth which commands it? Those which have been ever found to flow from the cultivation of the fine arts—a sense and capability of pure enjoyments; an amelioration of the habits of the lower orders; and hence improved morality: "*Ils chantent, l'heure vole, et la douleur s'enfuit.*" The fable of Orpheus was no idle invention of poetical Greece. It embodied a blessed truth. From twelve to fifteen hundred young mechanics, or labourers, now meet nightly together in Paris, in their various quarters, and find in music a happy relaxation from their daily toil. This is so much lost to the publican; but surely the gain is incalculable to society.

The *Salle St. Jean* is already too small for the gala meetings of the OMPHEONISTES: and M. WILHELM was lately advised to apply for the *Salle des Menus Plaisirs* and so seek the artists and professors of Paris—in short, its musical world. "No," was the reply; "it is for it to seek us."

Can it be doubted that this time *must* come?

THE CLERGYMAN.

It is certainly desirable that every clergyman should have some knowledge of music, not merely theoretical but practical. "A little learning is a dangerous thing," is an apothegm which, if it holds good with professional musicians, applies not to such as are rather ambitious to devote their talents to the use, than to the ornament of a sacred service. The difficulty may indeed appear almost insuperable, where a clergyman, with but slender information, has to contend with a conceited organist or preceptor, who has acquired knowledge without reverence, execution without judgment. In such a case, the man might be inclined to sneer at the advice offered, and conceive that he was best able to judge of the beauty of his musical grimaces, and his means of promoting the pleasure and profit of the congregation. Hence he might not only resent the interference, but plume himself upon arguments calculated, as he thinks, to bear down the slight knowledge of his reprover; and by a crafty handling of technical terms, actually overawe for a time the sound convictions of plain good sense, and a taste that was substantially correct. For we are ever disposed to give credit for superior wisdom to those who can heap together hard names of a science, with which we are partially or totally unacquainted. In order, however, to encourage clergymen not to shrink from their duty, even under such circumstances, when they perceive the choir attempting to transform the church into a house of entertainment, I may state it as a fact, that one of the most talented organists and composers of the present day, though an amateur, has recorded with thankfulness to God, that he received his first notions of the true style of ecclesiastical music from an aged Bishop, who, though unskilled in the art, *felt*,—for with him it was a matter of feeling,—that the solemnity of the service was destroyed by mere skill, devoid of taste and reverence. The passage alluded to is in a letter from which I have his permission to transcribe. He is representing a conversation which, as a young man studying in Germany, he had with an excellent Moravian Bishop who had sent to request that he would act as organist upon occasion of the administration of the Lord's Supper. There was no lack of skill or execution in the eight organists who gratuitously rendered that service to the church. "But," says he, "our taste at that time was bad. The noble simplicity of our church music and hymn tunes was lost in flourishings and all manner of ill-placed decorations, and long straggling interludes. Little attention was paid to that agreement between music and words, by which they are made to speak the same language, and to convey, each in their degree, the same feeling to the mind. Frequent complaints were made by the worthy and venerable Fathers of our Church, who felt themselves disturbed by the thoughtless and tasteless manner of playing the organ. But they were not heeded, and rather considered as a proof that the complainants wanted skill to appreciate the value of our artful and ornamental musical drapery, with which we clothed tunes, otherwise, in our opinion, too dull and monotonous. No one felt more keenly and more justly the absurdity and real mischief of our manner than that excellent man, the late Bishop Spangenberg. After much gentle and fruitless remonstrance, he at length hit upon an expedient, which at least in a degree answered his purpose, and for which I feel grateful at this moment." Taking advantage of an opportunity before a sacrament, he sent for the writer, and addressed him thus:—"I have for this long time past felt my mind burdened with concern and even pain, when I considered how the most beautiful part of our worship is rendered unpleasant to me and others, by the manner of my brethren in playing the organ. They seem not to have duly considered the importance of that species of service, especially in a living church of God. I will not charge you or them with levity or indifference, for I consider the fault to originate more in thoughtlessness than in a total disregard to the subjects of the hymn, or the feelings of the congregation; but it has become such a burden to me, that I cannot help feeling rather indignant, especially as some conversation I have already had with one of your number, has produced no impression or effect whatever. I have this day been desired to officiate at the holy communion, but had almost declined it, for fear that the common way of playing the organ might again so much disturb my mind, that I should become unfit for so solemn a service, and interrupted in my enjoyment by a distracted attention.

"All at once the thought struck me, I will send for my dear friend L. and

speaking with him about it. Perhaps he will not despise the remarks of an old man, who indeed understands nothing at all of music, and cannot point out the nature of the grievance, but yet thinks that he has a just sense of what is proper and consistent in performing a service in the house of God, which may either contribute to edification, or create great disturbance in the congregation. Perhaps he will feel disposed, if not from a conviction of his mind, yet out of regard to an old friend of his grandfather, father, and of himself, to humour him for once, and play in such a manner as will please him. Now, do you think that you can bring yourself to omit, for my sake, what you may consider very fine, and condescend to play a simple tune, unadorned with so many additional notes and flourishes; and, though you should even not like it yourself, submit, for friendship's sake, to humour my weakness?' I heard this affectionate address with an impression which convinced me of the truth of his remarks. I promised to observe his directions; and as I was leaving the room, he added: 'Well, my dear friend, if after you have accorded to my wishes this once, you yourself disapprove of it, and think that I have erred in thus endeavouring to make a revolution in the manner of playing the organ, I will say no more; but shall be thankful for your complying with my wishes on this occasion.'

"I was happy to hear, after the communion, that my highly-revered adviser fully approved of the simple and artless manner I had adopted, in accompanying the beautiful hymns he had chosen for that solemnity.

"Little did the venerable Bishop suppose that, on that occasion, he was reading a lecture upon Church Music, which would produce more real and substantial benefit to his audience than most of the learned and elaborate dissertations on Counterpoint have ever done. He did indeed bring about a reformation, the good effects of which were enjoyed for many years. As for me, I was so fully convinced, by the experiment itself, of the superior effect of true simplicity in accompanying tunes, and suffering the beautiful combinations and transitions with which many of them abound, to present themselves in their native grandeur, divested of the harlequin dress by which many organists are apt to cover and disgrace them, that from that very day I changed my whole style of playing."—*La Trobe*.

ON MUSICAL TASTE.

A WRITER of the last century has given the following definition of taste:—"Taste is a faculty in the mind to be moved by what is excellent in art; it is a feeling of the truth. But science is to be informed of that truth, and of the means by which its effects are produced." Accordingly, we hear of a cultivated or uncultivated taste—a vitiated or false—as opposed to a true taste. We have all within us the seeds of taste, and are capable of improving them by cultivation into a sufficient knowledge of the polite arts.

The famous "De gustibus non est disputandum" is a mighty foolish aphorism. Sir J. Reynolds has ably demonstrated the existence of a standard of taste in painting; it is equally conspicuous in poetry, sculpture, music, and all other arts, including even gastronomy. That is most worthy of admiration, which is pronounced to be such by the greatest number of competent judges. To borrow a homely illustration from gastronomy. A, we will suppose, has very obtuse gustatory organs, and tells B, that he prefers a barn-fowl to a woodcock, mutton to venison, and perry to champagne; adding, that there is no accounting for tastes. B. does not argue the point, but silently compassionate the idiosyncrasy of his unhappy friend, well knowing that true taste has set the seal of supremacy, which is not to be shaken by the heresies of ignorant or perverted minds.

The standard in music is easily pointed out. That is the best music, which is composed with a view of exciting in our minds the noblest emotions, and which attains its object most effectually. No emotions are so noble and sublime as those that are connected with the adoration of the Supreme Being. Tried by this test, Handel is the greatest of composers whose works are familiar to an English ear. He is the most successful writer in the highest department of the art. His Messiah stands on the pinnacle of fame. Other writers have excelled in sacred composition, but none have ever rivalled the massive grandeur of his choruses or

the sublimity of his strains. The souls of his hearers become spell-bound with awe and admiration, and are made to feel, as it were, their own immortality.

Next to Handel's oratorios may rank the Creation, and the Masses of Haydn and Mozart. In these latter compositions are found *morceaux* of consummate beauty and power, and it is much to be regretted, that by reason of their connexion with Catholic ceremonies, they are not more familiarly known in England. For the same cause, many great Italian and Spanish sacred writers are known to the English public but by name, or by a few scanty and isolated specimens. We are happy, however, to observe that the taste for compositions of this class is daily spreading with us. The fame of Bach is progressing with giant steps. Rich and various are the mines that yet remain unexplored, both of German and Italian genius.

We will borrow another illustration from a sister art. A modern writer has shrewdly remarked, that a little girl who knows nothing of sculpture, takes far greater delight in a sixpenny wax-doll than a connoisseur derives from the most exquisite baby of Flaxman or Chantry. She will play with it, dress it, and talk to it all day. We shall not dispute this, and were the pleasure as durable as it is intense, we should scarcely advocate the cultivation of the seeds of taste. But the child grows up, and becomes superior to its first impressions. The wax-doll charms no longer, and one source of pleasure is dried up. Now, if her judgment and taste have been duly cultivated, if her perceptions of the beautiful have been awakened and developed, then will the work of sculpture fill the void. Has the contrary been the case, wax and marble will be regarded with equal indifference.

We shall endeavour to apply this to music. A child is captivated by a simple melody, and attendant harmonies are as caviare to its unsophisticated taste. There are, indeed, many who have never been able to distinguish one tune from another, and many more with no music in their souls. But with such we have nothing to do. The perceptions expand—the ear becomes gradually sensible to the vast variety of expression which appropriate accompaniments may lend to the original melody. Science is requisite to trace the causes, and to ensure a due appropriation of the effects produced. Habit renders our emotions less lively, and a simple strain however beautiful, will pall upon the ear by frequent repetition. But science opens inexhaustible stores to the initiated, and repays a hundred fold the votaries of her shrine.

The musical world may be divided into three categories. In the lowest may be placed those to whom nature has vouchsafed a musical ear, but have entirely neglected its culture and improvement. Such are alive to the charm of a simple melody, but nothing beyond. Harmony is a sealed volume. Among them are few or no enthusiasts, and predilection becomes indifference.

In an intermediate class may be ranked the partially enlightened. Their characteristic is a vitiated or false taste. They are enamoured of the dazzling and theatrical. Startling transitions, remote modulations, and recondite harmonies are their delight. In sister arts they would prefer the Composite to the Doric, or Moore to Milton. We remember one of this class who could see nothing in Luther's hymn. The harmony was too simple. There should, at any rate, have been a diminished seventh at the word "grave." Hundreds of thousands in France and Italy know nothing of Handel, Mozart, and Haydn but the names, and thousands in England prefer Rossini and his imitators. Infinitely less numerous is the third and highest category, which comprehends the only true judges of the art. Familiar with the highest models of excellence, the ear has acquired an habitual delicacy, and answers with fidelity and precision to the finest impressions. The true judge distinguishes in the instant propriety from extravagance, grace from affectation, and gold from tinsel. With a capacity to appreciate and relish the most highly seasoned musical dainties, he yet feels that grandeur of outline and simplicity of detail are the only true sources of the sublime. He estimates the quantum of harmonic colouring requisite to the development of the primary ideas, and condemns alike a deficiency and an excessive display of learning. He knows that art is but the handmaid of nature, though frequently usurping the place of her mistress; and feels, that neither the untutored melodist, nor the learned contrapuntist, who writes only for professors, will fill a niche in the temple of immortality.

INDAGATOR.

THE OPERA.

COLLEY CIBBES, in his life, gives us the following account of the establishment of the *Opera* in England, separate from the interests of the other theatres:—

“The inclination of our people of quality for *foreign operas* had now reached the ears of *Italy*, and the credit of their taste had drawn from thence, without any more particular invitation, one of their capital singers, the famous *Signor Cavaliero Nicolini*, from whose arrival, and the impatience of the town to hear him, it was concluded that *operas*, being now so completely provided, could not fail of success.

“The first opera that appeared at the Haymarket-house was *Pyrrhus*.* Subscriptions at that time were not extended, as of late, to the whole season, but were limited to the first six days only of a new opera. The chief performers in this (*Pyrrhus*), were *Nicolini*, *Valentini*, and *Mrs. Tofts*; and for the inferior parts, the best that were then to be found. Whatever praises may have been given to the most famous voices that have been heard since *Nicolini*, upon the whole, I cannot but come into the opinion, that no singer since his time has so justly and gracefully acquitted himself, as *Nicolini*. At most, the difference between him and the greatest favourite of the ladies, *Farinelli*, amounted to this, that he might sometimes more exquisitely surprise us; but *Nicolini*, (by pleasing the eye as well as the ear), filled us with a more various, and rational delight. The 116th *Tatler* says of him, ‘*Nicolini* sets off any character he bears in an opera by his action, as much as he does the words of it by his voice; every limb and finger contributes to the part he acts, inasmuch as a deaf man might go along with him in the sense of it. He performs the most ordinary action in a manner suitable to the greatness of his character, and shows the prince, even in the giving of a letter, or dispatching a message, &c.’ His voice at this first time of being among us, (for he made us a second visit while it was unimpaired), had all that strong, clear, sweetness of tone so lately admired in *Senesino*. A blind man could scarce have distinguished them; but, in the volubility of throat, the former had much the superiority. This so excellent a performer’s agreement was eight hundred guineas for the year, which is but an eighth part more than half the sum that has since been given to several that could never totally surpass him. The consequence of which is, that the losses by operas, for several seasons, to the end of the year 1738, have been so great, that those gentlemen of quality, who last undertook the direction of them, found it ridiculous any longer to entertain the public at so extravagant an expense, while no other person thought himself obliged by it.

“*Mrs. Tofts*,† who took her first grounds of music here in her own country, before the *Italian* taste had so highly prevailed, was then not an adept in it; yet whatever defect the fashionably skilful might find in her manner, she had, in the general sense of her spectators, charms that few of the most learned singers ever arrive at. The beauty of her fine proportioned figure and exquisitely sweet silver tone of her voice, with that peculiar rapid swiftness of her throat, were perfections not to be imitated by art or labour. *Valentini* was every way inferior to *Nicolini*; yet as he had the advantage of giving us our first impression of a good opera-singer, he had still his admirers, and was of great service in being so skilful a second to his superior. Three such excellent performers, in the same kind of entertainment at once, *England* till this time had never seen. Their novelty, at least, was a charm that drew vast audiences of the fine world after them. *Swiney*, their sole director, was prosperous, and in one winter, a gainer by them of a moderate younger brother’s fortune.

“Yet, with all this fair weather, the season of their uninterrupted prosperity was

* *Pyrrhus* and *Demetrius* (says Dr. Burney) was written originally in Italian by Adriano Morselli, and set to music by Alessandro Scarlatti, to which it was first performed in 1694. It was translated into English by *Swiney* the manager, and arranged by Nicola Hayn, who composed a new overture and several additional songs, which have considerable merit.

† *Mrs. Tofts*, the constant rival of *Margarita de l’Epine*, was a principal singer in all the first operas that were performed on our stage in English, and in part English and part Italian, before a sufficient number of singers from Italy could be found to perform the whole in the language of that country. It appears that *Nicolini* and *Mrs. Tofts* had to sing a duet in the above opera, the one sang in Italian, and the other in English. *Messrs. Remondon* and *Cook* kept to their mother tongue. *Ricoboni* states, in his *General History of the Stage* (Ed. 1754, p. 212), that at *Hamburg*, in the early opera sung in the Italian manner, the recitative was in the German language, and the airs generally in Italian.

not yet arrived ; for the great expense, and thinner audiences of the opera, was a constant drawback upon their gains. By the short experience we had had of operas—by the high reputation they seemed to have arrived at the year before—by their power of drawing the whole body of nobility, as by enchantment, to their solemnities—by their prodigality of expense at which they were so willing to support them—and from the late extraordinary profits *Swiney* had made of them—what mountains did we not hope from this mole-hill ! But alas ! the fairy vision was vanished—this bridal beauty was grown familiar to the general taste, and satiety began to make excuses for its want of appetite. Or, what is still stranger, its late admirers now as much valued their judgment in being able to find out the faults of the performers, as they had before in discovering their excellencies. The truth is, that this kind of entertainment, being entirely sensual, it had no possibility of getting the better of our reason, but by its novelty ; and that novelty could never be supported but by an annual change of the best voices, which, like the fairest flowers, bloom but for a season. From this natural cause, we have seen, within these two years, even *Farinelli* singing to an audience of five-and-thirty pounds. And yet, if common fame may be credited, the same voice, so neglected in one country, has in another had charms sufficient to make that crown sit easy on the head of a monarch, which the jealousy of politicians feared, without some such extraordinary amusement, his satiety of empire might tempt him a second time to resign.

“There is, too, in the very species of an *Italian* singer, such an innate fantastical pride and caprice, that the government of them (here at least) is almost impracticable. This distemper, as we were not sufficiently warned or apprised of, threw our musical affairs into perplexities, we knew not easily how to get rid of. There is scarce a sensible auditor in the kingdom, that has not, since that time, had occasion to laugh at the several instances of it. But what is still more ridiculous, these costly *canary-birds* have sometimes infected the whole body of our dignified lovers of music with the same childish animosities ; ladies have been known to decline their visits, upon account of their being of a different musical party,—*Cæsar* and *Pompey* made not a warmer division in the Roman republic, than those heroines, their countrywomen the *Faustina* and *Curroni*, blew up in our commonwealth of academical music, by their implacable pretensions to superiority ! and while this greatness is their unalterable virtue, it will never be practicable to make two capital singers of the same sex, do as they should do in one opera at the same time ! No, not though England were to double the sums it has already thrown after them ; for even in their own country, where an extraordinary occasion has called a great number of their best to sing together, the mischief they have made has been proportionable ; an instance of which happened at *Parma*, where, upon the celebration of the marriage of that duke, a collection was made of the most eminent voices, that experience or interest could purchase, to give as complete an opera, as the whole vocal power of Italy could furnish. But when it came to the proof of this musical project, behold ! what woful work they made of it ! every performer would be a *Cæsar*, or nothing ; their several pretensions to preference were not to be limited within the laws of harmony ; they would all choose their own songs ; but not more to set off themselves, than to oppose, or deprive another of an occasion to shine ; yet any one would sing a bad song, provided nobody else had a good one ; till at last they were thrown together, like so many feathered warriors for a battle-royal in a cock-pit, where every one was obliged to kill another, to save himself ! What pity it was these froward misses and masters of music, had not engaged to entertain the court of some king of *Morocco*, that could have known a good opera from a bad one ; with how much ease would such a director have brought them to better order ; but, alas ! as it has been said of greater things, “*suis et ipsa Roma viribus ruit*,” imperial Rome fell by the too great strength of its own citizens ! so fell this mighty opera, ruined by the too great excellency of its singers ! for, upon the whole, it proved to be as barbarously bad, as if malice itself had composed it. Now though something of this kind, equally provoking, has generally embarrassed the state of operas these thirty years, yet it was the misfortune of the managing actors, at the *Haymarket*, to have felt the first effects of it ; the honour of the singer, and the interest of the undertakers, were so often at variance, that the latter had but a bad bargain.”

MORI AND ALBERTAZZI.

TO THE EDITOR OF THE MUSICAL WORLD.

SIR,—My attention has this morning been directed to your last Number of the Musical World, wherein is inserted an article headed "Albertazzi, Mori, and the Gloucester Festival." That you should have imparted the authority of your well-known periodical to a mere *on dit*, which can in no wise benefit its pages, and only tend to wound the feelings of the parties whose names are so brought before the public, is a matter of surprise to many who are acquainted with the mistatement of the article in question. That I was prevented singing at the Gloucester Festival by serious indisposition, the certificate of my medical adviser can satisfactorily attest; and the following copy of my agreement with Mr. Amott, acting on the part of the Stewards of the same meeting, will as satisfactorily refute the assertion, that my non-appearance was attributable to a misunderstanding with Mr. Mori, who, I am bound to observe, acted only as the friend of Mr. Amott in making the engagement with me.

COPY OF THE AGREEMENT.

"I, John Amott, on the part of the Stewards of the Gloucester Festival Music Meeting, do agree to give Madame Albertazzi an engagement for the above meeting, which takes place on the 11th, 12th, 13th, and 14th of September next, being six performances, viz. three morning and three evening, the terms for which to be * , on and with the condition, that Madame Albertazzi shall neither sing before the said meeting, nor until the conclusion of the said meeting announce, or cause to be announced, her intention of singing at any concert or musical performance within forty miles of the city of Gloucester. The rehearsal to take place on the 10th of September.

"Accepted the above terms and conditions.

"Signed

EMMA ALBERTAZZI."

Your sense of justice will, I trust, induce you to give insertion to this contradiction. It is right that the public should know that neither caprice or private disagreement had ought to do with the non-fulfilment of the engagement by me, which arose totally from the cause already explained, viz. serious indisposition.

I have the honour to be, Sir,

Your most obedient servant,

EMMA ALBERTAZZI.

129, Regent-street, Sept. 24, 1838.

THEATRICAL SUMMARY.

The winter campaign has commenced. Covent Garden has been opened this week; and, in a few days, its great competitor Drury, with the minor rivals of these two metropolitan theatres, the melo-dramatic Adelphi, and the delicate and perfumed Olympic, will generously throw wide their doors to the public. The latter will of course indulge us, as of yore, with translations, by persons of quality about town, of pieces adapted to the nerves of the genteelst of audiences. The principle of their construction, according to the result of a careful analysis of some fifty choice species, is two jokes to a farce, and these of a kind not calculated to disturb the mouth beyond the blandest and most complacent smile: the remainder consists of elegant twaddle, learnt at first hand, by a long personal intimacy and dining acquaintance with the fashionables of the second tables of our *haute noblesse*. Whatever broad views of life, salient traits of character, or happy strokes of wit, may be calculated to disturb delicate organizations, or ruffle the current of a simpering placidity, are carefully avoided. All is regulated on the most improved views of man-millinery. But when one of coarser mind gets over the stench of the Eau de Cologne, and Otto of Roses; the acting, the scenery, and, some eccentricities apart which may be traced to the pervading influence of the second tables aforesaid, the costume will repay his endurance. The Adelphi usually errs as much in the other extreme. Here the serious pieces fetch their incidents from

* Two hundred guineas we believe.—E. M. W.

the furthest bounds of probability, and their sentiment and moral are generally from the equivocal source of French generation. The comic are too often coarse caricatures in the persons, and the grosser order of humour in the language. The redeeming qualities are found in the tact of the management, producing shewy and often startling effects, within a very small area, by a thorough knowledge of all the means at a manager's disposal, and the judicious combination of those means; in the acting, and we allude more particularly to O. Smith, Mrs. Yates, and her husband, which often succeeds in bringing the unnatural within the pale of humanity; and in the introduction of novelties, Arabs or Bayadères, calculated to excite and appease public curiosity. Drury Lane has for some time been in the hands of a tactician, who resembles the manager of the Adelphi in the last named particular, but who is on the whole less felicitous in his selections for the purpose, and who labours under the disadvantage of desecrating a temple dedicated to the productions of the mind by unworthy objects. For instance, he is about to produce a horse-piece, now a threadbare novelty, and so far disabling his judgment; and is bent to pollute Classic ground still further by defiling it with lions, tigers, and "creeping things." By way, we presume, of compensation for this, he is casting about him worthily for the resuscitation of Opera. Braham, Bishop, Barnett, Blagrove, Balfe, (here's alliteration!) Albertazzi, H. Phillips, and Miss Romer, form a host of musical talent, from which something becoming a national theatre may be justly anticipated.

There remains Covent Garden for our critical disquisition. Last year the attempt was begun by Mr. Macready, and seconded by many of the most respectable members of the theatrical profession, to rescue the Drama from its state of disgrace and degradation. It would be too long a tale now to enter into the causes of this state, to brace its decline from the days of the elder Kemble, and show how the stage gradually lost its respectability, and how its professors, in too many instances, contributed to lower it in the public estimation. The crown of Tragedy had fallen in the mire, and swine contested the pearls. Mr. Macready stepped forward to vindicate his art. The fire was rekindled on the altar of Apollo, rich wreaths of vervain decked it greenly, the temple was lustrated, and our elder poets appeared with a pomp unknown before to do sacrificial honour to the god. To drop metaphor, however, the Drama was speedily restored to her place, as an instrument of mental pleasure and improvement.

Mr. Macready had to encounter much opposition from the press, chiefly from the daily press; and, so far as we know, for no other earthly reason, than the dislike men have to see another occupy high ground, and claim that attention as a right, which it is more agreeable to have besought as a favour. This opposition was chiefly of a negative kind. Denial of the improvements he had effected would have been too gross; but it was easy to suppress the tributes they merited, and while vapid spectacles at other houses occupied whole columns, a play of our "honoured Shakspeare's," restored to pristine integrity, and illustrated by the learning of the scholar and taste of the artist, would be noticed in about a dozen lines. Yet the public had discrimination enough to judge for itself, and bore out the actor in his honourable attempt. This season has happily commenced under more favourable auspices. The press begin to swim with the stream of popular opinion, and the public seem thoroughly aroused to a sense of the importance of Mr. Macready's success to their own social enjoyment. Men of the highest mark in literature are rallying round him, and the stage bids fair once more to be "the morning star, the guide and pioneer, of true philosophy."

Coriolanus was the opening play of the season on Monday last. In a former number we did justice to the grand scenic accessories by which it is illustrated, and it is their best praise to say that they gain in effect by repetition. The chief difference in the *cast* of the play, as it is termed, was the substitution of Mr. Vandenhoff in the principal character for Mr. Macready; the which gentleman made his reappearance here after an absence, and, we believe, a profitable absence, of about two years in the United States. We are sorry that we cannot speak in terms of praise of the performance. One grand mistake seemed, in our apprehension, to pervade it; for, throughout, the tone and bearing of Mr. Vandenhoff, were more characteristic of the demagogue than of the aristocratic leader. His passioning, too, bespoke rather the rooted habits of mature life than the ebullieny

of youth. His reading of the part, taken speech by speech, was correct, for he is a man of education; but this is the sum of eulogy in which truth will bear us out. He was aptly mated in his coarse conception of the part by Mr. Phelps, in *Tullius Aufidius*, who certainly "out-heroded Herod" in a petty way. The other characters were, as in the representation of last season, admirably sustained.

Previously to the play, "God save the Queen" was duly sung, and duly honoured, being encored. After this Mr. Macready was unanimously called for, who addressed the audience in a few, but happily selected words, expressive of his determination to rest his claims to success on his zeal, his integrity of purpose, and good faith towards the public.

The Haymarket enacts the same pieces as per last, and to bumper houses. We are about to see, hear, and report on the state of the Surrey, the City, Sadlers' Wells, and other theatres "down east," or at either pole of this our world-absorbing metropolis. Astley's and the lions hold their own; and at the Strand, Mr. Selby has produced a continuation of the *Life, History, and surprising Adventures of the celebrated Robert Macaire*—entitling the same *Jacques Strop*, which well deserves the attention of connoisseurs in the marvellous.

COURT CIRCULAR.

Her Most Gracious Majesty attended Divine service at St. George's Chapel on Sunday evening last, accompanied by the Duchess of Kent, Lady Portman, Lady Mary Stopford, Miss Anson, Lady Forbes, Viscount Melbourne, Viscount Palmerston, Lord Lilford, Earl of Surrey, Hon. Miss Murray, and the Hon. Colonel Cavendish. The service was Baynes in A. Sanctus and responses, Jomelli, and the anthem, "The heavens are telling," from Haydn's Creation. Mr. Elvey, M.B. presided at the organ.

MISCELLANEOUS.

MADAME DULOKEN has given concerts at Wiesbaden, Ems, Baden Baden, and several other German cities, and has been received with the utmost enthusiasm. She is universally pronounced, by the most competent judges, to be the first female pianiste of the present day, and has received from several large cities very flattering offers of engagements to perform during the winter season. It is her intention to return to England by the end of this month. At Ems, the Grand Duke Alexander, heir to the Russian throne, gave a fête to a great number of distinguished personages there present, including the Duchess of Nassau, the Princes and Princesses of Nassau, Princess Dietrichstein, Prince Lieven, &c. &c., for the express purpose of hearing Madame Dulcken. She highly delighted her illustrious audience; and the Grand Duke presented her with a superb pair of diamond ear-rings.

MADAME FILIPOWICZ, the accomplished female Violinist, intends paying Ireland and Scotland a visit.

CONCERTS will be given next week at Ipswich and Woodbridge, at which Miss Birch and Mr. Parry, jun. will sing. Miss Birch's singing at the Gloucester Festival is spoken of in the highest manner by all the professionals who were present.

It will be the turn of Manchester to give a musical festival next season. No meeting on any grand scale will be held at Liverpool until the new music hall be completed, which will be by the autumn of 1840.

ROSSINI's splendid opera of *William Tell* will be among the first productions at Drury Lane Theatre, under the musical direction of Mr. Bishop. Braham will sustain a principal part, but not the *primo tenore*, the music of which is written very high. Albertazzi, Miss Romer, Miss Betts, Miss Poole, &c. will be the principal soprani.

BENEDICT, Rooke, and Loder are busily engaged in composing new operas for the winter theatres; and Planche is strengthening his vocal corps for the Olympic, where musical pieces will form a principal part of the entertainments.

GLOUCESTER MUNICIPAL FESTIVAL.—It is reported that the Stewards are 1800*l.*, out of pocket by the late Gloucester Festival, the expenditure being 5,000*l.*, and the receipts little more than 3,500*l.* We hope this may turn out incorrect.—*Hereford Journal.*

THE ST. JAMES'S THEATRE has been pronounced by the first vocalist of the day, one of the best in London for giving due effect to music. It is still doubtful if the German opera or French plays will prevail during the approaching season, and it will be curious if, while the doubt exists, this beautiful theatre should slip through the hands both of Frenchmen and Germans, and be let for vaudevilles to be got up in the style of Vestris.

NOTICES TO CORRESPONDENTS.

TARTINI did not commence his studies on the violin till he was twenty years of age. A. J. S. E. is informed that we have never received the article he mentions, we will make enquiries about it.

AN AMATEUR.—The change which has taken place in the size of "The Musical World" has been considered a great improvement, and it now forms three volumes in the year instead of four, the delay in publishing the Index was unavoidable, in future it shall appear with the first number after the completion of each volume. Every attention shall be paid to our Correspondent's suggestion.

H. C.—We are unable to give the information required.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANOFORTE.	
Lanner. Recruiting waltzes.....	Wessel
Carpentier. Mosaïque from Thomas' "Le Perruquier".....	Ditto
Kuhlau. "Adieu a Stockholm," Première sonata, in A.....	Ditto
Cserny, C. Introduction and rondo brillante, "the pretty spring time." Pains	
VOCAL.	
Marras. Barcarola, "Windsor castle," Lonsdale	
Stevenson, Sir J. "When winds breathe soft," a glee for five voices.....	Willis
Strauss. "The ladies bouquet,".....	Jefferys

No. 2 of standard Songs "Auld Robin Grey".....	Jefferys
Klitz, P. Songs of the mid watch.....	T. Purday
Beethoven. Six sacred songs, No. 1, Oh God thy goodness; 2, God is my song; 3, I love my God.....	Wessel
PIANO DUETS.	
Strauss. Valse universales, No. 12, "Das Leben ein Fang".....	Wessel
TWO FLUTES AND PIANO.	
Pratton, W. S. First grand trio in C.....	Wessel
Kuhlau. Variations concertante on a romance from "Euryanthe".....	Wessel

NEW SONGS.

"COME, the moon plays on the rose," J. P. Knight.....	2 0
"Old time is still a flying," Ditto.....	2 0
"The old yew tree," C. H. Purday.....	2 0
"Oh! the smile on thy cheek," Louisa Fyn.....	2 0
Oh! what is man? E. J. Loder.....	2 0
Aenes ("I saw in childhood") P. Klitz.....	2 0
"Weary's my love of my letters," C. E. Horn.....	2 0
VOCAL DUETS.	
"No more the siren voice of fame," V. Bellini.....	2 0
"Sunb-am of summer," Ditto.....	2 0
"Tyrolese evening hymn," adapted by C. H. Purday.....	2 0
"Home the laden bees repair," G. Ware.....	2 0
TRIOS AND GLEES.	
"O mio bel idolo" (Trio) Mercadante.....	2 0
"He ne'er knew what thoughts had blighted" (from "Exile of Genoa") Schmidt.....	2 0
"Health to the Queen" (new glee, 3 voices) C. H. Purday.....	1 6
"Ocean sprites" (3 voices) W. Turle.....	2 6
"Song of the sea sprites" (Trio) S. Godbe.....	2 0
"'Tis not to win the breath of fame" (Exile of Genoa) Weber.....	2 0
* New editions of the popular glees of Callcott, Cooke, Jackson, King, Stevens, Webb, &c. &c., arranged with a pianoforte accompaniment.	
London: Z. T. PURDAY, 45, High Holborn.	

"THE DEVIL'S OPERA."

MUSIC COMPOSED BY G. A. MACFARREN.

JUST published, the following pieces from the above Opera, now performing, with the greatest success, at the English Opera House.—"O, Blame me not." "Good night." "Like him who sails on the midnight deep." "O'er the smooth waters." "I come from the realms of cloudless blue." "Forget thee? no, never." &c. &c.

Published by H. HILL & SONS, Regent-Street, and to be had of all music sellers in town and country.

PIANOFORTES.

EXTENSIVE REDUCTION IN PRICES.

R. WORNUM INVENTOR and Manufacturer, of Patent Double-Action Pianoforte, at the Music Hall, Store Street, Bedford Square.

THE PICCOLO.

Plain, in Mahogany.....	30 Guineas
Best Ditto.....	34 Ditto
Elegant, with Trusses.....	36 Ditto
Ditto, with Cylinder.....	42 Ditto
Plain Rosewood.....	42 Ditto
Elegant.....	50 Ditto

COTTAGE AND CABINET.

From 42 Guineas to..... 75 Guineas

POCKET GRAND HORIZONTAL.

From 55 Guineas to..... 75 Guineas

IMPERIAL GRAND HORIZONTAL.

From 75 Guineas to..... 90 Guineas

The above Instruments are well Manufactured, and all prepared for extreme climates.

The Piccolo stands 3 feet, 8 inches high; and the Pocket Grand is only 5 ft. four in. long.

A liberal allowance to exporters and dealers. This extensive reduction has been drawn from the advertiser as a measure of protection to his "New Piccolo Pianoforte," the success of which has induced certain manufacturers to announce and sell instruments of a different character under the same name, by which the public are deceived and the inventor injured.

LONDON:—Published for the Proprietors, by HENRY HOOPER, 15, Pall Mall East, & R. GROOMBRIDGE, Panzer Alley, Paternoster Row, every Thursday Afternoon, at Four o'clock, where Advertisements, Works for Review, and Communications for the Editor, will be received.—The Musical World may be had, by order, of all Book and Music Sellers.

Printed by WILLIAM WILCOCKSON, Rolls Buildings, Fetter Lane, London.



UNDER THE IMMEDIATE PATRONAGE OF
HER MOST GRACIOUS MAJESTY,
AND HER R. H. THE DUCHESS OF KENT.

THE MUSICAL WORLD,

A WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

To know the cause why music was ordained
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.
TAMING OF THE SHREW.

OCT. 4, 1838. No. CXXXIV.—NEW SERIES, No. XL. PRICE 3d.

THE commencement of the musical and dramatic campaign has given rise to many anxious speculations as to the extent of regal patronage, which native talent may be honoured with this season. It is urged that a momentous crisis is at hand, vitally affecting the interests and prospects of our national opera, and legitimate drama, and that unless the royal favour be propitiated, the field of intellectual amusement and rational enjoyment must be entirely abandoned to the already overgrown monopoly of foreign speculators and sensualists. From every quarter, and on every side, we hear of deep lamentation for the past, and dire forebodings of the future. The Italians—and the Italians alone—have basked in the sunshine of court patronage, and British artists have been left to struggle with the vicissitudes and uncertainties of popular support;—too fluctuating and precarious to insure permanent success, unless the tone and impetus be given from the exclusive circles. Such are the complaints daily made, with which are intermixed severe strictures on the course of policy pursued by the highest personage in the realm. The censure, so frequently bestowed upon her Majesty, for the exclusive selection which has been made of foreign artists at her private concerts, has however been most unjust and uncalled for. It is monstrous to suppose that a young and accomplished Queen is to be debarred from the amusements of her age and station, and that she is to be dictated to in the choice of the professors, who are to beguile her hours of relaxation from state affairs. We are proud to state that this illiberal feeling is anything but general in the profession, which, as a body, yields to no other in devoted loyalty to the sovereign, and in ardent wishes for her happiness. It is not therefore to interfere with the recreative moments of her Majesty, that a common opinion is uppermost of mistrust and suspicion as to the immediate advisers of the Queen, who have kept her away from our national entertainments. No person of any pretensions to good taste can find fault with

the natural liking of her Majesty for such distinguished vocalists as have graced the boards of the Italian opera, but as a mere matter of state policy, it would have been as well if her counsellors had followed the example set by her Royal Highness the Duchess of Kent, who was always most anxious that English vocalists should receive protection and patronage. We state distinctly that the Queen is not to blame. We have received some curious information as to the unworthy *clique* which has poisoned the royal mind. The great musical re-unions of the past season were, with one exception, unnoticed and unattended—and at whose instigation? We may on a future opportunity say something more of the heartless individuals, who have thus compromised their too credulous and confiding royal mistress.

The Philharmonic Society,—the most accomplished instrumental meeting in the world,—was not once honoured with the Royal presence. The Society of British Musicians, developing the talent of our young and rising professors, was passed unheeded by. The Vocal Society, which had been sustained principally through the presence of the Duchess of Kent and her illustrious daughter at some of the concerts has now ceased to exist, since the Queen withdrew her annual attendance. The Ancients certainly was honoured once with the Royal smile, but under what circumstances? The condition was exacted, that the Italian singers should be engaged, and M. Laporte, who had the fine taste to refuse their services when they were asked for by the Duke of Wellington, only gave way to the actual request of royalty. The foreigners, to be sure, were deeply grateful for this instance of royal kindness, and they proved it at the late Gloucester Festival, where LABLACHE, IVANOFF, and GRISI, positively refused to sing the national anthem. That the *prima donna* should have thus acted, nobody at all acquainted with her antecedents could be surprised. The Russian serf, improved by Regent-street puppyism, could not have done otherwise; but LABLACHE certainly did not a little astound his friends, for he is a man of mind, and had just received a remarkable obligation from the Queen, who, with her own hand, wrote to the King of Naples, to extend the leave of absence for her singing master, and which has been so extended for three years, so that LABLACHE, through the bounty of an English Queen, may now realize a rapid fortune, and refuse on a similar occasion to join in a prayer for her well-being. It should be mentioned that Mr. H. PHILLIPS also refused to sing in the anthem, but then some allowance should be made for his feelings, after his treatment at the Palace, having been sent for with Miss Shirreff to sing, and having danced attendance, they were dismissed with the intimation that their services were not required. We repeat that the Queen has been most shamefully advised, for all these indignities have arisen from, and are to be attributed to, the miserable anti-British party surrounding her.

We have said that neither the drama nor the musical world can flourish without Royal notice and patronage. We are sure we only echo the sentiments of the profession, when we state that not the slightest wish is entertained to interfere with the support which her Majesty has been pleased to extend to foreign talent. If a *dozen* concerts exclusively composed of Italians are to be given at the Palace, let there be at least *one* assemblage of native artists, for whom the Royal notice is

their very existence. During the late reign many singers depended mainly upon the Court Concerts for their fame. The introduction was the passport to general society, for the court soon finds imitators in the good as well as the bad. The Italian singers know this full well, and the royal palace, to the noble mansion was a sure stepping stone. In the meanwhile our vocalists and instrumentalists languish, and are seeking a precarious subsistence from teaching and performance at stray concerts, the majority of which are losing speculations. The state of the drama is too well known to require any notice here.

Surely it would not be such a heavy task on the Royal time to ask respectfully for an attendance at one concert during a series for the season, or for a periodical visit to our national theatres. The profits of one night on such occasions cover the losses of many weeks, independently of the impulse given to public taste. The Queen is noble and generous in her nature, and unsuspecting of the insidious jobbers around her. The youth and inexperience of her Majesty have been artfully taken advantage of, and her love for Italian music ingeniously made use of as a means for neglect and persecution of her loyal and devoted subjects—the members of the musical and dramatic professions. But we do hope, that in spite of the tricky course which has been pursued, brighter days are in store for our native artists,—that worth and talent will be duly appreciated and encouraged, and that her Majesty will yet be the munificent patroness of art, the advancement of which in this country is so essentially dependent upon, and can only be successfully fostered by the notice and protection of royalty, rank, and fashion.

ON THE INFLUENCE OF MUSIC.

OF the influence—whether salutary or injurious—which music has upon the general character, when cultivated to great refinement, and so universally as almost to become a part of the habit of daily social life,—it is not, at present, the place to speak. But of its temporary influence as a source of tranquilizing delight, there can be no doubt,—nor, perhaps too, of its occasional efficacy in exciting emotions of a stronger kind, when peculiar circumstances may have predisposed to them in a very high degree. But there can be as little doubt, that by far the greater number of anecdotes of this kind, which have been handed down in ancient history, are as fabulous as the existence of that god of music, to whose miraculous influence alone they could, with any decent appearance of epic or dramatic truth, have been ascribed.

“ Hear how Timotheus' varied lays surprise,
 And bid alternate passions fall and rise ;
 While, at each change, the son of Lybian Jove
 Now burns with glory, and then melts with love,—
 Now his fierce eyes with sparkling fury glow,
 Now sighs steal out and tears begin to flow ;
 Persians and Greeks like turns of nature found,
 And the world's victor stood subdued—by sound !”—POPE.

On these lines, which allude to the celebrated ode of Dryden,—who adapted, with most happy application to the burning of the Persian palace, an anecdote recorded of the power of Timotheus over the same great warrior on another occasion,—I may remark, by the way, what influence the accidental composition of this ode has had, in giving almost a sort of dignity to the very madness of the act which it records. It is impossible for us,—even though we knew well how fictitious is the circumstance attached to it,—not to look upon the action in a different light from that in which we should have viewed it, if we had read only the historical account

of it, as originating in a drunken debauch, at the instigation of a drunken prostitute.

Ebrio scorto de tanta re ferente sententiam, unus et alter, et ipsi mero onerati, assentiunt: Rex quoque fuit avidior quam patientior. "Quin igitur ulciscimur Græciam, et urbi faces subdimus?" Omnes incaluerunt mero; itaque surgunt temulentum ad incendendam urbem, cui armati, perpererant.

Such is the influence of genius. Its power extends not over the present and the future merely, but, in some measure, also over the past, which might have seemed fixed for ever. In spite of our conviction, we look upon an action of Alexander differently, because an individual existed many centuries after him, and in a country which would then have been justly counted barbarous by the very barbarians whom he overcame.

Of the wonders, which were said, in ancient times, to have been performed on the mind and body, by a judicious adaptation of musical sounds to the nature of the particular case, intellectual, moral, or corporeal, I might read many histories to you from the original authors, which would, perhaps, not be less truly ludicrous in the serious gravity of their narration, than in the affected solemnity of the fictitious personage whose speech I am about to quote. The experiment with which the quotation closes is, it must be allowed, a very powerful one, and certainly could not have been more successful in the hands of Timotheus himself.

"The bare mention of music threw Cornelius into a passion. 'How can you dignify,' quoth he, 'this modern fiddling with the name of music? Will any of your best hautboys encounter a wolf now-a-days with no other arms but their instruments, as did that ancient piper, Pythocaris? Have ever wild boars, elephants, deer, dolphins, whales, or turbot, showed the least emotion at the most elaborate strains of your modern scrapers, all which have been, as it were, tamed and humanized by ancient musicians? Whence proceeds the degeneracy of our morals? Is it not from the loss of ancient music, by which (says Aristotle) they taught all the virtues? Else might we turn Newgate into a college of Dorian musicians, who should teach moral virtues to those people. Whence comes it that our present diseases are so stubborn? whence is it that I daily deplore my sciatic pains? Alas! because we have lost their true cure, by the melody of the pipe. All this was well known to the ancients, as Theophrastus assures us (whence Cælius calls it *loca dolentia decantare*); only indeed some small remains of this skill are preserved in the cure of the tarantula. Did not Pythagoras stop a company of drunken bullies from storming a civil house, by changing the strain of the pipe to the sober spondæus? and yet your modern musicians want art to defend their windows from common nickers. It is well known that when the Lacedæmonian mob were up, they commonly sent for a Lesbian musician to appease them, and they immediately grew calm as soon as they heard Terpander sing; yet I don't believe that the Pope's whole band of music, though the best of this age, could keep his holiness's image from being burnt on a fifth of November.' 'Nor would Terpander himself,' replied Albertus, 'at Billingsgate, nor Timotheus at Hockley in the Hole, have any manner of effect, nor both of them together bring Horneck to common civility.' 'That's a gross mistake,' said Cornelius, very warmly, 'and to prove it so, I have here a small lyra of my own, framed, strung, and tuned after the ancient manner. I can play some fragments of Lesbian tunes, and I wish I were to try them upon the most passionate creatures alive.'—'You never had a better opportunity,' says Albertus, 'for yonder are two apple-women scolding, and just ready to uncoil one another.' With that Cornelius, undressed as he was, jumps out into his balcony, his lyra in hand, in his slippers,—with a stocking upon his head, and waistcoat of murrey-coloured satin upon his body; he touched his lyra with a very unusual sort of an harpegiatura, nor were his hopes frustrated. The odd equipage, the uncouth instrument, the strangeness of the man and of the music, drew the ears and eyes of the whole mob that were got about the two female champions, and at last of the combatants themselves. They all approached the balcony, in as close attention as Orpheus's first audience of cattle, or that of an Italian opera, when some favourite air is just awakened. This sudden effect of his music encouraged him mightily, and it was observed he never touched his lyre in such a truly chromatic and enharmonic manner as upon that occasion. The mob laughed, sung, jumped, danced, and used many odd gestures, all which he

judged to be caused by the various strains and modulations. 'Mark,' quoth he, 'in this, the power of the Ionian; in that you see the effect of the Æolian.' But in a little time they began to grow riotous, and threw stones; Cornelius then withdrew. 'Brother,' said he, 'do you observe I have mixed unawares too much of the Phrygian? I might change it to the Lydian, and soften their riotous tempers; but it is enough; learn from this sample to speak with veneration of ancient music. If this lyre in my unskilful hands can perform such wonders, what must it not have done in those of a Timotheus or a Terpander?' Having said this he retired with the utmost exultation in himself, and contempt of his brother; and, it is said, behaved that night with such unusual haughtiness to his family, that they all had reason to wish for some ancient Tibicen to calm his temper."—*Brown's Philosophy of the Mind.*

MORI AND ALBERTAZZI.

TO THE EDITOR OF THE MUSICAL WORLD.

Sir,—I feel confident you would not willingly devote your pages to the dissemination of reports not having even the shadow of truth for their foundation, especially when they are only calculated to bring unmerited opprobrium on those who are really anxious to stand well with the public.

In Mr. Mori's absence permit me then to observe, you have done him great injustice in coupling his name with the non-appearance of Madame Albertazzi at the Gloucester Musical Meeting, and by attributing that lady's "*sudden indisposition*" to a misunderstanding with him; as I happen to be particularly cognizant of the transaction in question, I am enabled to state most positively that the engagement of Madame Albertazzi by Mr. Mori for his musical tour, had not the most remote reference to, or connexion with, that lady's engagement at the Gloucester Festival, as can be satisfactorily proved by a reference to the original agreement in the possession of Mr. Amott and Signor Albertazzi.

Let me beg of you to give publicity to this contradiction, in whatever manner you think proper, so that the injurious tendency of the article in question may in some degree be counteracted.

I remain, sir,

Your obedient servant,

28, New Bond-street, Sept. 22, 1838.

W. H. OLLIVIER.

This letter would have appeared last week, but our limited space, consequent upon the Title and Index forming a portion of the number, compelled us to omit it.

As the only object "The Musical World" had in view, in mentioning the subject of Madame Albertazzi's non-appearance at the Gloucester Festival, was information to its readers, and not "the dissemination of reports not having even the shadow of truth for their foundation," as Mr. Ollivier states in endeavouring to get Mr. Mori "out of the scrape;" we think it our duty to throw as much light as possible on the *mysterious* subject, and towards this, we reprint verbatim from the *York Courant* of 27th ultimo, Dr. Camidge's advertisement of his concert at York to take place this day, and at which Madame Albertazzi was announced to sing, and has "excused herself on the plea of illness," for which Dr. Camidge informs us "an action at law has been commenced by Mr. Mori against Signor Albertazzi."

"York First Subscription Concert and Ball. Under the Patronage of the Yorkshire Union Hunt Club.

"DR. CAMIDGE begs to inform the subscribers and the public in general, that from a letter just received from Mr. Mori, (with whom Dr. C. had made the engagement to bring Madame Albertazzi with his party to York,) it is stated that Madame Albertazzi had excused herself (*on the plea of illness*) fulfilling her engagement with Mr. Mori, and is now announced in the London newspapers to appear at Drury Lane on the 1st of October.

"Dr. Camidge is authorized by Mr. Mori to state that, in consequence of the above announcement, and the disappointment accruing to about thirty Provincial

Concerts, at which Madame Albertazzi was to sing, an action at law has been commenced by Mr. Mori against Signor Albertazzi, to recover damages for Mad. Albertazzi not fulfilling her contract with Mr. Mori.

“Dr. Camidge regrets exceedingly these vexatious circumstances, over which, of course, he has no control; and should Madame Albertazzi not fulfil her engagement to sing at the First York Subscription Concert, which is fixed to take place on the 4th of October, Dr. C. and Mr. Mori will use their utmost exertions to render the Concert as attractive as possible, and deserving of the high patronage under which it is placed.”

From the Leeds Intelligencer.

THE APPROACHING CONCERT.—If Mr. D’Israeli had undertaken to chronicle the Quarrels of Musicians instead of the “Quarrels of Authors,” what a mass of materials he would have had to work up! One would naturally suppose that the professors of a science, the whole success of which depends so intimately upon unison and harmony amongst themselves, would be the last persons in existence to quarrel, or stand in the way of each other’s success; yet such, alas! is their frailty, as any manager of an operatic corps, from the time of King David downwards, must have experienced to his cost.

“Strange that such difference should be,
‘Twixt Tweedle-dum and tweedle-dee.”

But not more strange than real; although, whilst our ears drink the dulcet sounds of the Opera-house or the Concert-room with exquisite satisfaction and delight, we have not time to speculate what music might become if it could be purified from the squabbling negotiations and petulancies of the green-room. Messrs. Sykes and Sons have all along announced Madame Albertazzi as the principal *cantatrice* at their concert next Wednesday evening, that lady having been duly engaged by Mr. Mori to accompany him to this and a series of other provincial concerts, which he is to lead. At the eleventh hour, however, Messrs. S. have found themselves obliged to look out elsewhere for a *prima donna*, under circumstances which the paragraph in the *Musical World* may serve to explain.

“Sudden indisposition” may be a very convenient way of setting aside a “Covenant in writing,” but we doubt very much whether it would be a safe way on the part of any one save a *Prima Donna* with an Italian name and a notion—a premature one in this instance, we guess—that she has reached that point of eminence which entitles her to violate engagements and treat English audiences with disrespect. Madame Albertazzi will not sing at the concert next Wednesday evening, and the lady, no doubt, is at this moment contemplating the horrible state of confusion into which Leeds will be thrown. Now, we will just quiet all Madame Albertazzi’s gentle alarms by telling her beforehand what the musical public of Leeds will do under these trying circumstances; they will go, with the most provoking complacency, to hear Mrs. H. R. Bishop and Miss Fanny Wyndham, who are already engaged, and will attend, and will be received in the hearty manner to which they are eminently entitled under such or any circumstances, and will sing delightfully, and will be applauded rapturously, as they deserve to be; moreover, we will venture to assure Mad. Albertazzi that the sun will rise at Leeds next Thursday morning, just as if she had not withheld from us the light of her countenance the evening before. Madame Albertazzi owes her accident of birth to England; her Italian name comes by accident of marriage only, and, we begin to suspect, something of the style *capriccioso* may have come along with it. We can further assure that lady that whatever amount of liberty she may choose to take in this style in matters of *mi sol fa*, the English public are too simple and severe in their notions to tolerate it in a matter of professional engagement, involving the interests of others in a consideration of *l. s. d.* She may indulge her *roulades* to any extent she pleases—that is mere matter of taste; but the extent of the *rouleau* once fixed, the condition must be scrupulously fulfilled. In making these remarks we have not the remotest wish to disparage the talents of Madame Albertazzi either directly or by comparison; at the same time, the position occupied by Mrs. H. R. Bishop as a concert singer of the first eminence is such as to require no eulogium from us, and

we feel bound to say that from all we have heard respecting Miss Wyndham's voice, education, acquirements, and performances, as noticed in the critical publications of the day, her reputation stands very high, and we have no doubt will be fully sustained by her exertions to please the Leeds musical public on her first appearance here next Wednesday evening. The other engagements, vocal and instrumental, are announced in Messrs. Sykes and Sons' advertisement in this paper, and we have no doubt their efforts to present a really first-rate concert will be not only crowned with success, but rewarded as they deserve. Since the foregoing was written, we have seen the following letter from Madame Albertazzi in the *Morning Post* :—

“ TO THE EDITOR OF THE MORNING POST.

“ Sir,—Perceiving that you have copied from ‘ The Musical World ’ into your widely-circulated and influential paper, an erroneous statement on the subject of my absence from the Gloucester Festival, may I request the favour of your contradicting the paragraph in question, as I was solely prevented fulfilling my duties by serious indisposition. Allow me also to observe, that Mr. Mori acted on behalf of the stewards of the festival in making the engagement with me, which had no connexion whatever with the private agreement for his professional tour.

“ I have the honour to remain, sir,

“ 129, Regent-street, Sept. 24, 1838.

“ EMMA ALBERTAZZI.”

This letter appears to throw no further light upon the cause of the alleged violation of contract, save that it puts us in possession of Madame Albertazzi's version of her engagement through Mr. Mori for the Gloucester Festival ; but that this is not Mr. Mori's view of the engagement is clear from his determination, as announced in Dr. Camidge's advertisement in the York papers, to bring an action for damages against the husband of the lady. Of course the “ serious indisposition ” which prevented the lady from displaying her vocal powers at the festival, would be an awkward customer to get rid of so as to suit the concerts.

From the Halifax Courier.

Mr. Mori regrets extremely to acquaint the public and his friends, that the serious indisposition of Madame Albertazzi, strongly attested by the certificates of her medical advisers, renders it quite impossible for that lady to fulfil her engagement with him, it being their opinion that the fatigue and exertion attendant upon travelling and the continued exercise of her profession, would place her life in imminent danger.

[The manager of Drury *perhaps* will enlighten us.]

THE NEW CHORAL SOCIETY AT NORWICH.

When this Society last year commenced its attempt to sustain the Choral practice by annual subscription rather than depend upon a loan from the Hospital, we stated our belief that under efficient and careful management it would accomplish this as well as its charitable objects. The year has just terminated, and the Committee called the Subscribers together by a circular, on Tuesday, when a meeting was held at the Hall in the market, and the following report was read by J. Kitson, Esq., the Chairman of the Committee.

“ The Committee have great pleasure in meeting the Subscribers who have so liberally seconded their endeavour to make the New Choral Society sustain itself by its own exertions rather than depend upon the funds of the Hospital ; and the gratification is enhanced, because, notwithstanding the many difficulties with which they have had to contend, the Committee are enabled to congratulate the Subscribers and the public on a result far more prosperous than could have been reasonably anticipated.

“ The basis upon which the Committee acted, was to obtain the Choral and Instrumental practice in such efficiency as to promote any future festival, to uphold the taste for good music, as well as the musical talent for which Norwich has been so long distinguished ; and though last, not least in importance or interest, to endeavour to assist by degrees the various benevolent charities with which this city abounds. How far these objects have been obtained the result will demonstrate.

"The Committee need only refer to the precision and excellence of the two first concerts, and to the general expression of gratification, to prove that their first object has been fully maintained; that these concerts have excited some degree of interest amongst those who possess a taste as well as talent for the art, is further exhibited by the number of young persons who are anxious to take part in them.

"Previous to this last season it had not been the practice to give any salary to the Chorus and Sub-chorus Masters. The Committee, however, having been informed that these individuals could not afford to give their services, and considering it scarcely just to call upon any artisan to sacrifice so much time without a remuneration, engaged the Chorus Master at 15*l.*, and the Sub-chorus Master at 5*l.* per annum. Notwithstanding this increase in the expenditure, and a necessary purchase of wind instruments amounting to upwards of 21*l.*, the Committee have the gratification to inform the subscribers that they have presented 25*l.* to the Hospital, 15*l.* to the Blind Hospital, 10*l.* to the Eye Infirmary, 10*l.* to the Dispensary, making a total of 60*l.* to Charities, and still retain a balance in the hands of the Treasurer, of about 70*l.* They feel confident, therefore, that they have honestly fulfilled the trust which has been reposed in them by the subscribers and the public in general, to whose large and generous patronage they are much indebted for a result so encouraging.

"The Committee have made only one alteration in their plan. It is this, hitherto it has been customary to give refreshment to such performers as choose to accept it, both at rehearsals and concerts. This has caused a considerable expenditure, but only a very small portion of the whole band have been partakers. The Committee, therefore, after communicating with and finding it met the approbation of a very large portion of the performers determined to remunerate such of them as were competent, were required, and chose to receive it, by a fixed sum each, rather than by the former mode. This alteration will scarcely increase the outlay, since some items of last year's expenditure will not again occur.

"It only now remains for the Committee to lay before you a general abstract of the accounts, and to express their confident expectations that they shall be able, during the succeeding year, to follow up by larger results both the charitable and musical objects of the New Choral Society."

By the statement of the Treasurer, it appeared that the total receipts had been about 317*l.*, and that after all the expenses of the concerts, with the salaries of the Organist, Chorus, and Deputy Chorus Masters, had been deducted, the total profit of the two concerts amounted to somewhat above one hundred and fifty pounds. How well a portion of it has been expended the report has demonstrated.

The meeting passed a vote of thanks to the Committee, for the efficient manner in which they had conducted the affairs of the Society, and re-elected them. The Lord Bishop was re-elected President—the Mayor and the Hon. and Rev. the Dean Vice-Presidents. The officers were re-appointed.

The public, we are sure, will concur with the meeting in the vote of thanks, while the report furnishes them with good reasons for continuing their support to the concerts which are announced. The more enlarged that support, the greater means they place in the hands of the Committee of extending their charitable objects.

The first concert for the next season is fixed for the Thursday evening in the Sessions' week, when the Messiah will be performed. Sir George Smart, who will be on a visit in the neighbourhood at that time, has, upon the application of the Committee, in the most kind and handsome manner granted his services to conduct.—*Norwich Paper.*

[We shall refer to this in a future number.]

THEATRICAL SUMMARY.

DRURY LANE.

A new era has commenced in operatic annals, and an attempt is about to be made in earnest to create a national opera. Mr. Bunn is the hardy speculator who has ventured upon the undertaking, and he is fully entitled to the support of every real lover of music interested in the advancement of art in this country. The first effective step taken has been a further increase of the band and chorus. The

directorship of the music has been assigned to Mr. H. R. Bishop, than whom we know of no professor more qualified or thoroughly imbued with the philosophy of the science of "sweet sounds." We congratulate the amateurs on the return of this highly gifted composer to active life, and we hope to see his talents and energies exercised in the production of a new opera, the work of his mature experience. With Mr. Bishop is associated Mr. G. Stansbury, an excellent musician, and possessing perhaps the most extraordinary ear in the profession. The leaders are Blagrove and Eliason. The former is one of the most talented emanations from the Royal Academy, and a solo performer whose pretensions vie with those of the most eminent violinist. Eliason was leader last season, and it is but justice to him to mention, that he vastly improved the orchestra. One addition to the present band we must specifically notice, for it is an important one; we allude to the engagement of Howell, the contra-basso, upon whom only has descended the mantle of Dragonetti. This acquisition is equal to four double basses, as it was not at all difficult to hear in the accompaniments on Monday last, the opening night of the season, in Mozart's immortal *Don Juan*. We like the new disposition of the orchestra. The violins are congregated as they should be, *en masse*, and the leading subject is thus allowed to start out with vigour and brilliancy. The trombones and drums flanked the stringed instruments; and to the left of the conductor the wood and brass bands are seen and heard advantageously. Mr. Bishop was well received; and the majestic overture of the mighty master-mind under his *bâton* went most magnificently. Perhaps we may be wrong in venturing an opinion against so excellent a director, but our impression throughout the opera was, that the time was taken too slowly. This may have arisen perhaps from the inaccuracy of the singers, and on another representation can easily be altered. It is, however, impossible to omit praise of every instrumentalist in this fine band, for the admirable manner in which the vocalists were sustained. That most difficult desideratum, a perfect piano, was obtained, and the subdued tones floated on the ear, permitting every *motif* and inner working to stand out. In respect to the east, it was thus disposed:—

<i>Donna Anna</i> ,	.	.	.	Miss Betts;
<i>Elvira</i> ,	.	.	.	Miss Poole;
<i>Zerlina</i> ,	.	.	.	Made. Albertazzi;
<i>Don Juan</i> ,	.	.	.	Mr. Balfe;
<i>Leporello</i> ,	.	.	.	Mr. H. Phillips;
<i>Don Octavio</i> ,	.	.	.	Mr. Allen;
<i>Don Pedro</i> ,	.	.	.	Mr. S. Jones;
<i>Masetto</i> ,	.	.	.	Mr. Giubelei.

It was in February, 1833, that this version was first given to the public, when the characters were filled by Mad. De Meric, Mrs. Wood, Miss Betts, Braham, Templeton, Bedford, H. Phillips, and E. Seguin. We are not about to institute comparisons, but we are free to confess, we never sat out this opera with greater weariness; and the audience generally seemed to have the same symptoms. There was a total absence of all enthusiasm, save the tremendous reception given to Albertazzi, which soon relapsed into cold indifference; and in sooth, her *Zerlina* was anything but attractive.

We dislike her conception of the part—it is pert; and we do not admire her execution of the music—it is flippant. Her transpositions were numerous; her cadenzas were any thing but Mozartian; and it was altogether the *soubrette*, and not the innocent and *naïve* rustic. Her most successful effort was the "La ci darem" with Balfe, which was encored; but the "Batti, batti," and the "Vedrai carino" did not produce the slightest sensation. In the former she was deliciously accompanied by Phillips's violoncello obligato. Miss Betts sang cleverly; and if her organ had only been on a par with her musician-like knowledge, her *Donna Anna* would have left nothing to be desired. With excellent taste she restored the noble scena "Non mi dir," her execution of which in some florid passages was superb. Miss Poole was the most artist-like singer, in conjunction with Balfe, throughout the opera. The music of *Elvira* is very difficult; but Miss Poole was not dismayed. Her intonation was good, and her execution neat. Balfe's cavalier was spirited; but he has not the *physique* for the part. We could have worshipped him for his strict adherence to the text. Nothing was wanting but

power. In the "Finche dal vino" he was encored. How could it be otherwise with Blagrove's exquisite obligato, which for purity of tone, and refinement of style, could not be excelled. Phillips is rather somniferous as Leporello, but he sang correctly, if not effectively. The music is rather too low for him. Giubelei was of course serviceable in the concerted music; but if Mr. Jones gives up the *Ghost*, it will be no loss. The failure of poor Allen was unequivocal, but he was shamefully treated. In the "Dalla sua pace," so seldom sung by the modern Ottavios, he was cruelly interrupted; and the sibilation naturally deprived him of the little voice he possesses. His vocalization was nevertheless not by any means bad: it was weak, and could not reach the remote portions of the house. In the "Il mio tesoro" he was much more fortunate, and succeeded in disarming the resentment previously displayed. He is a good musician, but only calculated for a concert room. Previously to the opera, the national anthem was sung, the *soli* by Miss Betts, Miss Poole, and Miss Romer. The first resorted to some *floriture*, which gave disapprobation, and the last indulged in a very indifferent shake, which spoiled her good singing. After the opera Balfe led on Albertazzi. She was uncalled for, as the voices were for Bunn, who did not show.

PROVINCIAL.

MANCHESTER.—The Manchester Choral Society commenced the season on Tuesday evening, with the following scheme:—

Part I.—1. Coronation Anthem, "I was glad," Attwood. 2. Duet, "O lovely peace," (Judah Maccabeus), Handel. 3. Chorus, "Ye sons of Israel," (Joshua), Handel. 4. Recit. and Air, "Ye sacred priests," (Jephtha), Handel. 5. Double Chorus, "Immortal Lord," (Deborah), Handel.

Part II.—6. Grand Chorus, "Hark! the angel voice," (The Judgment), Himmel. 7. Solo and Chorus, "Laudate pueri Dominum," Zingarelli. 8. Recit. and Air, "The great Archangel," (Eve's Lamentation), M. P. King. 9. Motett Chorus, "Praise Jehovah!" (Deus tibi), Mozart. Quartet and Chorus, "Wide as flows." 10. Recit. "But bright Cecilia," (Dryden's Ode), Handel. Solo and Chorus, "As from the power of sacred lays," Handel. Grand Chorus, "The dead shall live," Handel.

No. 1 is a very pleasing composition; some parts of it are beautiful. The time of this was well kept by the choir, but in some parts of it there appeared a want of consonance, which produced confusion, instead of a subdued effect, as intended by the author. No. 2 was given in a very delightful manner, and will always please, from its soothing and pastoral character. No. 3 is a splendid chorus, and was given with as great effect as such a confined room will allow. We felt sorry that Miss Leach attempted to sing her recitative and air No. 4, labouring, as she evidently did, under a severe cold. Her consciousness of being in bad voice seemed to paralyse her efforts, and rendered her song—one of Handel's best—a complete failure. No. 5, although one of Handel's most effective choruses, has not room here to make that grand and overwhelming sensation that it is calculated to produce when heard in a building adequate to its power and grandeur. This is the more to be regretted, because the performance of it was on the highest degree creditable to the choir; indeed the power and capabilities of an orchestra like this cannot be properly appreciated in such a *chambre de concert* as the present.

Part second was in many respects better given, and more effective than the first. Himmel's chorus, from "The Judgment," is a fine composition, but requires full orchestral accompaniments to make it properly effective. No. 7 was decidedly the best performance of the evening. Mr. Walton sang the solo parts even better than usual, and the chorus was given with a crispness that was delightful. The composition, however, itself is anything but of a sacred character, and is calculated to please those whose ears are more easily tickled than their hearts affected. No. 8 is an inoffensive sort of thing; it wants nothing but dignity in the recitative, and melody in the air, to make it really good. Miss Hardman made the most of it, and there can be no doubt that had the composition been better she would have obtained a very warm encore. The motett, No. 9, did not strike us as being one of Mozart's very best; it appeared to be too hurried, yet some parts of it were pleasing. The recitative and solo in Dryden's Ode (No. 10 of the scheme), ought

not to have been given to Miss Leach, considering the state of her voice; it appeared a cruelty to her, and it gave us great pain to witness her effort. The chorus was well given, and effective.

We have spoken unreservedly and frankly of everything that came under our notice on Tuesday evening; and some people may be inclined to think us occasionally too severe in our judgment, yet we would not detract one iota from the merits of this institution. Quite the contrary—we unhesitatingly declare it to be our decided opinion, that there is not another choral society equal to it out of London; and should the public be so far interested as to afford a better room and accommodation for an instrumental band, in addition to the organ, the Manchester Choral Society would soon be second to none in the kingdom.—*The Manchester Courier*.

MUSICAL FESTIVAL.—It is intended to celebrate the coronation of Her Most Gracious Majesty, by a splendid Musical Festival, which will be held at Dobcross Chapel, Saddleworth, the first week in October, under the patronage of the Right Hon. the Earl of Mexborough and the Masonic body generally of the counties of York, Lancaster, and Chester, when will be performed selections from Handel's Messiah and Haydn's Creation, for which the most eminent vocal and instrumental talents are engaged.—*Doncaster Chronicle*.

THE BATH ABBEY ORGAN.—It is announced that the organ, which will be completely finished next week, will be opened with a full cathedral service about the middle of October, when the aid of all the choir of Wells will be put in requisition. The opening will take place on a week-day, and the Rev. the Rector will preach a sermon on the occasion.

BIRMINGHAM.—Two concerts, on a grand scale, will take place in the Town Hall, on the 10th instant. The singers engaged are Miss Bruce, Miss Birch, Mr. Braham, and Mr. Phillips. Sir George Smart is engaged to conduct the performances.

TO THE EDITOR OF THE MUSICAL WORLD.

Sir—Among the several Musical Histories by English and Foreign writers and other works on the art, no mention whatever is made of the two following works, "*Neder-Lantsche Gedenck clank door Adrianum Valerium. Haerlem, 1626.*" "*Friesche Lust-hof door Jan Janz Starters. Amsterdam, 1634,*" in which are contained about an equal proportion of English, French, German, Dutch, Spanish, and Italian popular melodies of that day, set to Dutch words, with the respective titles of their *original songs* in each language. These two rare volumes (which appear to have hitherto escaped the research of musical writers) were lately my own property, having purchased them at the sale of Richard Heber's library; they are now in the possession of Mr. Chappell, of Bond Street, who has made use of a portion of the English melodies for his excellent collection of "*English National Airs.*" These have an additional interest in them from their being mentioned by Isaac Walton, in his *Angler*, also by Shakspeare, in his *Twelfth Night*, &c. So many curious particulars respecting music, as well as snatches of old songs, are mentioned by Shakspeare in this play, that I will give an extract from it, with the notes by the several commentators.

ACT II. SCENE III.

Sir Toby. Shall we rouse the night owl in a catch, that will draw three souls out of one weaver? Shall we do that?

Sir And. An' you love me, let's do't: I am a dog at a catch.

Clown. By'r lady, Sir, and some dogs will catch well.

Sir And. Most certain: let our catch be, *Thou Knave.*

Clown. Hold thy peace, thou Knave, Knight? I shall be constrained to call thee Knave Knight.

Sir And. 'Tis not the first time I have constrained one to call me Knave. Begin, fools, it begins, *Hold thy peace.**

* Sir John Hawkins mentions "the catch above mentioned to be sung by Sir Toby, Sir Andrew, and the Clown, from the hints given of it, it appears to be so contrived, that each of the singers calls the other *knave* in turn; and for this the Clown means to apologise to the knight, when he says that he shall be

Clown. I shall never begin, if I hold my peace.
Sir And. Good, if faith! come, begin. [*They sing a catch.*]

Enter MARIA.

Mar. What a catterwauling do you keep here! If my lady have not call'd up her steward, Malvolio, and bid him turn you out of doors, never trust me.

Sir Toby. My lady's a caitian, we are politicians; Malvolio's a *Peg-a-Ramsey*,* and *Three merry men be wee*.† Am not I consanguineous? Am not I of her blood? Tilly-valley, lady!

There dwelt a man in Babylon, lady, lady. ‡ [*Singing.*]

Clown. Beshrew me, the Knight's in admirable fooling.

Sir And. Ay, he does well enough, if he be disposed, and so do I too; he does it with a better grace, but I do it more natural.

Sir Toby. O, the *twelfth day of December.* [*Singing.*]

Mar. For the love o' God, peace.

Enter MALVOLIO.

Mal. My masters, are you mad? or what are you? have you no wit, manners, nor honesty, but to gabble like tinker's at this time of night? Do ye make an alehouse of my lady's house, that ye squeak out your *coziers catches*, without any mitigation, or remorse of voice? Is there no respect of place, persons, nor time, in you?

Sir Toby. We did keep time, sir, in our catches. Sneek up.

Mal. Sir Toby, I must be round with you. My lady bade me tell you, that, though she harbours you as her kinsman, she's nothing allied to your disorders. If you can separate yourself and your misdemeanors, you are welcome to the house, if not, an it would please you to take leave of her, she is very willing to bid you farewell.

Sir Toby. Farewel, deare heart, since I must needs be gone.

Mal. Nay, good Sir Toby.

Clown. His eyes do shew his days are almost done.

Mal. Is't even so?

Sir Toby. But I will never die.

Clown. Sir Toby, there you lie.

Mal. This is much credit to you.

Sir Toby. Shall I bid him go. [*Singing.*]

Clown. What an if you do?

Sir Toby. Shall I bid him go, and spare not?

Clown. O no, no, no, no, you dare not.

constrained to call him *knave*. The music of this catch, preserved in Hawkin's History of Music, is taken from *Deuterometia*, printed in 1609, being "The second part of Musick's Melodie, or Melodious Musicke of Pleasant Roundelates, &c." London. Printed for Thomas Adam, at the sign of the White Lyon.

* Percy states that "in Dufrey's Pills to Purge Melancholy, there is a very old song entitled *Peg-a-Ramsey*." In Ward's "Lives of the Professors of Gresham College," p. 207, this song is mentioned to be found in a volume of Dr. Bull's MSS., then in the possession of Dr. Pepusch. According to Steevens, "Nash mentions *Peg of Ramsey* among several other ballads, viz., *Rogero, Basilio, Turkelony, All the flowers of the broom, Pepper is black, Green sleeves, Peggy Ramsey.*" It appears from the same author, that it was likewise a dance performed to the music of a song of that name. Sir John Hawkins observes that "*Peggy Ramsey* is the name of some old song."

† Steevens says "*Three merry men be wee*," is likewise a fragment of some old song. Hawkins in confirmation of this, states that "This is a conclusion common to many old songs. One of the most humorous that I can recollect, is the following:—

"The wise men were but seven, nor more shall be for me;
 The muses were but nine, the worthies three times three,
 And three merry boyes, and three merry boyes, and three merry boyes are wee.
 The virtues they were seven, and three the greater hee;
 The Cesars they were twelve, and fatal sisters three,
 And three merry girls, and three merry girls, and three merry girls are wee."

"There are ale-houses in some of the villages in this kingdom that have the sign of *Three merry boys*: there was one at Highgate in my own memory. There is also the sign of the *Three merry boys* in Prince's Street, Lambeth, by the water side. Tyrwhitt adds, "*Three merry men be wee*, may, perhaps, have been taken originally from the song of *Robin Hood and the Tanner.*"

‡ Warton says, "The ballad of *Susanna*, whence the line '*There dwelt a man in Babylon, lady, lady*,' is taken, was licensed by T. Cobwell in 1562, under the title of *The goodly and constant wife Susanna*." Dr Percy has given a stanza of it in his *Reliques of Ancient Poetry*, vol. 1., p. 204. Tyrwhitt says, "This song, or at least, one with the same burthen, is alluded to in Ben Jonson's *Magnetic Lady*." Malone observes, "The oldest song that I have seen with this burthen is in the *Old Morality*, entitled *The trial of Treasure*. 4to. 1567."

Stafford Smith, in his "Musica Antiqua," has given a copy of this song with the original music, composed by Robert Jones, for four voices, from the first book printed in 1601, the following are the first two verses,

"Farewell, deare love, since thou wilt needs begone,
 Mine eyes doe shew my life is almost done.
 Yet I will never die, so long as I can spie.
 There be many mo, though that she do go,
 There be many mo, I feare not,
 Why then let her goe I care not.
 Farewell, farewell, since this I finde is true,
 I will not spend more time in wooing you,
 But I will seek elsewhere, if I find her there,
 Shall I bid her goe, what and if I doe?
 Shall I bid her goe and spare not,
 O no, no, no, no, I dare not."

There are five verses in all. Dr. Percy has given a copy of it in his "Reliques of Ancient English Poetry. The melody with the title of the song in English, is to be found in the before-mentioned Dutch collection printed at Haerlem in 1626, it is the same as the copy in the "Musica Antiqua." The old tune called *Fortune*, is in the same collection. Dr. Burney, in his third volume, has given a transcript of this from *Queen Elizabeth's Virginal Book*, and the words are to be found in Dr. Percy's "Reliques" under the title *Titus Andronicus's Complaint*. The following is a list of the English airs in the above-mentioned Dutch Collections, in the one printed at Haerlem in 1626, are, *Engelsches Daphne, Foulle, Bransle Guinee, Nou, nou, Lapperken, FAREWELL, Almand guerre, Guerregay, Soet, soet, Robberti, Phæbus is lang over zee, Oud Joen, FORTYN, Galliarde suit Margriet, Klocke dans, Op de Engelsheimin, Gaillarde Belle, Com again, Almand Nonetts, Kits Almand, Woddecot, Malsims, Prins Daphne, Com Sheap Herders deck yours heds*, this is mentioned in Walton's *Angler, Gallarde Maurice, Mrs. Mary Hofman's Almand*. In the book published at Amsterdam in 1634 are, *Phæbus is langh over de zee, (sea) Pekington's Pond, 'Twas a youthful knight which loved a gallent Lady, Klocke Davins, Com Sheapherds deck your heds* (this is the same as in the other collection), *What if a Daye, or a Moneth, or a Yeare, I have a love so fair, so constant, firme, and kind*, (an admirable melody), *Kits Alemande, Philla Nymph (Alleen), Cupido God, Sir Edward Nouwel's delight* (this fine melody appears to be the original of the British Grenadiers, and is inserted in Mr. Chappell's Collection.) *When Daphne did fram Phæbus fly, The fairest Nymph those Vellais or Mountaines ever bred, O doe not, doe not, kil me yet for I am not, Was Bommelaire so pretty a play, My Mistress sings no other song.*

The above titles are taken literally from the originals. I believe so large a collection (thirty-nine in all) of popular English melodies of the time of Elizabeth and James the First are nowhere to be found. It is rather curious, that they should have remained in existence so long without being discovered before; and, I have no doubt, but there are other collections of a similar kind yet in existence.

I am, Sir, yours, &c.

JOSEPH WARREN.

TO THE EDITOR OF THE MUSICAL WORLD.

SIR,—The History of Musical Instruments, as regards the greater number of them, is a subject presenting considerable embarrassment, when the date and place of origin are sought to be established. This remark applies to no instrument that is now in use, with greater force than to the violin. Of the various attempts made to elucidate its invention, there appears to have been none that can be admitted as wholly satisfactory. In our own country, neither of those professed historians of the musical art, Burney and Hawkins, has settled the point; and others have treated it evasively, or given a theory resting on no foundation. Mr. Hogarth, in his recent "Memoirs of the Musical Drama," quotes a certain phrase—*Violini piccoli alla Francese*,—as supporting the claim of the French to the invention

of the instrument; but he does not pursue the matter, nor state anything in corroboration of the one slight circumstance on which he founds his opinion. With all due deference to the acknowledged talents of Mr. Hogarth, I cannot think that the subject is to be thus summarily disposed of. The phrase aforesaid, which is taken from Monteverde's Opera of *Orfeo*, printed at Venice in 1615, seems in fairness to imply merely some peculiar style, make, or pattern of the instrument, as belonging at that time to the French—some pattern of smaller dimensions than those pertaining to the Italian instrument. Perhaps these *piccoli violini* (small violins) were nothing more than what are familiarly known in England by the name of *Kits*, and were originally invented for the use of the dancing-masters of France. At all events, if the claim of the French to the invention of the perfect violin can be made to rest on no better foundation than the solitary few words above referred to, it would appear to be scarcely worth considering at all.

In my little work on the violin, (which has been honoured with various marks of approval in your journal), I have devoted some pains to the investigation of the point here at issue, and have stated sundry reasons why the *Italians*, on the contrary, should be regarded as having the best pretensions to the honour which attaches to the invention of this invaluable instrument. Though very far from presuming to have determined the question beyond controversy, I must be permitted to say, that while such opposing reasons existed on record, it was hardly discreet or judicious to assign the palm to the French, on the authority of a single phrase, of doubtful import.

As the question is one in which every true lover of the instrument must feel some degree of interest, I should be rejoiced if this allusion to it, made through your well-diffused pages, were to be the means of calling forth some further inquiry into the subject, and throwing upon it a more complete light than has yet been obtained.

I am, Sir, your very obedient servant.

Norton Street,
Saturday 22^d September.

G. DUBOIS.

MISCELLANEOUS.

THE OPERA BUFFA.—We have been informed that the project for an opera buffa this season has been abandoned. We regret much that Mr. Mitchell, the enterprising director in former years, should not have met with the support and encouragement which his exertions fully merited. He retires from the unfortunate speculation with the respect and esteem of all parties who have been connected with it, either before or behind the curtain.

AN ENGLISH PRIMA DONNA AT NAPLES.—The Neapolitan journals contain the most flattering accounts of the extraordinary success of Madame Elizabetha Parepa at the *Teatro Novo*. This lady is an Englishwoman, and daughter of Mr. Seguin of Regent-street, so many years the secretary of the Italian Opera House. Madame Parepa's performance and singing of the *Somnambula* are alluded to in enthusiastic terms by the Italian critics.

MISS ADELAIDE KEMBLE.—We understand that letters are in town from Mr. Charles Kemble, which represent the reception of his daughter at some private concerts in Milan, as exceeding his most sanguine expectations. The quality and power of her voice are said to be much improved by her sojourn under an Italian sky.

MORI'S TOUR.—Mrs. H. R. Bishop, Miss Fanny Wyndham, Begrez, and Lablache, jun., accompany Mori in his concert tour in the northern towns. The series were to commence on Tuesday, and Leeds, York, Scarborough, Huddersfield, &c. will be visited.

MISS FANNY WOODHAM.—This vocalist has been united, last week, to Mr. Toulmin, a relation of Mr. Toulmin, the professor.

MRS. A. SHAW'S TOUR IN GERMANY.—This lady has taken her departure for Germany. Leipzig is the first place where our Teutonic critics will have the opportunity of judging of her vocal powers.

MODEST TERMS.—Mr. Templeton asks forty guineas per week for nine months at Drury Lane, which the lessee has very properly refused. The shrewd Scotchman observed, that as Wilson had gone to the United States, he was the only tenor in the market. As W. Farren is called the only "cock salmon," Mr. Templeton should in future be designated as the only "cock canary."

ALBERTAZZI.—The fair *cantatrice* is to receive five hundred guineas for her month's services at Drury Lane, at the expiration of which she departs for Paris, where she is engaged at the *Opera Italien*.

VISCOUNT BURGHESH has been elected a member of the general committee of Drury Lane Theatre. It is probable that the new opera composed by his lordship, called *Il Torneo*, will be brought out at this theatre in the course of the ensuing season. The noble lord is on his way home from Milan.

It is rumoured that the husband of the late distinguished singer, Madame Malibran, is about to be united to her sister, Middle. Garcia, whose vocal powers bid fair to rival those of the late lamented favourite.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANOFORTE.
 Czerny. Rondeau mignon sur "Di-
 luvio universale" de Donizetti *Wessel*
 ———, Ditto, de Furioso, de ditto..... *Ditto*
 Czerny's reminiscences of Strauss, six
 elegant Rondinos from the Eliza-
 bethen, Ball—Raekeren, Brussler
 Spitzten, Alexandra, Gabrielen, and
 Philomelen waltzes..... *Cocles*
 ——— March from Les Bouquet des
 Dames..... *Ditto*
 ——— Two new exercisus in the com-
 pass of two octaves..... *Ditto*
 ——— Ten letters addressed to a young
 lady on the art of learning the piano-
 forte..... *Ditto*
 Compton, H. Marie Louise, var..... *T. E. Purday*
 Heidelberg, C. Air Allemande, ditto. *Ditto*
 ——— Variations on a theme
 in Straniera *Ditto*
 Bertini, H. jun. Ma Normandie, var. *Ditto*
 Czerny. March in Norma..... *Ditto*
 ——— So fino all ore, ditto..... *Ditto*
 Lanner, J. Terpachore Walzer..... *Ditto*
 ——— Pether ditto..... *Ditto*
 ——— Katherinen ditto..... *Ditto*
 Groom. Congregational melodies..... *Hart*
 Hunten. No 3 of three Rondos, from
 La Diable Boiteux..... *Chappell*

VOCAL.
 Horn, C. E. American Indian girl... *T. E. Purday*
 Blewitt, J. England and France, duet. *Ditto*
 Crop, B. C. I saw thee but an hour..... *Ditto*
 May, J. Flag of the free..... *Ditto*
 Grundy, M. A. Return my beloved
 one..... *Ditto*
 Blewitt, J. She lingered near the cot. *Ditto*
 Cole, Jacob. Queen's Coronation
 (comic)..... *Ditto*
 Tarnation strange, or Yankee wonders
 (ditto)..... *Ditto*
 Severn, T. H. Under the shade of the
 evergreen Yew..... *Ditto*
 Russell, H. Woodman spare that tree. *Ditto*
 Beethoven Six sacred songs, No. 4,
 Swiftly fades my life; No. 5. The
 heav'n's proclaim Him; No. 6. 'Gainst
 thee, have I been sinning..... *Wessel*
PIANO AND FLUTE.
 Sola, C. M. Gems de Strauss, Nos. 1,
 2, and 3..... *T. E. Purday*
 Kuhiau. Variations concertantes, on
 a romance from Euryant..... *Wessel*
PIANO AND TENOR.
 Chopin. "La Gaité." Introduction
 and polonoise brillante..... *Wessel*
MISCELLANEOUS.
 Clementi's Violin Dances, 1839..... *T. E. Purday*

G. A. KOLLMANN'S NEW PATENT PIANOFORTES.

THE novel features which characterize Mr. G. Kollmann's HORIZONTAL GRAND HORIZONTAL SQUARE, UPRIGHT GRAND, and UPRIGHT SEMIGRAND PIANOFORTES, consist not merely in improvements of One, or several of the various parts of which the Instrument is composed, while the Principles according to which it has hitherto been formed are retained, but in the application of superior Principles of such a nature, that these Pianofortes receive a new and improved construction in all their departments, obtaining by simple means the best results, namely in—

QUALITY AND QUANTITY OF TONE—STANDING IN TUNE—FACILITY OF TUNING—GOOD TOUCH—EXTERNAL FORM—AND GENERAL DURABILITY.

The New Qualities of the Horizontal Grand Pianoforte, may be briefly described as follows:—

1. The Hammers and Mechanism are placed *Above the String*, so that the Hammers *Strike Down* on the Strings *Towards* the Bridge and Soundboard. It is by this mode of action alone, that tone of the *finest quality* and *greatest power* is produced. In the usual Grand Pianofortes the Mechanism is placed *Under* the Strings, and the Hammers strike them *Upwards, Away* from the Bridge and Soundboard.

2. The Stringing and soundboard have qualities by which the *Quantity* of Tone in the Instrument is increased.

3. The entire Plan of Tuning is New, and rendered a mathematical operation, regulated with *Ease* and *Certainty*, by means of Screw power. Hence the Pianoforte can be tuned with *Exactness* and *Facility*. It stands firm in tune, and the strings can be renewed as often as may be desirable, without the mode of fixing them being lessened in security.

4. The Mechanism is *Simple*, and acts with the least possible friction and resistance. The results of this arrangements are: 1. A good and easy touch, enabling the performer to produce every variety of expression and execution with facility—2. Durability of the action's original state.

5. *New Features of Outline* of the Pianoforte, by which it is rendered more *Convenient* and *Elegant*.

The four Classes of Mr. Kollmann's New Pianofortes, possess the qualities of the Horizontal Grand, therefore, although varying in form and dimensions, they all have the Grand Pianoforte Tone.

The above Pianofortes are to be seen at No. 21, OLD BOND STREET; where Prospectuses may be had.

ENGLISH NATIONAL MUSIC.

Just Published, Part I. of a Collection of

NATIONAL ENGLISH AIRS,
consisting of ancient songs, ballads, &c., interspersed with historical notices, remarks, and anecdote, and preceded by a History of English Minstrelsy. The basses to the airs by W. Crotch, Mus. Doc., and J. A. Wade, and G. A. Macfarren. Edited by W. Chappel. To be completed in three Parts, price of each part, to subscribers, 8s., to non-subscribers, 12s. Published by CHAPPELL, 50, New Bund Street.

CECILIAN SOCIETY,
(Instituted 1785,) ALBION ROOMS, LONDON WALL. This Society meets on the Evenings of the Second and Fourth Thursdays in each month, at Eight o'clock, to perform Vocal and Instrumental Music, from the most admired Oratorios of Handel, Haydn, Rüssel, &c., with occasional

SELECTIONS OF MODERN MUSIC.

Oct. 11.—Athalia	Handel.
25.—Alexander Balus	Handel.
Nov. 8.—Miscellaneous Concert	Handel.
22.—Israel in Egypt	Handel.
Dec 13.—Mass No. 13	Mozart.
And Sacred Selection	
24.—The Annual Performance of The Messiah	Handel.

To Commence at Seven o'clock. Tickets 2s. each.
Tickets may be obtained of Mr. Peck, 44, Newgate Street, or Mr. Johnson, 114, (near the rooms) London Wall.

Member's Subscription Seven Shillings a Quarter.

PIANOFORTES.

EXTENSIVE REDUCTION IN PRICES.

R. WORNUM INVENTOR and
Pianoforte, of Patent Double-Action
Pianoforte, at the Music Hall, Store Street, Bedford Square.

THE PICCOLO.

Plain, in Mahogany	30 Guineas
Best Ditto	34 Ditto
Elegant, with Trusses	38 Ditto
Ditto, with Cylinder	42 Ditto
Plain Rosewood	42 Ditto
Elegant	50 Ditto

COTTAGE AND CABINET.

From 42 Guineas to..... 75 Guineas

POCKET GRAND HORIZONTAL.

From 55 Guineas to..... 75 Guineas

IMPERIAL GRAND HORIZONTAL.

From 75 Guineas to..... 90 Guineas

The above Instruments are well Manufactured, and all prepared for extreme climates.

The Piccolo stands 3 feet, 9 inches high; and the Pocket Grand is only 5 ft. four in. long.

A liberal allowance to exporters and dealers.

This extensive reduction has been drawn from the advertiser as a measure of protection to his "New Piccolo Pianoforte," the success of which has induced certain manufacturers to announce and sell instruments of a different character under the same name, by which the public are deceived and the inventor injured

"THE DEVIL'S OPERA."

MUSIC COMPOSED BY G. A. MACFARREN.

JUST published, the following pieces from the above Opera, now performing, with the greatest success, at the English Opera House.— "O, Blame me not." "Good night." "Like him who sails on the midnight deep." "O'er the smooth waters." "I come from the realms of cloudless blue." "Forget thee? no, never!" &c. &c.

Published by H HILL & SONS, Regent Street, and to be had of all music sellers in town and country.

NEW SONGS.

"**C**OME, the moon plays on the
 rose," J. P. Knight..... 2 0
"Old time is still a flying," Ditto..... 2 0
"The old yew tree," C. H. Purday..... 2 0
"Oh! the smile on thy cheek," Louisa
 Fyne..... 2 0
Oh! what is man? E. J. Loder..... 2 0
Agnes ("I saw her in childhood") P. Klita..... 2 0
"Weary's my love of my letters," C. E. Horn 2 0

VOCAL DUETS.

"No more the siren voice of fame," V. Bel-
 lini..... 2 0
"Sunbeam of summer," Ditto..... 2 0
"Tyroless evening hymn," adapted by C. H.
 Purday..... 2 0
"Home the laden bees repair," G. Ware..... 2 0

TRIOS AND GLEES.

"O mio bel idolo" (Trio) Mercadante..... 2 0
"He ne'er knew what thoughts had blighted"
 (from "Exile of Genoa") Schmidt..... 2 0
"Health to the Queen" (new gle, 3 voices)
 C. H. Purday..... 1 6
"Ocean sprites" (3 voices) W. Turle..... 2 6
"Song of the sea sprites" (Trio) S. Godbe..... 2 0
"Tis not to win the breath of fame" (Exile
 of Genoa) Weber..... 2 0

* New editions of the popular glee of Calcott,
Cooke, Jackson, King, Stevens, Webbe, &c. &c.,
arranged with a pianoforte accompaniment.
London: Z. T. PURDAY, 45, High Holborn.

STEPHENS' WRITING FLUID.

Comprising the most splendid and durable colours, and the most indelible compositions which art can produce. The merchant, banker, and the commercial public are provided with the means of making signatures, and figures, which can neither be altered or erased. The writer of public records can obtain the most durable composition which has been known to modern times, and which will render his manuscripts equal to those of our ancestors, which continue to be the reproach of later periods. Prepared by Henry Stephens, 54, Stamford street, Blackfriars Road, London; and sold by stationers and booksellers; also an assortment of fountain ink-holders, and stands for ink-holders contrived to prevent the evaporation and waste of fluids.

AUTUMNAL INFLUENCES—

That each season produces its appropriate and peculiar effects, both in the animal and vegetable economy, is pretty generally admitted; though in its more minute operations, a sufficient accuracy of observation has rarely been attained. On the subject of the HAIR, and the relaxing tendency exercised on it at this particular season, enough has recently set forth to show the necessity of directing especial attention to this point. A mild yet effectual stimulant is required to counteract this tendency, and the popularity of OLDRIDGE'S BALM OF COLUMBIA points it out as the most salutary and efficient application.

OLDRIDGE'S BALM OF COLUMBIA causes Whiskers and Eye-brows to grow, prevents hair from turning grey, and the first application makes it curl beautifully, frees it from scurf, and stops it from falling off. Abundance of Certificates of the first respectability, are shown by the Proprietors, C. & A. OLDRIDGE, 1, Wellington Street, Strand, where the Balm is sold, and by most of the respectable Perfumers and Medicine Venders. Price 3s. 6d., 6s., and 11s. per bottle. No other prices are genuine.

Some complaints have reached the Proprietors of a spurious Balm having been vended; they again caution the Public to be on their guard against the base impostors, by especially asking for OLDRIDGE'S BALM OF COLUMBIA, 1, WELLINGTON STREET, STRAND.

LONDON:—Published for the Proprietors, by HENRY HOOPER, 13, Pall Mall East, & R. GROOMBRIDGE, Fannyer Alley, Paternoster Row, every Thursday Afternoon, at Four o'clock, where Avertisements, Works for Review, and Communications to the Editor, will be received.—The Musical World may be had, by order, of all Book and Music Sellers.

Printed by WILLIAM WILCOCKSON, Rolls Buildings, Fetter Lane, London.



UNDER THE IMMEDIATE PATRONAGE OF
HIS MOST GRACIOUS MAJESTY,
AND HER R. H. THE DUCHESS OF KENT.

THE MUSICAL WORLD,

A WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

To know the cause why music was ordained
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.
TAMING OF THE SHREW.

OCT. 11, 1838. No. CXXXV.—NEW SERIES, No. XLI. PRICE 3d.

TO OUR READERS,

THE Proprietors of the **MUSICAL WORLD** having entirely dissolved the editorial connexion through which, until within these few weeks, that work has been carried on, beg to state, that after the present number the principal departments, both in essays and criticism, will be placed under the superintendence of the original writer of the musical articles in the **ATLAS** newspaper, &c. &c., assisted by the first talent of the day.

In making this announcement, the proprietors do not affect to disguise their expectation that a new era in the character of the journal will commence. They hope that the adoption of those principles of independence, benevolence, and sincerity, without which, no work affecting the prospects of art and artists can long exercise influence, will procure for the **MUSICAL WORLD**, as the only organ of intelligence and opinion expressly devoted to the science existing in this country, a greater share of favour and attention than it has yet acquired. The better to deserve this, it will be endeavoured to lead the reader into the *pleasant* places of music. Too much space is generally occupied in musical journals, with the feuds, piques, and jealousies of musicians:—topics which are mere burrs and thorns in the path of musical reading, and for the most part relished only by malignant and vulgar minds.

Waving, therefore, polemical discussion except in cases of absolute necessity,—it will be endeavoured to unite in abstract subjects relating to the science, amusement and interest with instruction. Such will be the object of the **ESSAYS**. The principal design of the **REVIEW**, will be to offer such an index to works worthy of being purchased, as may be acceptable to the Country Professor, and other friends of music, who from circumstances are unable to form a judgment for themselves.

The future tone of the **MUSICAL WORLD** will be best illustrated by the motto—
“Fidelity to art, and friendliness to artists.”

VOL. X.—NEW SERIES, VOL. III.

G

The Analyst ; a Quarterly Journal of Science, Literature, Natural History, and the Fine Arts. Edited by Edward Mammatt, Esq., F. G. S., F. S. A., &c. SIMPKIN, MARSHALL, and Co.

Although the pages of this work are not exclusively devoted to music, it contains, amongst many interesting articles, a summary account of the conclusion of the last musical season. If "The Musical World" were a publication devoted to literature generally, we should have had much pleasure in making our readers acquainted with the merits of "The Analyst;" as it is, the following extract on the Philharmonic Society, from its musical article, will be sufficient for the purpose.

"The Philharmonic has closed this season with a strong feeling on the part of every one in the profession, and of the most eminent for talent among the directors, that, to maintain its ascendancy, it must undergo an important reform in the management. There must be reform in the band; there must be reform in the conductor's department; there must be reform in the provision of new music for the season; and there must be reform in the directory constituted to judge concerning the new music. The society are in possession, it is said, of many thousands in funded property. If this sum be not a provision in store for the decayed members of the society, (and we have heard that it is not contemplated as a fund for such disposal), it is clearly to be understood why there should be so much caballing to be elected into the directory, and why an incompetent majority there should warily desire that a "candle-end and cheese-paring finance" should continue with regard to the non-remuneration of the highest talent, and the non-securing, for the exclusive benefit of the society, the best modern compositions. This system should be changed; and there should be adopted instead a resolution to propose such terms to professors, both native and foreign, as shall ensure the first refusal of original compositions; and, having done this, there should be such a preponderance of talent in the directory as shall preclude the chance of a meritorious work being rejected because some of the judges are neither in advance of the age, nor competent to pronounce a correct opinion upon it; and, yet more, that this preponderance should steadily dam out the pert and washy effusions of pretenders, who happen to have the good fortune to possess friends in the committee of management. There is no question that the close borough system, and consequently, one of palpable favouritism, has, for some years past, reigned triumphant in the Philharmonic Society; and this dry-rot in the establishment, if not speedily checked, will infallibly bring the whole to the ground. Meritorious artists, who disdain to wriggle, truckle, and intrigue, have either been wholly neglected, or, if engaged, been visited with the *fussiness* of the pettifogging, or thwarted and annoyed by the jealousy, of the grasping and hungry.

"The subscribers to the concerts have been much dissatisfied, this season, with the provision of new music that has been set before them, and yet more with the arrangement respecting the singers. In the high walks of the art, there has been no positive novelty in the article of composition; and, as regards the vocal department, the defalcation has been almost as signally conspicuous. It is idle to answer the complaint of the subscribers by the stale truism, that our native singers have not the organs of the Italians. They have not; but they possess considerably more various acquaintance with classical composition; and this knowledge the directors did not convert to sufficient account. Upon most occasions, the singers were huddled together in concerted pieces, and those not sufficiently practised; and upon other occasions they were allowed to undertake solos for which they were either not qualified, or which, as compositions, were not worthy of the Philharmonic Society's concerts. This department, then, demands especial attention and alteration; and, in connection with it, the conduct of the band, in accompanying the vocal music, must be reformed. It is to be questioned whether any orchestra in Europe—certainly no orchestra in any capital where music is held in consideration—is ever heard to accompany a singer in the coarse style that distinguishes the Philharmonic performances. It may be an exceedingly good jest with the gentlemen of the band to 'Burke' an unfortunate singer; but it is very offensive to the subscribers, and, indeed, has been so frequently and generally expressed, that they

will, no doubt, take an opportunity of signalling their disapprobation of this conduct on the part of the accompanists. Moreover, there is an evident disposition in the performers to 'slubber' their work, which they take no pains to conceal as a labour of duty and remuneration, rather than of love. The rehearsals (particularly of the new and the partially known symphonies) are both few and not unfrequently hurried. At the late Cologne festival, where Handel's 'Joshua' and a newly-discovered composition of Sebastian Bach's were performed, Mendelssohn, the conductor, subjected the whole of the band to as many as *thirteen* rehearsals; and, in consequence, the performers not only knew the whole of their music almost by heart, but they had become acquainted with their author's intentions, and were practised in all the lights and shades in expression. When that elaborate work, the choral symphony of Beethoven, was revived last year, the Philharmonic band satisfied themselves, we have heard, with one rehearsal. From such an acquaintance, what more could be anticipated than a creditably correct playing of the mere notes?—a simultaneous union of effect and expression was out of the question. Spohr's 'characteristic symphony' was treated with the like parsimonious justice. 'They order these matters better in France,' as any one may satisfy himself by attending the musical *ré-unions* in Paris, and, above all, by observing the style of accompanying the voice which actuates the whole orchestra at the 'Académie de Musique.' To sum up all—knowledge, youth, and energy, must pervade the Philharmonic directory, or a general demand and preparation for incorporating a new society will be heard and set on foot. The first note has, indeed, already been struck in the pages of *The Musical World*, where there have appeared some severely vituperative articles upon the general mismanagement and inefficiency of the directory; and in the number for August 2nd, a correspondent, signing himself 'An English Artist,' has proposed the incorporating of a new society, to be held in the Italian Opera-house, where there will be the advantage of having the Italian singers. This, so far, is good; but when the writer grounds the desirableness of his new society, and the success of his plan, upon the single circumstance that it will be a 'fashionable *ré-union*,' (which the Philharmonic is not), and 'fascinating to the aristocracy,' from the simple circumstance of its being held in Her Majesty's Theatre, one can scarcely forbear a smile of wonder as to what peculiar atmosphere of the profession the 'English Artist' has inhaled, that he should, for one moment, entertain the idea that the class of music performed at the Philharmonic concerts will 'fascinate' our aristocracy, and thereby render the new society a 'fashionable *ré-union*.' The *exclusive* selection of modern Italian music would doubtless secure the patronage of the fashionable portion of our nobility; but that is not the class of composition which the 'amateurs' of the Philharmonic would tolerate. Our aristocracy—the fashionably-influential portion of it at least—are pleased only with modern music, and that of the newest mint. Her Majesty, who, one would have thought, from the character of her teachers, and consequently of her education, must have imbibed a different taste, has shown an exclusive preference for the modern Italian school of composition: for she rarely missed attending her own theatre throughout the season; whereas, in contradiction to the reported high taste of her Majesty in musical matters, she was present at one performance only of the Ancient Concerts; and then the Italian singers were summoned, whom Mr. Laporte had withheld from every other public concert in London, except those which were held in his own theatre; while the Philharmonic Society, with its magnificent orchestra and unrivalled collection of symphonies, were not, in one single instance, honoured by the personal sanction and approval of her Majesty. The fashionable elite, therefore, of the aristocracy, are ill inclined to patronize that class of music which is the sole support of the Philharmonic Concerts, and for the performing of which the society was instituted. Its primary object was to produce, for the benefit of the profession and the classical amateur, the most sterling instrumental compositions of the great masters; and it will continue to receive the exclusive support of these two classes till the 'fashionable portion of the aristocracy' condescend to bestow their patronage on that which has already been received with rapture for years by their plebeian brethren."

MORI AND ALBERTAZZI.

There has been a prodigious fuss, since our last number, touching the misunderstanding between Madame Albertazzi and Mr. Mori; the controversy has not been provoked on our parts, but when wholesale and sweeping contradictions are given to our statements, we feel it our duty to publish all the information we can collect relative to the squabble, and at the risk, perhaps, of fatiguing our readers, and of occupying our space very uselessly with the details of a dispute between an itinerant concert speculator, and a money making vocalist, we subjoin observations of, and extracts from the town and provincial press. The *Morning Post* of Saturday has a terse article on the subject:—

“Some days back,” says our contemporary, “we printed an *on dit* from the *Musical World*, that Mr. MORI had brought, or was to bring, an action against Madame ALBERTAZZI for a breach of her engagement in not singing for him at the Gloucester Festival, illness being the plea of her refusal. By a letter from a Mr. OLIVIER, of MORI’s establishment; and another from ALBERTAZZI herself, the Gloucester Festival was separated from the question; and the main fact of the disagreement between the parties alone remained, and had reference only to Mr. MORI’s musical tour. No doubt but the original paragraph, although contradicted by Mr. MORI’s agent in town, as “not having even the shadow of truth for its foundation,” was printed upon good data, as the *Musical World* vindicates its statement by quoting from the *York Courant* of the 27th ultimo, Dr. CAMIDGE’s advertisement of his concert at York, to take place on the 4th instant, and at which Madame ALBERTAZZI was announced to sing.”

(Here follows the letter of Dr. Camidge which appeared in the last number of the *Musical World*.)

“This letter bears date the 27th of September, and Mr. OLIVIER’s letter the 22d, five days before. No much for Mr. MORI’s agent in the country contradicting Mr. MORI’s agent in town. Now for Mr. MORI himself neutralizing the efforts of both by another announcement in the *Halifax Courier*.”

(The extract was given also in our last week’s publication.)

“We wish,” concludes the *Morning Post*, “these musical people would at least endeavour to preserve the appearance of consistency in their statements to the public.”

Our hebdomadal contemporary *The Observer*, next entered the field, and on Sunday last publishes the lengthy statement which we annex:—

“In our columns of last Sunday we published a statement which had been forwarded to us by a friend of Mr. Mori (who is yet in the country), in which were contained some of the circumstances connected with the recent disappointment which has been experienced by those who delight in “sweet sounds” in the provinces, in consequence of the non-appearance of Madame Albertazzi to perform certain professional engagements into which that gentleman had entered on his own, as well as on the lady’s behalf. From subsequent enquiries, we, however, ascertained that that account did not set forth *all* the facts of the transaction; and also that by few persons were the reasons assigned for the apparent wilful breach of good faith and of contract considered as being of so satisfactory a nature as to reinstate our fair artiste in the high position which her conduct, and her great talents, up to that moment, had justly placed her in the estimation of the public. Finding that such was the state of matters, we at some trouble pursued the investigation, and have great pleasure in sending forth to the musical world a detail of occurrences, a perusal of which will, we apprehend, at once entirely exculpate Madame Albertazzi from the slightest particle of blame. Neither can it with any fairness be said that Mori, as far as we can learn, can be found fault with for the disappointment undergone, inasmuch as the illness of the lady was such as could not, in ordinary cases, be anticipated, although it was of a description to

which all married females are subject, especially when they submit to too laborious exertion or sudden frights.

"It appears that after the season at her Majesty's Theatre had terminated, Mori entered into an arrangement with Madame Albertazzi for the term of two months, to accompany him, with other professors, through a certain tour, in the course of which he had engaged to give a series of concerts and operatic performances, and in all of which the lady's assistance was required, at the principal cities and towns through which they would have to pass. The circuit was one numbering as many as 1500 miles, and included Birmingham, Manchester, Liverpool, and various places of less importance on the route thereto. At some of these towns two concerts or a concert and an operatic representation in a day were given in addition to the fatigue of a journey. Matters proceeded in this way, and the undertaking was highly effective and prosperous until the 7th of September was approaching, when Signor Albertazzi expressed his fears that the exertion was too much for Madame, and that her health was giving way. However, Mori's arrangements with his country friends and patrons were such that it was impossible for any alteration to be made.

"At length, on the night of the 7th of September, after having sung at the second concert at Manchester, Madame was taken ill, and was unable to continue the journeys, and so serious was her indisposition that it was deemed necessary by her medical attendant, Dr. Ashton, of that town, that she should abandon all idea of going to Gloucester, where she was under the engagement (not in any way connected with her contract with Mori) to sing at the triennial festival, commencing on the 10th of the month. Accordingly a communication to that effect was forwarded to the parties. In consequence, however, of what was said in respect to her absence from that festival, the following certificate was procured from Dr. Ashton and sent to Mori:—

"Madame Albertazzi is not able to travel much at present, and will not recover completely unless she avoids all causes of fatigue.

"71, Mosley-street, Sept. 18, 1838,
"Manchester."

"J. ASHTON, M.D."

"On the receipt of this document Mori showed it to several of his friends, who considered that it was *unsatisfactory*, inasmuch as it did not state the nature of the illness under which Madame Albertazzi was labouring. To this effect he wrote to Signor Albertazzi on the 20th from Worcester. In that letter he also says, 'I have now to inform you that I have made arrangements with a performer from *day to day* to have her to supply Madame Albertazzi's place, and the moment Madame A. chooses to resume her place at my provincial concerts (which I have already given you a list of,* with the dates and places), as *prima donna*, it is still reserved to her. * * I therefore repeat, that I consider her engaged to me for the two months. * * There are many stories going about relative to the cause of Madame Albertazzi not being with me, but I can only receive that which is handed to me by your letters. I have now only to add, that I must put up with the inconvenience and disappointment of Madame A.'s absence, as I believe it to be caused by indisposition; and therefore I beg to guard you against taking any engagement for Madame Albertazzi to sing before the 23d of October, as I will never permit any thing to break her engagement with me but ILLNESS. * * Do you intend to go to London, and when? Of course, I shall expect a certificate from Sir Astley Cooper, as I have promised it to those parties who have engaged with me at York, Halifax, Nottingham, and Sheffield.

"In consequence of the statement that the certificate was unsatisfactory, Dr. Ashton gave a second, which will be found distinctly to assign the real cause of the lady's illness, viz., 'a miscarriage.' It runs thus:—

"Madame Albertazzi has been confined to the house; and during the greater part of the period from September 7th to September 18th, has not been able to

* A list of Mr. Mori's concerts, at which Madame Albertazzi is required to sing:—Lamington Sept. 15, Clifton 17, Bath 18, Cheltenham 19, Worcester 20, Malvern 21, Kidderminster 22, Lichfield 24, Wolverhampton 25, Shrewsbury 26, Newcastle 27, Macclesfield 28, 29, 30, Rochdale, Oct. 1, Preston 2, Leeds 3, York 4, Bradford 5, Halifax 6, Huddersfield 8, Sheffield 9, Nottingham 10, Derby 11, Leicester 12, Northampton 13, Bedford 15, Colchester 16, Ipswich 17, Norwich 18, Bury 19, 20, and Cambridge 21, 22.

rise from her bed in consequence of severe indisposition, caused by miscarriage. She is now recovering, but is still too weak to undergo any fatigue,

“71, Mosley-street, Manchester.”

“J. ASHTON, M.D.”

“This explanatory certificate was of course transmitted to Mori. *In the meantime, it seems, Mr. Bunn wrote, offering an engagement to Madame Albertazzi for Drury-lane.* To this overture the lady's husband replied that it was impossible for Madame to accept any terms from the lessee of that, or any other theatre, as she was engaged to Mori up to the period of her quitting England to appear in Paris on the 26th of October, and that as soon as she was sufficiently recovered, she intended to join Mori.

“Madame Albertazzi, not mending in her health, as had been hoped, it was found necessary for her to come to London for further medical advice. With that view, she reached the metropolis, when, to her disappointment, it was ascertained that Sir Astley Cooper was not in town. She, nevertheless, consulted her own medical attendant, Mr. Belinayé, who gave the Signor a certificate in the subjoined words:—

“17, George-street, Hanover-square.

“SIR,—In reply to your query, I have only to answer that I entirely agree with Dr. Ashton, as to your lady's health, and as to his advice as regards her travelling. It is evident that if the extreme exertion of travelling and singing so repeatedly has produced a miscarriage, the same causes would maintain the debility and disturbance it has occasioned, and involve consequences which might affect her general system, and of course her voice itself, more or less.

“I remain, &c.,

“H. BELINAYE.

“September 25, 1838.

“Of course this confirmatory certificate was sent to Mori, with an intimation that, although in a few days Madame Albertazzi would, in the opinion of her medical friend, be able to sing, still that it would be impossible for her to attempt to travel for some weeks, unless at the risk of the most serious, if not fatal, consequences.

“During the progress of these communications, Dr. Camidge, with whom (through Mori) Madame was under an engagement to sing at the concert to be given at York, on the 4th of October, wrote a letter, of which the following is a copy, to that lady:—

“DEAR MADAME,—Are you aware that through an engagement made with Mr. Mori, for you to sing at a concert in York on the 4th of October, I have been advertising you in the newspapers and posting-bills, &c., for this month past? And from a communication I have received from Mr. Mori, I have to inform a disappointed public that you cannot come; and the London papers also inform them that you are engaged to appear and sing at Drury Lane theatre the same week. Although an unoffending party to this disappointment, I would do my utmost to keep faith with the public; and *without entering into matters perhaps difficult and disagreeable to explain*, may I take the liberty of asking if the same feelings operate with you; if so, is it in your power to come to my next concert, which will take place on Tuesday, the 23d of October; and will you favour me by naming your lowest terms, and if it be possible, I would endeavour to enable you to conciliate our public, which I consider, on a little inquiry, will convince you is worthy your notice, even though you confine your talents to the metropolis. If you can manage to come, you would now meet with a favourable reception, as it would prove to our powerful county families that you are not indifferent to their approbation, and also of rectifying a mistake which you are, perhaps, not to be blamed for. Hoping for the favour of an early reply,

I am, dear Madame,

“Yours very faithfully,

“Manor House, York, Sept. 25, 1838.

JOHN CAMIDGE.”

“To this the subjoined answer was forwarded to the worthy doctor.

“London, Sept. 27, 1838.

“DEAR SIR,—It was my intention to have written to you this day, to have explained the reasons that have prevented my having the pleasure I anticipated of

appearing before a York audience. I sent to Mr. Mori certificates drawn up by my medical men, and I forward you copies of the same, by which you will become acquainted with the circumstances of the case.

“With regard to the proposal you honour me with, I regret to say that the ill state of my health prevents my forming any engagement in towns so far distant, on account of the fatigue of travelling.

“I must repeat again that I exceedingly regret my inability to travel, and still more on account of its depriving me of the pleasure of doing what is agreeable to you, than on the score of the pecuniary and professional loss, however great the latter may be.

“With many thanks for your kindness,

“I remain, dear Sir, your obedient servant,

“EMMA ALBERTAZZI.”

“On learning that Madame Albertazzi was in town, and unfit, from her inability to bear the journeys, to continue her engagement with Mori, but that she was in a condition to sing, a negotiation was opened, through a mutual friend, with Mr. Bunn, which terminated, as our readers are aware, in that gentleman’s securing her valuable services until she leaves London for Paris.

“We should hope that this explanation of the affair will have the effect of appeasing the wrath of our northern contemporaries, and at the same time of setting our fair and highly gifted countrywoman right with the public.”

The above “explanation” is very prolix and very tiresome, and if it had not been for the exquisite simplicity and amiable *naïveté* of the opening sentences, would scarcely have tempted any reader to wade through the statement, which of course may be considered as a manifesto of Albertazzi against the preceding one of Mori’s friend. (Qy. Ollivier.) Mori, it appears, was not satisfied with the medical certificates of Albertazzi, and was anxious to have the opinion of Sir Astley Cooper, who was not in town. M. Belinaye, an eminent practitioner, certifies on the 25th September, that her voice will be affected “more or less” if she sings, but on October the 1st, we find Madame Albertazzi in full vigour at Drury Lane, singing and acting the part of *Zerlina*, the fatigue of which is certainly more than that of three concerts even in one day. She dances with activity with the *Masetto*, four times in one week, albeit, unable to sustain the fatigue of travelling. Five hundred guineas per month, at Drury Lane, is a better engagement than fifty guineas per week, with Mr. Mori, which of course may account for her “inability to travel,” and naturally prevented her from “doing the agreeable” for Dr. Camidge, to whom she may well write that she less regrets her absence “on the score of pecuniary and professional loss, however great the latter may be.

What we should like to be enlightened upon is, how Mori has been conciliated, who says very properly in his letter to Signor Albertazzi, “I will never permit anything to break her engagement with me but illness.” Was Mori a party to the “negociation” through a “mutual friend” with Mr. Bunn, which terminated in her services being retained for October, when, notwithstanding her “inability to travel,” she goes to Paris. Signor Albertazzi in answer to Mr. Bunn’s first offer of terms, distinctly admits her engagement up to the 26th of October with Mori. The consent of the latter must then have been obtained for her appearance at Drury Lane, and upon what terms? In the meanwhile the northern amateurs are thrown overboard without remorse. At Sheffield, Mr. Dawson, another agent of Mori, publishes the same apology as the latter inserted in the *Halifax Courier*.

Upon the advertisement of Mr. Dawson, the Editor of the *Doncaster Chronicle* remarks:—

“We are happy to find, that our conjectures relative to Albertazzi are confirmed, by the withdrawal of all threat of an action against Signor Albertazzi, and the publication of a statement, on the part of Mr. Mori, that the certificates of her physicians prove that she is incapable of bearing the combined exertions of travelling and singing; and although she is now singing at Drury Lane, where she appeared on Monday evening, as Zerlina, in Don Juan, yet it does not at all follow, that she could bear the exertion of travelling, particularly in this weather, when we have so many changes of temperature. Mr. Mori has acted throughout the affair, we are happy to say, with the most perfect good faith to the public; and he has engaged Miss Fanny Wyndham in the room of Madame Albertazzi, by which arrangement the public will be no losers.”

The *Halifax Guardian* is not so easily satisfied, as will be seen by the subjoined paragraph:—

“MORI'S CONCERT, THIS EVENING.—We have great pleasure in calling the attention of our gentry and others, patrons of musical entertainments in this town, to the concert under the management of this celebrated violinist, at the New Rooms this evening. We cannot but think that Mr. Mori has been much ‘sinned against,’ by the breach of Madame Albertazzi’s contract with him. Mr. Mori has invariably kept good faith with the public, and we are persuaded that the disappointment, which those who expected to hear Albertazzi in Halifax, have thus experienced, is entirely to be laid on the shoulders of that *prima donna* and her advisers. Whether her breach of contract with Mori is the result of that indisposition, to which all people, and especially *prima donna*, are liable, or to the *golden* inducement of Mr. Bunn, we do not pretend to say. We have our opinion.”

We shall close our extracts with an article in the *Leeds Intelligencer* of Saturday last:—

“MR. MORI'S CONCERT.—This concert took place at the Music Hall on Wednesday, and, owing to untoward circumstances, was in a great degree a failure. We stated last week that Albertazzi had disappointed Mr. Mori. Subsequently the Messrs. Sykes received a letter from that gentleman, stating that Miss Fanny Wyndham could not attend; and notice was given to that effect, when lo! Mr. Mori arrived on Wednesday morning, bringing with him Miss Wyndham, Mrs. H. R. Bishop, Signori Begrez and F. Lablache, and Mr. Lavenu. Efforts were made to remove the effects of former mishaps, and with some success; but even the warmest lovers of music do not go to concerts at two or three hours’ notice, and there was a somewhat scanty auditory. It is due to the various performers, however, to say that they exerted themselves to the utmost: Miss Wyndham sang splendidly, and was repeatedly encored; Mrs. Bishop, if less brilliant, displayed taste and talent; Signor F. Lablache is in all respects an honour to the name he bears; and Signor Begrez had much to do, and did it well. Mori and Lavenu, in a concertante duett on their respective instruments, the violin and pianoforte, were really great, and received deserved applause. There was no band. Mr. Lavenu acted as conductor. It is right to add that the Messrs. Sykes were not at all responsible for the *accidents* attending this concert. As soon as they found that there was likely to be a material variation on the terms on which they originally acted and sold tickets, they gave instant notice; and when Mr. Mori arrived he took upon himself all the responsibility. Neither was *he* to blame. The man who undertakes to lead through the country a corps of musical persons, makes an attempt akin to that of guiding the winds.”

It is quite clear that a strong feeling pervades the minds of our musical brethren in the north, that they have not been fairly treated; and we certainly think Mr. Mori is bound to explain the reason why Albertazzi, too ill to sing in the country for two hundred guineas per month, should be well enough to *act* as well as sing in town for five hundred guineas per month; and as *on dit* is the order of the

day, we beg to ask whether Mori has, or has had, any interest in Albertazzi's engagement at Drury Lane? Whether this question be answered in the affirmative or in the negative, it will not alter the question, as regards the disappointment of the provincial amateurs.

In respect to Miss Fanny Wyndham, to whom allusion is made by the *Leeds Intelligencer*, it is positive that she was engaged by Mr. Mori through his agent in town, and that the latter subsequently attempted to cancel such engagement, acting upon instructions from Mr. Mori; but Miss Fanny Wyndham, having firmly insisted on her "bond," it was not found prudent to stand the issue of the legal proceedings which must have been resorted to. Upon some future occasion we may have something to say touching the manner of getting up provincial tours. It is quite right that our country amateurs should be enlightened as to the system, and of the means and appliances made use of among musical speculators.

OPENING OF THE ITALIAN OPERA, PARIS.

THE transplantation of the Italians to the Odéon, which took place on the opening of the winter season on Tuesday night, threw that quarter of the city, but more especially the streets in the immediate vicinity of the theatre, into a state of most unwonted and agreeable agitation. The Rue de Tournon, and the space in front of the building, including the steps leading to the entrance, were crowded with the inhabitants of that too quiet neighbourhood, all desirous to see and welcome the disturbers of their tranquillity; the bustle of the occasion, doubtless, recalling to the minds of the gazers the palmy days of the Odéon Theatre. The interior of the house has undergone a complete regeneration from the hands of the upholsterer, the spacious saloon and lobbies being covered with crimson carpeting, and the seats most comfortably stuffed, affording in the latter point an excellent example to the administration of the Grand Opera, which, we trust, will not be lost, for the meanest *salle de spectacle* of the capital does not afford inferior accommodation to the spectator than the Grand Opera, for which, be it remembered, the public pay the enormous sum of 24,000*l.* in the shape of a *subvention*. The interior of the Odéon has not, we believe, undergone any alteration in the way of embellishment, beyond a thorough cleaning; but though the somewhat homely style of ornament which exists—simple ballustrades—excludes, or rather defies, any display of decorative taste, the fine extensive proportions of the theatre, when filled as it was this evening by an elegant audience, give it an imposing if not a splendid effect. The opera was the *Otello* of Rossini, sung by the same eminent performers who have filled the characters for the last four or five years in Paris. We have noticed the performance too frequently in our columns to leave room for anything novel upon the subject of the execution. The principal male favourites were welcomed with considerable fervour to their new asylum; but the reception of Mme. Grisi appeared to us less unanimous than usual, though her supporters certainly made up by vehemence what they wanted in numerical strength. Can certain late proceedings in England have had any effect in Paris? The grand duo in the second act between Rubini and Tamburini, though fine, was less powerful in effect than we have before heard it by the same artistes. Lablache sang and acted the little he had to perform, as the father of *Desdemona*, with unabated perfection; but neither this fine vocalist nor Tamburini are sufficiently before the audience in this opera—a fact which rendered its selection for the opening night, in our opinion, the reverse of judicious, and may, perhaps, account for the languor of the auditory throughout the entire evening.—*Galignani*.

OPERATIC SUMMARY.

DRURY LANE.

The moves on the boards of the above establishment since our last publication, have been such as to puzzle our preconceived notions of the game of stage management, and in no small degree to astonish our amateurs. The career of Madame

Albertazzi is well known. A certain member of parliament had earned for himself the cognomen of a "single-speech orator," and of Albertazzi, with equal truth it may be said, that she is a "single part singer," since her fame in Madrid, in Paris, and in London, has solely rested upon, and is derived from, her impersonation of one character—that of *Cinderella*, of nursery tale notoriety. The peculiar characteristics of her style are admirably adapted for the persecuted heroine, and that spathy and frigidity—so remarkable in other operas, and of which so much fault has with justice been found,—appeared to be identical with, and to belong to the trials of *La Cenerentola*. Rossini's music was also well calculated to show off her fine voice,—of quality rich and rare,—in execution flexible and neat,—in intonation sure and correct,—and in compass full and extensive. In the celebrated finale she always burst forth with electrical force, astounding her hearers by the novelty as well as precision of her rapid divisions, and delighting by the brilliant exactitude with which she took distant intervals, and executed elegant ornaments, than which nothing could be more refined and fanciful. In fact, of the *Cenerentola* the Parisian and London *dilettanti* entertained but one opinion, that of unqualified approbation. When her engagement was officially announced at five hundred guineas for one month, at Drury Lane, on all hands it was said—her performance of *Cinderella* alone will repay the manager for his enterprising spirit. Of her success in other characters great doubts were expressed, as although acknowledged to possess a noble voice, and to have consummate skill in the *mécanique*, her deficiency of sentiment, and want of passion, it was imagined, would be great drawbacks on her attaining popularity with English audiences, who are not admirers of the concert-like manner of singing dramatic music. The *affiche* of Friday last came, therefore, if not like a thunderbolt, at least like a *coup de théâtre*, upon the public, for it conveyed the extraordinary intimation, that "the first appearance of the popular vocalist, Miss Romer," (we quote the bills) would be in the character of *Cinderella*!!! This unexpected announcement has given rise to many rumours, and the question is put in all quarters,—Is the manager to blame, or the *prima donna*? The mistake has been a fatal one,—the blunder irreparable, of which the state of the house was overwhelming evidence, and must have convinced Miss Romer that she had been placed in a false position by injudicious advisers, similar to the one, when the remains of Malibran were scarcely cold, she ventured to play the *Somnambula* to empty benches. The experiment was then as little tolerated as the present attempt to essay the *Cenerentola*, whilst the one *par excellence* was at the same establishment. We do not mean to say that Miss Romer was coldly received. The enthusiasm was just as great on Friday night as when she appeared in *Amina*; that is to say, she was vociferously applauded, encored, and called for; but by whom—the select few—of whom how many benefited the treasury?

It is not our intention to disparage the talents of Miss Romer, for they are unquestionable, nor to underrate her popularity, which is deservedly great, but "odious comparisons" will force themselves, where they are thrust "*volens volens*" before us. The public have a right to look for the strongest cast, which the resources of any theatre can afford; the *Cinderella* of Albertazzi is of European reputation, and it was inconceivable weakness and folly, whilst she was engaged at Drury Lane, to foist an inferior artist upon amateurs. *Au reste*, Miss Romer amply merited the approbation bestowed upon her exertions. She was evidently on her mettle and apart from reminiscences of other representatives. Her *Cinderella* may be ranked next to the "Mountain Sylph," in which, by the way, she is without a rival. The opening air "Once a king," pleased us more than anything during the opera; she sang it with truth and simplicity, and her superb *soprano* was heard most advantageously. She makes a good point in the phrase—"Yes, Sir! I mean,—No, Sir!" on answering the first question in the interview with the Prince, and in the same duet, "Whence this soft and pleasing flame," she was highly successful. In the concerto music she sang at times too loud, as if ambitious for effect, a practice which she should divest herself of. Her acting throughout was exceedingly *naïve* and clever, and in the *bravura* finale, "Non qui mesta," we beg to congratulate her on the manifest improvement she evinced. Her musical education has been sadly neglected;—she slurs her divisions too often in a very unartist-like manner, and her style generally lacks finish and refine-

ment. We wish she would give, when she repeats the character, the recitative "Naqui all'affano," (preceding the *cabaletta*, omitted in the English version. To our minds it is the finest portion of this splendid finale, which Miss Romer was raptuously called upon to repeat, and after the curtain had dropped, was unanimously called for. Mr. Franks, a tenor, known at the minor theatres, made his *début* as the Prince. His voice is certainly far superior to the war-whoop of the "cock-canary" Templeton, and if Mr. Franks will divest himself of a coarse, shouting style, he will be able to go through the tenor parts respectably, for which there never was a finer opening. Another novelty was Mr. Balfé's *Dandini*, which was quaint and amusing, and his singing of course musician-like and effective. Mr. Giubilei's *Baron* demands our praise; it is a good specimen of buffa extravagance, and his dream *scena*, was excellently sung. His costume was absurd—a court dress and the *moustache*, are monstrous incongruities only to be seen on an English stage. When shall we imitate our Gallic professors in attention to the *mise en scene*. Macready has set a noble example which ought to be followed. The dresses and appointments in "Cinderella," were dirty and dingy, but their greatest defect was being inappropriate. We must again bestow a general enlogium on the orchestra, for the good playing of the accompaniments, but at the same time Mr. Bishop's attention must be drawn to the oboe and bassoons, which are susceptible of improvement. It is impossible to give a good tone where it does not exist, but at least they may be kept under.

The next character of Albertazzi will be the *Ninetta* in the "Gazza Ladra," and then she will take "Rosina," in the "Barber of Seville," which will bring her engagement to a close.

On Tuesday night Bellini's *Sonnambula* was performed, the part of *Amina* by Miss Romer. Her acting was natural and impassioned; but we must apply the same observations to her singing which we have made in respect to her *Cinderella*. In the brilliant finale, her fine voice was heard to advantage; but her execution of the divisions must be taken *per se*; for, if an attempt were made to force a contrast with the Italian vocalists who have been heard in this *bravura*, the comparison would be most unfortunate. Mr. Allen appeared as *Elvino*, in which he made his *début* at the Lyceum. He was more successful than in *Ottavio*; but unless his organ acquire strength, we see no prospect of his maintaining the position of first tenor. Balfé's *Count Rodolpho* was a novelty, and a very agreeable one. He sang the fine *scena*, "Vi ravisò," most effectively. Miss Romer was called for at the conclusion of the opera.

COVENT GARDEN.

Operatic events have not as yet been abundant. We believe, after Christmas, Mr. Macready intends to enter the field with spirit, and to increase his band and chorus. Mr. and Mrs. Wood are spoken of as likely to be included in the company. In the meanwhile, *Fra Diavolo* is given once a week, under the Director's baton, Mr. T. Cooke, whose pupil, Miss Rainforth, has been very successful in *Zerlina*, and has been ably supported by Barnett, who is much improved as *Lorenzo*, Miss P. Horton as *Lady Alcash*, and Bedford and Leffler in the two brigands. Mr. Frazer's *Fra Diavolo* is a failure, both in acting and singing, and the *Lord Alcash* of a Mr. Roberts is intolerable.

THEATRICAL SUMMARY.

So far as we can judge hitherto, the tide of popular favour has fairly set in to Covent Garden. The houses are excellently filled every night, whilst at Drury Lane there has been a very beggarly show of empty boxes. It is unfortunate, but such is the fact, that the two theatres can never thrive together, and that the one can fatten only by the other's loss. Had the manager of Drury been ready with a new opera for Albertazzi, the tables might have been turned. He has, however, missed the chance; and has still further thrown it away by bringing out Miss Romer as another *prima donna*, instead of availing himself of her co-operation as a subsidiary. The manager of Covent Garden has gone steadily on in the path he chalked out for himself last year; and the crowded houses which have greeted his personal reappearance this season in *Hamlet* and *Othello*, must have been to him a grateful earnest of his future success.

The Olympic has not been successful with the novelties it has as yet produced; and we regret to say that we fear the Haymarket has sustained a comparative failure in Sheridan Knowles's new play of the *Maid of Mariendorpt*, brought out on Tuesday evening. It bears all the marks of precipitancy and haste about it; its plot is feeble and unconnected, and the language—some beauties “few and far between” excepted—is tame and mediocre. The writer has constructed it on a novel of Miss Porter's, which would have afforded good ground for a melodrama, but which the result has shewn to be unfitted for the higher interest of a play. The best acted part in it is a Jew, a version of Cumberland's *Sheva*, sustained by Mr. Webster. The heroine herself, Miss Elphinstone, is so represented as to be no more than an hysterical walking lady.

TO THE EDITOR OF THE MUSICAL WORLD.

SIR,—I congratulate both you and your readers on the very visible change in the *tone* of your leading article, as well as on the total absence of that personality which so frequently disfigured the pages of your former numbers, and from which I believe many dispassionate and well-judging persons turned with disgust. Fair and impartial criticism (free from invective) is at all times most desirable; and conducted upon just and upright principles, your little work may be rendered both amusing and instructive, and cannot fail to become popular. Let me avail myself of this opportunity to send you the following remarks on the recent

MUSICAL FESTIVAL AT GLOUCESTER.

The London daily papers, as well as the provincial weekly journals, have given various and contradictory reports respecting the “getting-up” (as it is technically phrased), and the ultimate result of this Festival. Some have commended, others have condemned, the engaging, at a very large sum, Madame G. Grisi, and other performers from the Italian Opera. The stewards, however, have (and most deservedly) been praised by all parties for their very liberal and spirited conduct; but whether the *means* which they so amply supplied have been well husbanded, is another thing. The most favourable account states the loss falling on the stewards at £500; others make it amount to three times that sum! If this really be the case, I apprehend the fate of the triennial meeting of the three choirs is sealed. At all events, I believe I may confidently assert it was clearly foreseen by those who are conversant with these matters (from the moment the announcements, &c. were announced to the public), that the loss would be very considerable. What sums were lavished on foreigners who did not prove attractive! As a proof of this, the miserably thin attendance at the first evening concert at the Shire Hall, as well as at the performance in the Cathedral on Wednesday morning, is a convincing proof. Now, as an instance of the *effect* produced by the great “star,” (but certainly not the Magnet) of the meeting, take the following:—In the course of Thursday evening's performance, Madame Grisi (to say nothing of her absolutely murdering “*Qual anelante*,” and thereby almost causing Mrs. Shaw, her partner in the duet, to faint with fear and alarm—passing over all this, I repeat that Madame Grisi sang “*Let the bright seraphim*,” and on the Friday morning, “*Rejoice greatly*” in the Messiah was allotted to her. Now, if I should ever be so situated as to be in danger of hearing this lady sing both, or either of these songs again, I should devoutly say “*Good Lord deliver me!*” Upon this subject I will venture boldly to assert, (without going back to the palmy days of Mrs. Billington, Mrs. Salmon, Miss Stephens, and Miss Paton), that Mrs. Knyvett, Miss Clara Novello, Miss Birch, Miss Woodyatt—nay, there is not one of our country-women now before the public, that would not have sung *these* songs better than the lady to whom they were assigned, and who, it is said, received four hundred guineas for her performances! But who can blame her for taking it?—the fault is with those who give it. Madame Grisi and Lablache may be, and I dare say they are, great on the opera stage; but the former does not understand Handel's music—'tis above her; she cannot comprehend it; and the latter has good sense enough not to attempt it. As to Madame Albertazzi and M. Ivanoff, they are *great* too, but it is in their demands. The last-named lady, though engaged, did not attend, which I take to be a clear two hundred guineas (the amount of her

engagement) in the pocket of the stewards; for surely no one will contend the receipts would have been augmented had the fair lady fulfilled her engagement, and taken her place among the principal singers. I am free to confess, however, that she need not be ashamed to show her *face* in any orchestra.

I remain, sir, your obedient servant,

X. Y.

PROVINCIAL.

READING.—The concert given by Herr Strauss on Monday evening at our town hall was attended by about 150 persons of fashion and respectability. We understand that the performances were very good; but as Herr Strauss did not think proper to send the customary orders for the press, and as we did not feel ourselves required to pay seven shillings for what the modest and money-loving Herr charged two francs, or twenty-pence, in Paris, we are unable to give a more satisfactory report. We hope our brethren of the broad sheet will notice such shabby conduct to their "order."—*Berkshire Chronicle*.

LEEDS.—Mr. Hopkinson, to whom the public were indebted for the revival of the subscription concerts last season, has again come forward, and purposes establishing the Leeds concerts upon a steady and regular plan. It is certainly to be lamented that Leeds, which possesses so much rising musical talent, should have been so long neglected in this very important respect. The consequence has been, that when the band has been occasionally called together, it has totally lost the precision and effect so requisite in an orchestra, either in the overture, or in the accompaniment to the principal performers, arising entirely from a want of practice. Of this we had to complain last season; we are aware that this cannot be properly accomplished without incurring considerable additional expense; but we trust the musical public will ensure success to so laudable and spirited an undertaking, by adding their names to the list as early and as extensively as possible.—*Leeds paper*.

Mr. and Mrs. Wood are announced to appear at the theatre in three favourite operas on Monday, Tuesday, and Wednesday of this week.

IPSWICH.—Messrs. Bianchi and Foster gave their annual concert here last week, which was very numerously attended; and the singing of Miss Birch and Mr. Parry, jun., was applauded to the echo.

LIVERPOOL.—Arrangements are in progress to revive the Subscription Concert, which, some five-and-twenty years ago, used to be conducted with great spirit and liberality by Mr. T. Wilson, (Mrs. Braham's uncle), who engaged all performers and singers of merit, both foreign and native.

COURT CIRCULAR.

WINDSOR, Sunday.—This morning the Queen attended divine service at St. George's Chapel. The service was Boyce in C, and the responses and creed Kings in C. The anthem "Come unto me all ye that labour," by Mr. G. J. Elvey, Mus. Bac., the tenor solo of which was effectively given by Mr. Harris. Her Royal Highness the Duchess of Kent and the whole of the royal visitors and suite were present.

Miss Day had the honour of performing on the pianoforte before her Majesty, at the Castle, on Thursday last. The pieces chosen were Hummel's Rondeau in A, and a Fantasia of Doehler's. With such brilliancy and taste did this gifted child (only ten years of age) execute these difficult pieces, as to give infinite delight to the whole of the royal party. Her Majesty was graciously pleased to express her admiration, and to confirm it by a very liberal present.

MISCELLANEOUS.

SIR GEORGE SMART.—The Committee have presented Sir George Smart with one of the Guildhall medals, as conductor of the music which was performed when her Majesty dined in the City.

BRITISH MUSICIANS.—This society will commence its trials of new compositions on the 7th of November, at the Hanover-square Rooms, which are undergoing a thorough repair, decoration, and embellishment. The old chandeliers will give place to a splendid one in the centre, and the side lights will consist of brilliant lamps.

COUNT MAZZINGHI.—This eminent composer is on a visit to this country; he intends to make Florence his resting-place, where Catalani resides in great splendour, giving fetes and musical soirées on a princely scale, to which all persons of any note from England are always invited. Mazzinghi used to conduct the concerts which were given some forty years ago at the nobility's residences, and at which his late Majesty when Prince of Wales used to perform on the violoncello.

MR. CHARLES SALAMAN.—Our correspondent at Munich says that this clever English *pianiste* had the honour of displaying his highly cultivated powers at the Theatre Royal, on the evening of the 13th ult., in the presence of the Queen, the Princess Mathilde, and the Grand Duke and Duchess of Hesse Darmstadt. The compositions he performed were "Mendelssohn's first Concerto in G minor," and "Les Huguenots," by Thalberg, in both of which he was enthusiastically applauded by the Royal party, as well as by the crowded audience who had assembled on the occasion.—*The Observer*.

HANDEL AND THE "MESSIAH."—It is not generally known that this sublime oratorio was composed in *one-and-twenty days!* M. Stockhausen, who accompanied Neukomm, a few years since, to examine the MSS., discovered a memorandum in the score, written in German by HANDEL, stating that he commenced it on the 22d Aug., 1741, and finished the first part on the 28th; the second part was completed on the 6th Sept.; and the whole on the 12th of the same month! It was performed for the first time on the 14th, two days after Handel had finished it.

MUSICAL SELF-DENIAL.—The philanthropic Howard was passionately fond of music, and while making a tour in Italy for the purpose of pursuing his noble design of alleviating the miseries of prisons, was once tempted to spare a few hours to attend a concert of the first vocal and instrumental performers, but finding that it disturbed his attention from the main object of his journey, so great did he feel its influence, that he never afterwards suffered himself to be drawn aside from his humane undertaking.

MR. F. ROMER'S OPERA.—The composer of the "Pacha's Bridal," a brother of Miss Romer the singer, has completed a new opera, under the title of "The Seneschal;" the *libretto* by Mark Lemon, Esq., of which report speaks very highly.

NEW OPERAS.—We are glad to learn that our native composers are working hard and in earnest to uphold our national opera. Bishop, Barnett, Balfe, Mac Farren, Rooke, Romer, E. Loder, &c., are in the field, whose productions in all probability will be heard at Drury Lane or Covent Garden during the present season.

DE BERIOT.—There is no truth in the report that this eminent violinist is going shortly to be married to Miss Paulina Garcia.—*Moniteur Belge*.

THE QUEEN'S PATRONAGE OF FOREIGNERS.—The allusion made in our leading article last week to the treatment of Mr. H. Phillips and Miss Shirreff, when they attended at Buckingham Palace last season, was to their unceremonious dismissal on the plea that the programme was already completed.

THE BAYADERES.—It is stated in the *Gazette Musicale* that "Yates has purchased from M. Tardivel the services of these extraordinary dancers, for fourteen months, for the sum of 5000*l.* sterling; and has undertaken to fulfil that part of M. Tardivel's contract, which obliges him to reconvey the Hindoo dancers to their native country, and replace them in the pagoda, which bears the harmonious name of Tironvendi Lourham." The party consists of five females, dancers, and three men, musicians. They are now drawing crowds of inquisitive visitors, and their appearance at the Adelphi has been most successful.

A NEW ENGLISH SINGER.—The Parisians are in expectation of the *début* of a countrywoman of ours, Miss Rose Stewart, on the boards of the Académie Royale Musique. Her voice is splendid, highly cultivated, and powerful; and although she sings in French, every word is audible. If nature had not endowed her with a voice, her talents as an actress would have ensured her the highest place in the dramatic ranks.—*Observer*.

MR. W. STERNDALE BENNETT.—This accomplished composer and pianist has gone on a musical tour to Germany. We have heard a great deal of his last concerto, which was played at the Royal Academy, a few days since, before Sir John Campbell, and a select number of amateurs. Benedict, 'no bad judge,' speaks of the composition in the highest terms. The future career of our highly gifted young countryman will be watched with anxious solicitude by all amateurs.

MR. JOHN BARNETT'S NEW OPERA.—Public attention is on the *qui vive* for the production of a new opera by this eminent musician. We hope that no difficulties will arise to prevent its early representation, and that every facility will be afforded by all persons who may be connected with the opera, to insure for it the most strenuous and earnest support. Above all we call upon the managers to be firm, and uphold the composer against the capricious intrigues of singers, whose inordinate vanity and selfish views so often stand in the way of and fetter genius. Many a fevered head and palsied hand, after years of study and labour, have had to endure that "delaying of hope which maketh the heart sick," through the cold-blooded indifference and miserable conceit of a *prima donna*. A curious story has reached us, about "throwing up of parts," of which we only wait the confirmation, to hold up the names of the offenders to the scorn and indignation of the musical world.

GLOUCESTER.—The *Gloucester Chronicle* states:—"An incorrect paragraph from the *Hereford Journal* has been copied by all the London newspapers to the effect—'that the Stewards are £1500 out of pocket by the late Gloucester Festival, the expense being £5000, and the receipts little more than £3500.' The fact is, that the six Stewards will not lose more than £85 each, showing an aggregate loss of about £500 on the Festival, which, when the very great additional expense incurred on this occasion, and the experience of former years are borne in mind, must be considered a decidedly favourable result. At the Festival in 1835, we believe that the stewards each incurred a loss of about £88. The following comparative results speak for themselves:—

1835.
Gross receipts, £2700.

1838.
Gross receipts, £4430.

thus showing an increase at the Festival just concluded, of no less than £1730. The receipts for the charity amount to £751 16s. 5d.

A GOOD LIBRETTO WANTED.—Our composers complain loudly of the difficulty of procuring a good *libretto*; but it is not likely that first-rate writers will enter the field, so long as such scanty remuneration is afforded for such productions.

MUSICAL GENIUS.—A labouring man, named Shadrack Chapman, who resides at Draycott, near Wells, in Somersetshire, who has nothing but his wages as an agricultural day labourer to subsist on, and who has never received the smallest instruction in music, has composed a series of anthems, psalm tunes, and sacred pieces of music, arranged for one, three, and four voices, several of which contain merit of the highest order. The author of these works is self-taught by perseverance; and surmounting the most incredible difficulties, he has acquired a perfect knowledge of the rules of harmony, thorough bass, fugue, and counterpoint. This knowledge may rather be called practical than theoretical, as it has been acquired by finding out the rules by which the masters have written, from a perusal of their music, and not from the study of works of instruction. Amongst the pieces composed by Chapman are several fugues, that for grammatical accuracy might have done credit to the old masters. The poor man has been taken by the hand by a benevolent clergyman, who is publishing several of his works by subscription, at a small charge. Chapman plays no instrument; but so accurate is his ear that he can correctly call every note, including the flats and sharps, as they are sounded.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANOFORTE.
 Doehler. Rondino pour le pianoforte, sur le trio favori del opera, Le pre aux clerics de Herold.....*D'Almaine*
 Crouch, F. N. Kathleen Mavourneen, No. 4 Irish Songs, Echoes of the Lakes.....*Ditto*
 Czerny's easy preludes.....*Cocks*
 Mozart's seven ouvertures complete of Don Juan, Figaro, Idomeno, Magic Flute, La Clemenza, Così fan tutte, and Il Seralillo.....*Ditto*
 Hamilton's piano tutor with 31 preludes and airs by Czerny.....*Ditto*
 Plachy's romances on All is lost, Riquiqui quadrilles.....*Boosey*
 Doehler's two trout-wines.....*Mori*
 Straus. Elisabethen waltzer, duets.....*Ditto*
 Gabriellen ditto, ditto.....*Ditto*
 Ball Racketan ditto, ditto.....*Ditto*
 Mori, N. Airs from Lucia di Lammermooer.....*Ditto*
 R. Bargnani. La Reine d'Angleterre, romance.....*Ditto*
 Czerny. "Les elegias." 4 rondaux, mignons, No. 1 on Donizetti's Luvio universale.....*Wessel*
 Ditto, No 2. Ken l'worth.....*Ditto*
 Henselt, A. Treundschaft and Erinnerung, 2 morceaux.....*Ditto*
 Straus. Valses universales set 14, Alexandria waltzes.....*Ditto*

VOCAL.
 Marco Visconti. Alto minaccio.....*Boosey*

Loder, Edward J. A third set of six songs and a duet.....*D'Almaine*
 The Corsair's farewell.....*Ditto*
 As the Robin.....*Ditto*
 How sweet the chimcs.....*Ditto*
 Tell me my heart.....*Ditto*
 The parting.....*Ditto*
 The pilgrim of love.....*Ditto*
 The maid of Grenada.....*Ditto*
 She watch d for him.....*Ditto*
 Hark from yonder holy pile.....*Ditto*

Lowe. Historical ballads of Esther, No. 1, As soon as dawn had shed; 2, The king has seen the Hebrew maiden.....*Wessel*
 Concerts de Societe, Nos 13, 14, 15, 3 songs by Frosch of Vienna.....*Ditto*
 Della festa.....*Ditto*
 Dio venendo.....*Ditto*
 Wood, W. T. I may not scorn.....*Ditto*
 Fairy song, duet.....*Ditto*
 The heather of Scotland.....*Ditto*

PIANO AND TENOR.
 Kuhlau, and Godbe. Un bouquet de trois roses.....*Wessel*

MISCELLANEOUS.
 Boosey, M. A set of waltzes for the harp.....*Boosey*
 Keith, Prowse, and Co.'s instructions for the Accordion, part 5.....*Keith*
 Sixth edition of Hamilton's dictionary of 2000 musical terms.....*Cocks*
 Fourth edition of Clarks Catechism of the Rudiments of Music.....*Ditto*

SECOND EDITION.

Considerably Enlarged and Improved, of

AUGUSTE BERTINI'S NEW SYSTEM for learning, and acquiring extraordinary facility on, all musical instruments, particularly the *Pianoforte, Harp, Violin, Guitar, and Flute*, (as well as in singing,) in a very short space of time; with a new and easy mode of marking the fingering of wind instruments; illustrated by 44 explanatory Plates, including those for **MUSICAL CARDS**, that will enable the pupil to make great progress, even in the absence of a master, and without an instrument.

N.B. This system is not only of use to the student, but even to the most finished performer, as, by the practice of it for a few minutes only every day, he will gain more than by as many hours in the usual way. This work explains also, and gives directions for, the use of an artificial means that by being applied for only half a minute to each hand, will give more facility than might be acquired by two hours hard practice.

Published by **LONGMAN and Co**, Paternoster Row, London. Price 1*l*.

"THE DEVIL'S OPERA."

MUSIC COMPOSED BY G. A. MACFARREN.

JUST published, the following pieces from the above Opera, now performing, with the greatest success, at the English Opera House.—"O, Blame me not." "Good night." "Like him who sails on the midnight deep." "O'er the smooth waters." "I come from the realms of cloudless blue." "Forget thee? no, never!" &c. &c.

Published by **H HILL & SONS**, Regent Street, and to be had of all music sellers in town and country.

Just Published,

ROYAL QUADRILLES FOR PIANOFORTE, with Flute Accompaniments, ad lib., composed by T. Latour, price 4*s* also a brilliant Galopade, price 2*s*. 6*d*., and a 2nd Galopade, price 2*s*., by the same popular author.

London: **J. A. Novello**, Music Seller, by special appointment, to the Queen.

Especially patronized by his Grace the Archbishop of Canterbury.

JACOB'S NATIONAL PSALM-

ODY; a course of Tunes, with appropriate Symphonic, set to a course of Psalms, selected from the New Version, by the Rev. J. T. Barrett, D.D., for the services of the united Church of Eng and Ireland, applicable to proper Lessons, Epistles, and Gospels; the Music harmonized, arranged, and adapted by Benjamin Jacob. To which are added Chants for the Te Deum, Jubilate, and other parts of the Morning and Evening Prayer, with the words at length. Boards. 2*s*.

JACOB'S PLAIN PSALM

TUNES, selected for, and engraved in 12mo size, to bind with Rev. J. T. Barrett's New Version of the Psalms. 3*s*.

J. A. Novello, 69, Dean Street, Soho.

A GOOD SHAKE FOR 3*s*.**OBSERVATIONS on the Vocal**

Shake, with examples and exercises for obtaining that indispensable ornament, written and inscribed to her friend and pupil, Mrs. Searle, (late Miss Cecilia Novello,) by Mrs. Blaine Hunt, professor of singing

* * * Mrs. Hunt's terms for teaching singing and address may be obtained at the publisher's.

J. Alfred Novello, 69, Dean Street, Soho.

TO CHORAL SOCIETIES.**A** peculiar feature in **J. A. Novello's**

Catalogue is, the extensive Publications, in separate Vocal and Orchestral Parts, for **CHORAL SOCIETIES**, who may be supplied at 69, Dean Street, with every requisite, where this catalogue may be had Gratis.

J. A. Novello, 69, Dean Street, Soho.

LONDON.—Published for the Proprietors, by **HENRY HOOPER**, 12, Pall Mall East, & **R. GROOMBRIDGE**, Pinner Alley, Paternoster Row, every Thursday Afternoon, at Four o'clock, where Advertisements, Works for Review, and Communications to the Editor, will be received.—The Musical World may be had, by order, of all Book and Music Sellers.

Printed by **WILLIAM WILCOCKSON**, Rolls Buildings, Fetter Lane, London.



UNDER THE IMMEDIATE PATRONAGE OF
HER MOST GRACIOUS MAJESTY,
AND HER R. H. THE DUCHESS OF KENT.

THE MUSICAL WORLD,

A WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

To know the cause why music was ordained
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.
TAMING OF THE SHREW.

OCT. 18, 1838. No. CXXXVI.—NEW SERIES, No. XLII. PRICE 3d.

DRURY LANE has of late made great pretensions as a musical theatre; but since the death of Malibran, who by her genius, musical and histrionic, suspended the attention of the house in mute wonderment, and created among the most brilliant audiences an electrical atmosphere of excitement,—the manager, with all his powerful appliances, has in vain endeavoured to restore the charm.

The newest project which has reached us for reviving the somewhat dingy lustre of the Drury Lane operas, relates to the appearance of the Chevalier Spontini at the head of the entire corps of the Berlin Opera-house, for the purpose of giving in the best and most authentic versions whatever peculiarly excellent or nationally characteristic the German lyric stage possesses. It would seem by this that the Germans—notwithstanding the career of Schröder, Chelard, and Hummel—think us still to be instructed in the true merits of their stage.

Whatever may be the opinion of the success of this undertaking, the character of the house considered, and more particularly the meretricious taste and noisy satisfaction which have long distinguished its audiences, and formed part of their musical education:—however unfit such a stage may be for the development of chaste and classical beauty—still it will be admitted that the experiment of a total change of style, though a bold one, is the only one upon which a chance rests for supporting the tottering musical reputation of Drury Lane. The public are heartily wearied of the gorgeous spectacle—the *con strepito* of the orchestra, &c. which form the materials of an eternal monotony of form and style in the musical dramas of that house. They desire change—and no change would be more effective than one which risked enormous failure or corresponding success.

The repertory of the Royal Berlin Opera contains—let it not be forgotten—Gluck's Operas; and it is the chief merit of the Chevalier Spontini to have devoted his life to these great works, and to have superintended the perfect study

of them by singers and band. Our audiences having so long languished on the false shows of dramatic expression—operas made up merely to make money—would now be open to receive the *truth*, were it well set before them. To pursue this desirable object successfully, we must have recourse to the music of an age and country in which neither profit nor applause were so much desired by the composer, as the satisfaction of his own artistical conscience. The old composers *led* the public:—but that order of things has been too long inverted. We are sanguine of amendment.

PURCELL AND THE ENGLISH CHURCH COMPOSERS.

There is no enthusiasm of a more generous and becoming character than that which is shown in protecting the fame, and reiterating the virtues of illustrious men deceased, whose contributions to and influence upon present pleasure their posterity is in danger of forgetting. In this tribute of admiration there is something honourable to the nature of the musician. We delight to hear enthusiasts in different schools or styles discourse of their favourite composers. With their impulse to praise we sympathise; we discover in it a love of abstract justice, a recognition of the eternal principles of truth and beauty, and indeed the immortality of music itself, shown in the instant revival of all the feeling that attended an original conception—however distant the time of its birth—whenever that passage or conception falls upon a nature capable of receiving impressions.

The chivalrous feeling we have described most interests our sympathy, when exerted in behalf of great men, whom circumstances have conspired to overwhelm with unmerited neglect. And first in the list of those among whom great deserts have been ill-rewarded, stands a name that is at once the glory and the disgrace of Englishmen—Henry Purcell. The late Samuel Wesley, in whom always existed a generous and lively apprehension of excellence, placed Purcell above Handel in the character of his genius, if not in the amount of what he accomplished. Bartleman held the same opinion, and a long catalogue of musicians of equal discernment, though of less public authority, might be added in support of it.

Having produced, as England confessedly has, a genius unsurpassed in native strength and grace by any of after birth in Europe, what has our country done to vindicate its glory—to place Purcell's influence upon music in its true light—and to rescue him from the sneers which are seen on the faces of foreigners whenever Purcell—the giant of English music—is alluded to? Our insensibility upon this point is remarkable. Solitary instances of devotion to the memory of genius appear; and we must not forget among them the painfully collected and complete edition of Purcell's Church Music, brought out by Mr. Novello at great expense, and in which he has conferred an obligation on the musical world. Now and then we hear from some cultivated singer in a concert-room a snatch of Purcell's melody; but every year even this indulgence becomes rarer; and while no public scheme is adopted to establish, in undying memory, the merits of the great master, we see with regret the traditions of his style gradually weakening—the hold upon popular favour relaxing, and Purcell himself in a fair way to become in a few years a name, and nothing more.

We are not unaware that a club, calling itself the Purcell Club, has, by means of an annual service in Westminster Abbey, and a festive celebration afterwards, endeavoured to give an impulse to feeling on the subject of their solemnity. But the proceedings of this meritorious body are on too small a scale to accomplish the effective recognition of the master-spirit which is to be desired.

The English public to be fully aware of what their country possessed in Purcell, need to be acquainted with the state of the art in his day, and with what he accomplished out of the resources of his own mind, without the advantages of travel, or opportunity for consulting models of composition. They would then cease to think of him as a writer of pretty fanciful melodies, who lived long enough ago to have now become rather old-fashioned, and in danger of being forgotten. They would see in him what musicians see: the elements of a commanding fiery genius,

which nothing but the accidents of position and education has prevented from taking a stand in Europe, correspondent to the influence which it has exercised.

The principal accidents which have affected the wide spreading fame of Purcell may be enumerated, for the sake of some considerations that grow out of them, First, that he wrote chiefly for the cathedral. To write music, however finely, for any form of religion, seldom makes much for a reputation. Anthems and services have only lately been brought into drawing-rooms; and that the finer specimens of English genius in this noble department of composition, are now cherished and esteemed, affords convincing proof of progress in taste. But for how many years since the age of Purcell have the finest illustrations of the poetry of the Bible, in the grandest and most pathetic forms of the anthem, been condemned to the obscurity of MS., or locked up in dusty archives? Add to this the gradual diminution of the choral force in cathedrals, necessary to give effect to the full anthems of the master.

If our English public are indifferent to sacred music, except it come to them in the popular form of the oratorio, and be sweetened with instrumental effects, we discover in it the want of education. But it must be something worse than this that makes foreign critics and writers upon art so wholly incapable of appreciating what the English have accomplished in the cathedral style; a style purely their own, which, had the said critics but once the candour and intelligence to admit, they must of necessity concede its influence in modifying the style of Handel, and giving it its majestic force. It was in England and of Englishmen, that Handel acquired his thunderbolt-power. To be satisfied of this, we need only compare his early *Italian* church style with the productions of his mature life in this country.

The true and expressive force of the English anthem style, is much mixed up with the genius of our language which, according to Addison, is superior to any other in its power of rendering the poetical turns of the original scriptures. Not only must the foreigner master the genius of our language;—he must *feel* the sentiment of the religion a Protestant cathedral teaches in the grandeur of its space, its associations, and antiquities; in its silence, its echoes, its chilling atmosphere; all of which present death and eternity to the imagination. These, the common places of English sensation “native, and to the manner born” in us, are not participated in by the foreigner, and consequently the charm of the anthem is to him a mystery. Not understanding the meaning of the words, or, at all events, not feeling the religious sentiment they should convey, the music he hears is but a succession of unmeaning chords and modulations.

The penalty we pay for being Islanders and Protestants, is to hear the best names in our cathedral books—our Gibbons, Purcell, Weldon, Croft, &c. on the Continent, “unknown and like esteemed.” With the genius of the Catholic and the Lutheran religions, the English have shown a more lively sympathy. From the motets of Palestrina down to the masses of Haydn and Mozart, we are well acquainted with the whole range, character, and expression of Catholic music. We know and feel the effect of the beautiful Lutheran chorales; but the Germans have not reciprocated in our cathedral music. In a certain class of feelings and sentiments the English must remain alone.

Purcell's full anthems brought into the music room, have certain roughnesses in the progression of the parts, which fastidious ears may reject. These were originally probably softened by the space of the cathedral; but their hard effect may, in any case, be mitigated by a judicious accompanist. However, this ruggedness once got over, the exquisite melodiousness and expression of the counterpoint constantly wins upon the ear; and a true relish for Purcell's church music once acquired, soon reaches a character of enthusiasm. The force of pathos can no farther go, than certain passages of the Psalms translated into music by Purcell.

That the secular music of this author is for the present in abeyance, we may easily understand from its requiring great physical power, as well as knowledge of character and style. Few singers of the day dare to measure their skill against the recollections which the most eminent songs of Purcell conjure up among their elder hearers. This timidity increases in an age which abounds with mediocrity of vocal talent; uncertainty as to the public taste, and insecurity as to

his power of creating effect, make the singer unwilling to risk any thing, and thus Purcell is gradually more and more withdrawn from the concert room.

At the present day the whole circle of works of art, is submitted to the test of a certain pecuniary value; the applause of the public is looked for in every experiment, and no singer will undertake to perform what (however good) may either depreciate him in opinion or affect his engagements. Thus it is that musical clubs and societies in which individuals of like opinion congregate, deeply convinced of the excellence of the school of composition they support, become most useful in establishing the fame of composers, who, in their compositions, have never addressed the masses; but the select few, or rather their own high ideal. These are the unions which influence public sentiment, and advance the art. For though a popular genius as was that of Handel is not to be undervalued, on account of its success, it is certain that far finer things than those which succeed, are overlooked from the utter unworldliness or want of judgment of some composers.

Purcell and our great cathedral school, require as active and efficient a society for the tradition of their style, as the Madrigal society has been to the secular composers and part writers of this country. The taste for expressive and classical vocal harmony diffused by the Madrigelians, reflects great honor on that body. But we should think still higher of an institution that would take the fame of our great English masters, out of the keeping of the church, in which they are so little honoured. Anthems are decaying with the spirit of the cathedral service; the want of a suitable provision for a great choir; the admission of professional singers who are in haste to dispatch their business; the notable indifference displayed on all hands, in the daily routine of devotion, withdraw us more and more from the poetry and grandeur of our Catholic predecessors. Indeed, the salvation of cathedral composers may now be better effected anywhere than in church:

SECTARIANISM IN MUSIC.

If Sectarianism is in all other pursuits odious, in music it is ridiculous. How is it possible to laugh louder at any thing than at a parcel of people quarrelling, and contesting about an affair of taste, giving one another pain on account of pleasure, full of discord for the sake of harmony, hating one another for loving the same thing differently? In politics, as things are constituted, party must be endured, and *can* be endured for this reason, that, in any case, the pursuit is hateful and full of discord, and the accession of the *minor* hates, and *particular* discords of faction, adds not so greatly to the general cacophony as to shock our sense of consistency, or even to impress us with the sense of a very serious grievance. In religion, the presence of party spirit is an anomaly less reconcilable with one's notions of fitness and propriety, for as music is a sort of religion, so religion ought to be a sort of music—an "harmonia quedam," as the old philosophers would say, and all jarrings and wranglings are to be resented as impertinent contradictions to its spirit. But where the object is nothing less than pleasure itself, as in the case of music, then, we say, the animosities of party are *not* simply odious, shocking, and contradictory, but *ludicrous* in the highest degree. Should we not laugh at a man who, at a feast, while he disputed the comparative merits of the dishes, should suffer them all to grow cold? or at one who, having retired to rest, should find the morning breaking in upon him, while he still was tossing from one side of the bed to the other, laboring to satisfy himself on which he should lie? Surely the most sensible man at a feast, is he who *eats*, and the wisest person in bed is he who *sleeps*; and the most genuine musician, we conceive, is he who *enjoys music*.

Conformably with this opinion, we propose to do all we can in this little magazine, to advocate the principle of *enjoyment* in music, and to discourage that of disputation and party brawling, which has become a perfect curse in the art. It may seem something ridiculous, perhaps, to talk of advocating the principle of enjoyment, since most people are conceived to be sufficiently disposed to take their pleasure, and are not supposed to stand in much need of exhortation on that score.

The really ridiculous thing, however, is, that they *should* (and we affirm they

do) require this sort of exhortation. It is an incontrovertible fact, not in music alone, but generally, that with every natural propensity to pleasure, men have, for the most part, but a poor talent and very limited capacity for enjoyment. They mistake the way to it nine times out of ten. To which negative misfortune is to be added this positive one, that they have the prettiest notion of spoiling a pleasure when they have got it. There are few people so situated as to be entirely excluded from the means of pleasure; but there are very many indeed, who, having such means within their reach, either overlook them, forget to use them, or fail to turn them to their full account.

The will to enjoy is not wanting, of that we may be sure, except, indeed, that some, deriving a morbid satisfaction from grumbling, go the length of cherishing their most specious misfortunes by way of being in funds for complaint; usually, however, the will to enjoy is not wanting; what is wanting is the spirit and habits of mind which are essential to real pleasure.

There is necessary to all pleasure a contentment with the limits of the object, an unqualified restriction of desire to that object, an indifference to any thing beyond. It is fatal to our pleasure, if we suffer our minds to dwell on higher and greater objects, to roam in quest of supposed superiorities. We are to remember that there is nothing so good but there exists something better; and if we do not cultivate a certain contentment, even while seeking after excellence, we shall find that we lose not only the present pleasure, but even the spirit and habit of enjoyment to which that faculty of contentment is essential.

This, therefore, is the point so difficult to hit—to be critical and discerning, and yet to preserve the *habit* of enjoyment. It is for want of this temper that we see so many musicians self-defrauded of half the pleasure proper to their pursuit; and it is owing, in a great measure, to the same moral cause, that musical society is split up into so many sects and parties opposed to one another on points of taste. Give us the man who, while continually acquiring new tastes and perceptions, keeps all his old ones fresh and sound; who can admire the songs he heard in his childhood or the old sonatas current then, none the less for having become aware of the existence of greater compositions. New pleasures can hardly be said to be *gained* when old ones are thrust out to make room for them. This is an *exchange*, not an acquisition. But a certain shallow vanity usually steps in here and forbids the better economy of our musical pleasures. In order to understand this, we must extend a little the circle of our observations.

Amongst those who enlist themselves votaries of music (and our remarks might be extended in their application to other arts) three sorts may be enumerated. 1. Those who entirely love the thing—who pursue it for its own sweet sake alone. 2. Those who have certain laudable perceptions in music, and a limited love of it, but who are divided between that and some extraneous influences, such as fashion, self-conceit, a desire to shine, &c. 3. Those who move solely in obedience to these latter, or extraneous influences, and who in selecting music as a stalking horse for worldly objects, are not even led by any preference for that art over another, but by some mere accident of position;—it might as soon have been duck-hunting. In Yorkshire, such people are runners of horses; in the Isle of Wight they get them green suits and shoot at targets; in London—if the cock-pit should not chance to fall under their notice before the ancient concerts—perhaps *music* may become their “passion.”

Of the first and third of these classes we have less occasion to speak. The first describes the few “fortunati” who *do* know “*sua bona*,”—who love the art of music too well to drag it through the mire of worldly uses, and whom their own genius sufficiently instructs in that rarer art than music—the art of musical enjoyment. We leave such men to the dominion of their own sweet natures. We have known them—do know them, and have ever found them amongst the worthiest of mankind; for, as in all other walks of life, we find the desire to be pleased always associated with the desire to please, of which it is the natural and inseparable countersign; and no men are such bestowers of delight as those who most readily receive it; like those chemical substances which are called “conductors.” So in music, the same effect is, we think, obvious in a remarkable degree; whoever has originally any portion of the spirit of love in him, finds it wonderfully confirmed and magnified by the power of music, which raises it from

the character of an irregular impulse to that of a passion, and a principle of existence. Nor can it be said of music, that, in augmenting passion it weakens morality; for (to say nothing of the false doctrine of the purists on this head) let us remind the reader that Music refines whatever she touches; that, whether rousing or allaying the affections, she never ceases sweetening and improving them, and that there is not amongst the gifts of nature a greater purifier of the passions.

This first order of musical minds we admit to be very limited, but maintain to be increasing; our third class, on the contrary, is one, at present, of great extent, but unquestionably on the decline, and continually threatened with diminution from the progress of taste and knowledge. But we are, on all accounts, inclined to regard the second of our three divisions as the most considerable; for, certainly, those who profess a love of music, however impure and equivocal it may be, are most frequently drawn to the pursuit by some real preference; and a taste for music is not so difficult or incommunicable, but that the most insensible pretender is likely in time to contract some real feeling, to find his raptures gradually authenticated, and so to become musical in spite of himself; so that this, too, may be added to the praises of music—that it supplants deception, and forces truth and feeling on those who may have had neither before.

Now this is the order of musicians whose proceedings chiefly tend to cut up musical society into sects and parties; and that “shallow vanity” we have mentioned above, and which is only compatible with this sort of adventitious, and necessarily very limited love of music, operates to produce sectarianism in music in the following manner.

As the mind of the musician acquires new experiences and subtler perceptions in his art, it becomes vain of its accessions, and so anxious to make the most of them, that it keeps disparaging all its previous partialities, by way of exalting the merit of the new ones. The last taste it has acquired puts all the other tastes to shame; it is not merely the best, it is the *only* taste. Musicians of this class, when they have attained, as they imagine, the full extent of a musical education, show their regard for the music of their choice by decrying all other kinds. They cannot admire the peak of the mountain without scoffing at all the modest lowlands and lovely glens by which it was approached. They are not content with ceasing to regard a former style, or a former author with delight; but they must resent the previous delight, and must endeavour to spoil it for all who come after them. A fig for their love!—a fig for all love that *needs a hatred*. They love themselves, not music, who are for oppressing it with laws and restrictions—the offspring and reflection of their own conceit, and for damming up all the streams of musical delight but the particular one on which they have come to build.

There is no surer sign of a genuine musical nation than *universality*. We do not mean the absence of particular predilections—certainly not; but the disposition to recognise merit, and enjoy its productions in any and every form in which it is shown. What a stupid bee would it seem, that rested only in the tulip’s cup, and saw no honey in all the garden besides!

So much, at present, for this sort of sectarianism in music. There is another sort of sectarianism, however, at which there is no laughing. To that we must take another opportunity of drawing attention.

SOCIETY OF BRITISH MUSICIANS.

The Society of British Musicians is about to enter upon a new season in despite of many prognostications that the members would not assemble again after the exhibitions of last year. The trial night for new compositions is however fixed,—and we rejoice to announce the fact—for the 7th of the next month, when we trust the new committee appointed at the half yearly general meeting in June last will commence their labours. Instead of fifteen the number is now limited to nine, and we subjoin their names as a certain guarantee that something good for the society will be achieved. When we mention Messrs. Bennett, Bannister, Calkin, Erat, Griesbach, Lucas, Macfarren, W. L. Phillips, and Rooke, we are sure we have specified names from which much may reasonably be expected. It may not be uninteresting to invite attention to the prospectus issued by the society associated

in 1834, "for the performance of Vocal and Instrumental Music (composed and to be performed) solely by British Musicians."

"It has long been regretted," it is stated in the document, "by the native professors, that in this vast metropolis there is no institution devoted exclusively to the performance of the works of British composers."

"The overwhelming preponderance of the works of foreign authors (to the almost total exclusion of English music) proves the necessity of giving the British composer the same advantages enjoyed by the composers of foreign countries—namely, the performance of his work by a powerful and efficient orchestra.

"In furtherance of these views, it is proposed to have six evening subscription concerts, where every description of vocal and instrumental music, (composed and performed solely by the members of this society) will be submitted to the notice of the subscribers."

It was further stated, that the object of the society was the encouragement and advancement of native talent in composition and performance, "without any view to pecuniary reward."

Such was the manifesto put forward at the outset, but the ends did not answer the views of the original founders. It is to be regretted that the success which was anticipated was not realized. We do not wish to revive old grievances, and therefore shall not allude at any length, to the causes which contributed mainly to prevent this establishment from becoming the national re-union which it ought to have been. We look forward with more confidence to the future, and our sanguine expectations of a prosperous result will not be disappointed, if the experience of the past seasons operate properly on the minds of the present committee. It is obvious that in the anxiety to give novelty the schemes must not be overloaded with such crude productions as have heretofore been forced upon the subscribers. A judicious sprinkling of the old masters in a programme will tend materially to keep down the overweening conceit of young writers, who think that this society is to be a refuge for the destitute in mind and in execution. The spirit of favouritism must be put an end to, and the utmost severity of judgment exercised in the selection of new works, whether vocal or instrumental. Some wag called the members a "Society for Mutual Applause," and really the proceedings on too many occasions, sanctioned the joke. It was certainly very inspiring to have a name inserted in a scheme as a composer of a cantata, or an overture. And then to flourish a baton, "each piece being conducted by the author," was quite delightful, but the seventh heaven was reached when descending from the orchestra, the applauded writer entered the concert room and was warmly shaken by the hand, by the professors who expected to be in their turn congratulated. Indeed, so good natured were the visitors who did not pay, that a composer might safely shake hands with himself, if nobody else would be thus complimentary. A Royal Academician was always safe, for a clique of the boys congregated expressly to applaud and to encore the effusions of Tenterden Street inspiration.

The exclusive spirit of partizanship must be abandoned, and instead of useless tirades against foreign monopolies, the shoulder must be put to the wheel, and our living talent encouraged to exert itself strenuously in the production of something beautiful in art,—something which shall survive the ephemeral applause of good-natured friends and interested *claqueurs*. There are splendid specimens of learned lore amongst our forefathers, which have only to be performed, to insure interest and excitement, and then these concerts would become generally popular; for the critical amateur in a mixed programme might be satisfied as well as the veriest tyro, and thus all tastes would be propitiated.

We do not entertain the shadow of a shade of doubt that the Society of British Musicians with proper management, and real patriotism on the part of the members, might be made one of the most noble and flourishing institutions in the country. There is no earthly reason to hinder this "consummation devoutly to be wished." It might become a kind of twin society with the Philharmonic, the latter confining itself to foreign works, and the former to compositions of native origin. By this means there would be no petty jealousies,—no clashing of interests. A certain path would be indicated for each society, and if it were not swerved upon by professional pique or prejudice, we should have two musical associations in this country, which would be unequalled and unapproachable.

We shall watch with infinite anxiety the proceedings of the next season. The committee must be up and stirring. Much is expected from them. The rich mines of the writers of yore must be carefully explored, and rare metal will be the reward of laborious research. Impartiality and justice in the selection of new works must be preserved. The services of experienced choral singers secured. An enlarged orchestra, the members of which must be judiciously selected, and the talents of our best vocalists brought into requisition. A strict attention to rehearsals is one of the most necessary reforms in this society, and then we may have to report effective performances of accompaniments, of which so many complaints have been made.

The Society of British Musicians has our best wishes for its success, not merely in the next season, but for its permanent establishment as a truly national association, and as such institutions exist in other countries and are flourishing, it is a libel upon our fellow countrymen to say, that we are deficient in spirit to carry out the undertaking. The existence of native talent of such prominent merit, as to secure success for the society, we take to be an undeniable fact.

REVIEW.

Agnus Dei, Soprano Solo, from the third Mass in A; composed expressly for, sung by, and inscribed to, Miss Beer, with an accompaniment for the Organ or Pianoforte, by Joseph Warren, Organist of St. Mary's Catholic Chapel, Chelsea.

We take Mr. Warren to be considerably prepossessed in favour of the Mass style of Mozart and Haydn, from general indications on the face of this production, which we ought to say is a solo for a high and cultivated female voice, well practised in distances, and in the smooth execution of ornaments. While we are sensible of a certain elegance and refinement in the conception of this piece, which are creditable to its author; we miss that novelty, connection, and interest, in the phrases of melody, which are indispensable in the solo. The progress of the air is scarcely discernible under its florid decorations. We are aware that, the Catholic, like other services, has sometimes great merit in being *short*, and that it is necessary sometimes to huddle together words that are usually set in different movements. The introduction of the quartet and the "Dona nobis pacem," interferes, in our opinion, with the effect of this solo, which, from the nature of its style and character, required at least to be extended to the length of two pages. We, however, quit this production with a favorable opinion of Mr. Warren's powers; and, confident that much higher success is within his reach, if he will take the pains to deserve it.

Ave Maria, for eight voices, with an accompaniment for the Organ, by Felix Mendelssohn Bartholdy.

THIS work was originally written, if we mistake not, for performance at the Choral School of Berlin. It is a chorus for two sopranos, two altos, two tenors, and two basses; relieved by solos, but principally intended to exhibit the varieties of choral effect, which are to be drawn from an unusually careful disposition of eight voice parts. When an organ is not to be had, its place is to be supplied by a score of two clarionets, two bassoons, and a bass; but choral societies will scarce need advice against so poor a resource, if the original contrasts of the organ and voices can be accomplished. The first movement (Andante A major 6-8), is of simple construction, alternating tenor solo, and chorus, and depending principally on the effective entrance of the latter *tutti piano*, on very full and richly disposed harmonies. The second movement in F sharp minor 4-4, begins with an effective unison from the tenors and basses, and has a moving *staccato* accompaniment for the pedals of the organ; some florid counterpoint and effective modulation are introduced, and the cadence is in C sharp minor. There is much beauty of design in this middle movement, which may be well recommended as a study to improving choirs. The subject of the opening Andante then recurs, and is treated with a new counterpoint. The character of the whole work is very pleasing; it unites the sweetness of the old Gregorian melody with something of

modern grace and smoothness. We feel assured that those societies in which it is studied, will derive both satisfaction and improvement from the music.

Good night, may slumber lend its balm. The favourite Trio sung by Miss Rainforth, Miss Poole, and Mrs. E. Seguin, in the Devil's Opera. The music composed by G. A. Macfarren.

A trio in the form of a round for two treble voices and a contralto. The melody is pretty, the harmonies nicely disposed, and the brilliant triplets at the conclusion, if well executed, are sure of making effect. It is a work that will form an agreeable variety in the stock of young ladies' music.

Like him who sails the midnight deep. Sung by Mr. Fraser in the Devil's Opera. The music composed by G. A. Macfarren.

To be recommended to tenors who are in search of energetic love songs. The melody is frank and animated—and the second part is commendably new in the rhythm.

O'er the smooth waters, Barcarole. Sung by Miss Rainforth in the Devil's Opera. The music composed by G. A. Macfarren.

A pretty tune, introduced by a symphony elegantly harmonized. The melody acquires a character of originality by being long sustained on the harmony of the dominant, the effect of which is very good. Mr. Macfarren appears to us to be far from an ordinary dramatic composer. He is well versed in effects, and shows a fondness for surprising chords, which, though they at first appear questionable, generally yield to examination. We regret that we have lost the opportunity of knowing what the "Devil's Opera" proved in the representation.

O, blame me not. Ballad sung by Mr. Barnett in the Devil's Opera. The music composed by G. A. Macfarren.

This song is less remarkable in point of novelty than the preceding pieces; but it is vocal, and a character of simplicity is well sustained in it.

THEATRICAL SUMMARY.

DRURY LANE.—Mr. H. R. Bishop and Mr. Edward Fitzball's adaptation of Rossini's *La Gazza Ladra*, was brought out at this theatre, on Saturday evening last, under the title of *The Maid of Palaiseau*. Albertazzi was highly successful as *Annette*, and was ably supported by Mr. H. Phillips who, in the character of the *Father*, sang with much taste. Their first duel met with an encore. Guibelei, as the *Podesta*, was in capital voice, and sang in his best style. The quartetto with Marcel, Albert, and Annette, was encored. Mr. Allen, as *Albert*, convinced us that his voice is quite unsuited to so large a house. This we regret, as he is a singer of much talent, and only deficient in power. Miss Poole played the part of *Pipo*, and was much applauded in the duet. The opera was successful, and has since been repeated.

COVENT GARDEN.—Mr. Macready deserves great credit for the production of Shakspeare's *Tempest*, performed on Saturday last, which was eminently successful. Macready's impersonation of *Prospero*, was a fine classic piece of acting. Great attention has been paid in the "getting of it up," especially to the scenic effect, and the storm scene was admirably managed. The original text of Shakspeare has been very properly adhered to throughout. After the play, Mr. Macready was called for in the most enthusiastic manner.

HAYMARKET.—Sheridan Knowles's new play, *The Maid of Mariendorpf*, founded on a novel of Miss Porter's, and mentioned in our last week's number, is repeated every night with the standard favourites, "Tom Noddy's Secret," &c.

OLYMPIC.—A new burletta, entitled *The Printer's Devil*, a translation from the French, has made its appearance here, and abounds in jokes. Keely, the hero of the piece, "pulls off an impression," on the pretty face of Miss Lee, which we suppose "the liberty of the press" fully warrants him in doing. *The Printer's Devil* went off extremely well, and promises to be long an Olympic favourite.

MORI AND ALBERTAZZI.

TO THE EDITOR OF THE MUSICAL WORLD.

MR. EDITOR.—For these three or four weeks past, I have scarcely ever taken up either a London or provincial newspaper without stumbling (somewhat to my annoyance) on one, or more, letter or letters, OF, TO, FROM, or CONCERNING Madame Albertazzi and Mr. Mori (though the letters are certainly not written *CON-AMORE*); Dr. Camidge and a Mr. Ollivier. Sometimes I catch the words “Gloucester Musical Festival,” and then, instantaneously, the writer is off—*prestissimo*, *agitato*—to concerts innumerable, at York, Hull, in fact, at almost every town and village in the north of England, from Ferrybridge to Berwick-upon-Tweed.

Now, Mr. Editor, as you know everything, at least everything connected with the musical world, do, pray, have the goodness to tell me, in few words, what it all means, for really it appears to me such a *HOEUS-POCUS* kind of business, that it quite perplexes my weak intellect, and I cannot tell what they would all be at. As near as I can guess, however, I am inclined to think 'tis of that species of entertainment called a melo-drama,—the principal characters being an English *prima donna*, with an Italian name—a celebrated *CLASSICAL* violinist—an organist of great notoriety—and (being at a loss how to designate the fourth character, I shall, as we have an organist, set him down as) the—bellows-blower. Now, such a party, one would think, might, and in good truth ought, to jog on smoothly together, and heartily join in singing, “Here’s a health to all good lasses;” instead of which 'tis all “discord! dire discord.” The violinist, a professor of harmony! suddenly becomes the prosecutor (*qu. persecutor*), alias, the plaintiff, in a law suit! mercy on us! This is discord with a vengeance. Against whom are these proceedings to be commenced? Why the lovely, sweet, enchanting English *prima donna*, with a foreign name! Meantime the organist, in his heated imagination and excitement, fancying this to be a sort of pugilistic contest, volunteers his service as second, or bottle-holder, to his friend the violinist; whilst the somewhat officious bellows-blower, being determined to make one of the party, but whose zeal outruns his discretion, perceiving him (the violinist) to be, what those of the *FANCY* call *BLOWN*, with the vigour and exertion of the first *ROUND*, is preparing (by an apparatus of his own invention) to supply him with wind! But, after all, Mr. Editor, I must give it up, for I find I can make nothing of it, though I dare say the lawyers will. At all events, “I am of opinion,” 'tis fortunate for the plaintiff that his unassuming and retiring habits, his modest demeanour and amiable manners, are so well known, and that his general character is so properly appreciated (“and no mistake”), by all his brother professors, both in town and country. This circumstance alone must have great weight with “the musical world,” and will, doubtless, prevent the possibility of any snarling, snappish, curriish, cynical minded person (if any such there be) from thinking, or attempting to insinuate, that the letter writing mania, alluded to at the head of this article, is all a hoax, and fabricated to keep his name constantly before the public, with a view to answer some selfish but hidden purpose, and to further the accomplishment of some scheme as yet in embryo. With all my good wishes for his success, I would fain indulge a hope that his gallantry may induce him to forego the threatened prosecution; for if persevered in, and the fair defendant should walk into court—“being her first appearance in that character”—I think the chances are she would plead her own cause so successfully by simply warbling that obste and elegant melody, “Hope told a flattering tale,” that all “hope” of a verdict in his favour will instantly vanish; or, at best, that the anticipated large damages, equal, by comparison, to the extent of a double octave, will be thus “*DIMINISHED*” to a *MINOR THIRD*.

I am, Sir, your obedient servant,

Z.

TO THE EDITOR OF THE MUSICAL WORLD.

Sir,—As platina seems likely to be used in certain cases for the strings of musical instruments, it may interest your readers to see an account of one in which such a string was adopted about two years ago. The instrument is an old French bass viol; length of body, thirty-one inches; breadth, twenty; depth, eight; length

of strings from bridge to nut, twenty-eight. The strings are tuned by fifths, and are A D G C, an octave lower than those of the violoncello. All the strings are covered. A stout third and fourth violoncello string serves for the first and second of this instrument; the G, or third string, is proportionably thicker; and the fourth, or C string is a first string of the common double bass, covered with platinum wire, one twentieth of an inch in diameter. It weighs six ounces avoirdupois, and cost £10. 14s. The wire was purchased of Messrs. Knight, Foster-lane; and the string made by Mr. Moffat, Swan-street, Minorics. The instrument has a remarkably fine full tone; it well sustains the double bass part in a small concert, with the advantage of being played by any violoncello player, as the reading and fingering of the two instruments are both alike. The bow is a light double bass one.

Yours respectfully,

R. G.

PROVINCIAL.

DARLINGTON.—The Glee Club gave a concert on the 28th ult. to a brilliant assemblage of the most respectable inhabitants of the town and neighbourhood. Messrs. Stimpson, Smith, and Freemantle, of the Durham Choir, assisted, and their exertions met with general satisfaction. This society has existed only two years, and is now in a flourishing condition. It is under the management of Mr. H. P. Hill and Mr. Crossley.

HUDDERSFIELD.—The first of the subscription concerts took place on Monday evening last, at the Philosophical Hall. This commencement of the season went off with considerable *éclat*, and the Hall was graced by the attendance of a numerous and most respectable audience. We understand the number of subscribers at present is about seventy, a great number of whom have taken double tickets; and for the convenience of those who reside in the country the lists were kept open till Monday evening. Of the various *artistes*, and their performances, it were a very supererogation to speak. Signor Lablache was excellent; he possesses a very superior bass voice, and gave complete satisfaction; he was loudly encored in "*Largo al factotum*," from *Il Barbiere di Seviglia*. Mrs. Bishop was most effective throughout her varied performances, and was most energetically applauded, particularly in the celebrated duet "*Sul l'aria*." Signor Begrez did not appear to so much advantage, and consequently did not elicit that applause which was bestowed on the others. Miss Fanny Wyndham's voice is of the first-rate quality, and in nearly all her pieces was most rapturously encored. This, we think, was a severe tax on the lady's exertions. Mr. Mori was, as usual, inimitable, and his performances cannot be too warmly applauded, or his talents too highly appreciated. The whole was under the tasteful and spirited direction of Messrs. Parratt, Horn, and Peace, and we trust their united exertions will be rewarded with that success which they appear so highly to deserve.—*Halifax Guardian*.

Another concert was announced to take place last evening at the new Court House, under the direction of M. Strauss, the celebrated Valze composer, from Vienna, assisted by his unrivalled orchestra of *twenty-eight performers*. Pity, that in a town where there is so much harmony, so much political discord should exist.—*Halifax Guardian*.

HALIFAX.—Mr. Mori gave his concert on Saturday evening last, in the New Assembly Rooms. It were a vain task to attempt a critique of the performances, at once so strikingly grand and interesting. We deplore the want of taste evinced by our musical friends in allowing so rich and unique a treat to pass by; the room was not even decently filled, and we fear that Mr. Mori must have been a heavy loser. That gentleman, however, seemed to gather fresh strength and determination of purpose from the fact of his project being thwarted, for never did we hear such brilliant execution, such exuberant combinations of tone, such enchanting strains which he drew forth from the violin. We sincerely wish him every success in his professional tour, and hope that such places as Halifax may be "few and far between."—*Halifax Guardian*.

MANCHESTER.—A great press of matter prevented our noticing the meeting of the Manchester Gentlemen's Glee Club, on the 4th instant. It was an evening of

great brilliancy, treble voices being for the first time introduced. Locke's *Macbeth* was sung there for the first time, and we hope it will not be the last, for never was music received with greater enthusiasm. It seems destined to go down to posterity with the drama which inspired it. The presence of Mr. J. C. Clifton, also, the successful competitor for the Douglas prize, added much to the spirit of the evening; he was received with a most hearty welcome by all present. Two of his glees were sung, " 'Twas in the dark," and "Tell me thou soul of her I love," the latter being the prize glee. It is a composition, as we have before noticed, of great beauty and refined feeling. It requires excellent singing to give all its delicate expression, and we think Mr. Clifton must have been satisfied with the attempt. We consider him decidedly in the first class of glee writers, and we trust that he will not fail to be a competitor on some future occasion. The room was crowded, and good humour and satisfaction was expressed on all hands. We understand there are above one hundred applicants now on the list for admission to the club.—*Manchester Courier*.

It is our painful duty this week to record the death of our townsman, Mr. A. Ward, professor of music. He was first attacked on Monday week with paralysis, which passed away for a few hours, but returned in the evening, and he was obliged to take to his bed, from which he rose no more. He departed this life on Saturday last, aged forty-nine years. The writer of this slight notice dined with him on the day of his attack, when he was in his usual flow of health and spirits, and full of hope for the future. Mr. Ward ranked high in his profession, having burst the trammels of home when quite a boy, and sought his fortune in the world for the love he bore the science. At the age of eighteen he led the band in this theatre. As a companion he was the life and spirit of society, and none will be more missed in his immediate circle. As a friend he was sincere and warm, with a generosity of disposition, always foremost in the ranks where misfortune called for aid. His foibles were of the slightest character, and we do not think he will have left an enemy behind him. A number of his musical friends followed his remains to St. John's church on the morning of the funeral, when an anthem and hymn were beautifully sung by Miss Hardman, Messrs. Barlow, Cooper, James Isherwood, and Mr. Isherwood. Of him we may truly say,

"Alas! poor Yorick."

We shall hear his merry laugh no more.—*Manchester Courier*.

It is intended to give four grand subscription concerts during the ensuing winter, for which arrangements have already been made with Miss Birch, Miss Bruce, Miss Harris, Miss Woodham, Miss Fanny Wyndham, Mr. Bennett, Mr. Pearsall, Mr. Balfie, Mr. Machin, and Mr. Phillips. Madame Dulcken, Mr. Hermann, Mr. Molineux, and Mr. Lindley are to be the instrumentalists.

COURT CIRCULAR.

WINDSOR, *Sunday*. The Queen did not leave the Castle to-day.

Her Royal Highness the Duchess of Kent, and several ladies and gentlemen of the Court, attended divine service, in the evening, at St. George's Chapel. The service was by G. J. Elvey, Mus. Bac., and the anthem "The Lord is a man of war," Handel. Mr. Elvey presided at the organ.

It is expected that Her Majesty will leave Windsor for Brighton on the 7th of November, and continue there a month or five weeks, when the Court will return to Windsor for the Christmas holidays.

MISCELLANEOUS.

MADAME DULCKEN.—This celebrated pianiste had the distinguished honour to perform at Windsor Castle several times during the last week. She is on the eve of proceeding to the north of England, where she is engaged for several concerts.

THE RICHMOND HARMONIC SOCIETY give their anniversary concert on Thursday, the 1st of November. Miss Fanny Woodham, Miss Steele, Miss Dolby, Mr. Bennett, and Mr. C. H. Purday are the vocalists engaged.

MR. BRAHAM ON THE PROGRESS OF MUSIC IN ENGLAND.—Mr. Braham, the only musician examined before the Committee of the House of Commons in 1832, made the following statement in reply to questions put to him by the Chairman. Emanating, as as it does, from a man of whom foreigners say "*Non c'è tenore in Italia come Braham*," it is an interesting, as well as a valuable testimony to the march of music in England:—

"In singing," says Mr. Braham, "I clearly distinguish between the applause I receive from the different parts of the house. There has been a decided improvement in the musical taste of those who frequent the galleries of the theatres. It is my opinion that a taste for Italian music has been introduced; but I, by no means, consider that English ballads are less admired; there is always a beauty and an appeal to the heart in ballads which will never be lost, except to those who pretend to be fashionable, and to despise the voice of nature. The galleries appreciate more the beauties of foreign music now than they did formerly; this observation extends to the principal towns, such as Bath, Bristol, Liverpool, and Edinburgh. I attribute that improvement to the introduction of the German authors, and the music of Rossini; but *more particularly* to the music of the German composers: I allude to *Oberon* and *Der Freischutz*, which have improved the taste of the public very much. Operas which we hear with great applause now, would have been hooted off the stage some years ago."

NEUKOMM IN MUNICH.—Among the many distinguished strangers at present visiting the treasures of art in our capital, is the celebrated composer, Ritter Von Neukomm. Whoever knows much of the present state of music in Germany, and of the decline that threatens it, if we persist in our present neglect of all compositions of a noble character, will rejoice in this increase to the small number of our severe and classical composers. Neukomm has been many years abroad, and has brought out his grand masses and cantatas in England, where they were duly appreciated. That country adopted the immortal Handel as her son, and still preserves a religious veneration for the solemn and sacred genius of this great man; whilst we Germans, from among whom have proceeded the greatest musicians the world has ever seen, Haydn, Bach, Winter, Graun, Hasse, Beethoven, and many other heroes of harmony, abandon them, or suffer them to be almost forgotten, for Auber, Bellini, and Meyerbeer. There is, perhaps, no country on the earth where music has so gushed forth from the very innermost soul of a people as in Germany, and none who has understood better than the German, the might, the majesty, and the pathos, that lie hidden in the enchanted realms of sound. It cannot be denied that we had a national music, and that a susceptibility to the beauties of the finest musical works is among our national characteristics, yet it is nevertheless certain, that in no department of the fine arts can we trace such evident symptoms of decay. It is time to resist this degenerate spirit, and to endeavour to regain the high place in the musical world which Germany is destined by nature to occupy.—*Allgemeine Zeitung*.

DR. BURNEY.—The largest collection of newspapers known belonged to the late Dr. Burney, comprising a numerous and rare series of these periodicals from the year 1603 to 1818, amounting in the whole to 700 volumes, and valued at 1000 guineas. These important documents for the illustration of history were purchased by the government for the British Museum, and together with complete sets of all the newspapers published from 1818 to the present time, consisting of more than 3000 volumes, for a record of public events not to be paralleled in any other library in the world.

GERMANY NOT THE PARADISE OF MUSICIANS.—Germany, though a musical land, is far from being, as is very commonly supposed, the paradise of musicians. Mozart struggled all his life with difficulties, and was obliged to toil incessantly, not for fame, but for his daily bread. His widow was saved from destitution by her second marriage with a respectable man, who became, too, a father to her dead husband's children. His sister, the celebrated girl who shared the triumphs of his childhood, and whose name is for ever associated with his memory, died a few years ago in old age, and such extreme penury, that she was actually supported by charity. Beethoven lived unpatronised by the great and neglected by the public, barely able to subsist by a life of labour and parsimony, unknown and

unheeded among his countrymen, even while his great name was resounding through Europe; and all because his transcendent genius was unaccompanied by, the suppleness of the courtier, and the arts of the man of the world. Let our musicians think a little on these things before they join the common cry against their own country, and repine that "their lot was not cast in the pleasant places" of Germany.—*Hogarth's Memoirs of the English and Foreign Opera.*

THE OPERA BUFFA.—We are glad to hear that there is a probability of Mr. Mitchell assembling his Opera Buffa company again. It is his intention to be well prepared by the following season, and in the meantime to make every exertion to render the undertaking worthy of the highest patronage. The expenses of the two seasons are said to have exceeded the sum of fourteen thousand pounds. It is to be regretted that he should have been so unsuccessful at present, but we trust that novelty in both opera and company, will soon reimburse him the large sum he has expended. One reason assigned, for there being no opera buffa this winter, is the late meeting of parliament, and the consequent dullness of town.

ABERGAVENNY.—A most interesting meeting, for the promotion of Welsh minstrelsy, was held here on the 10th and 11th instant, under the auspices of the Cambrian Society, Sir Charles Morgan, Bart., of Tredegar, President, who was conducted through the town to the Hall of Assembly, by a procession of bards and minstrels. In the midst was a car, upon which were seated twelve Welsh harpers, who played national airs as they proceeded. No less than forty-seven prizes were awarded for poems, essays, musical compositions and performances, amounting to upwards of three hundred pounds in value. Among the latter were the following. A gold medal, with ten guineas, for the best harmonized Welsh air for four voices, to Miss M. J. Williams, of the Vale of Neath. A silver medal for the best set of variations on Mr. Parry's air of "Cader Iris," or "Jenny Jones," to Lady Greenly. A silver medal for the best original melody, composed after the style of the Welsh airs, to a blind harper of the name of Griffiths. A silver medal for the best air to words entitled "The leek;" also medals for the best singers in three and four parts, and for solo singers after the manner of Gwent and Morganwg, (Monmouth, Brecon, and Glamorgan), and for Pennillion (epigrammatic) singers with the harp. An elegant brooch, of the value of ten guineas, the gift of the President, was awarded to Miss Evans, of Newport, as the best performer on the harp, not being professional. Prizes were also presented to Miss Nicholls and Miss Bevan, for excelling on the same instrument. Three new triple-stringed (or Welsh) harps were contested for, and awarded to Master Thomas, Miss Susan Prichard, and David Jones; the latter was blind, and so was a little girl who played against him, which interested the company very much. The worthy President proposed a subscription to purchase a harp for the little dark orphan, of equal value with the one presented to Jones, which was loudly cheered and carried into effect *instantly*. The King of the French had sent over a deputation, consisting of Monsieur le Count de la Villemarque, and four other learned men, natives of Brittany; the Count wrote a song in the Breton language, and sung it at a banquet which took place on the first day, amid the cheers of the company. The air was an original one, resembling a very old Welsh tune which the nurses in Wales sing to their children. A beautiful drinking horn, most elegantly mounted in silver, was presented to the Count by the Society. The medals were greatly admired, and were executed by Mr. Ellis, medalist to the Royal Cambrian Institution, after designs by the Rev. T. Price, of Crickhowell, the erudite historian of Wales. It is impossible to read the above, without paying a compliment to the patrons and promoters of the festival; and the encouragement given to music calls especially for our admiration, and is well worthy of imitation in other parts of the United Kingdom.

MISS DAY.—We are requested by the father of this accomplished little pianist, to state that she is indebted to the kindness of Mr. Shultz for the instruction she has received.

This gentleman, now in Germany, gave his valuable time in gratuitously instructing this little girl, and it must be highly gratifying to him to know that she has met with the patronage of her Majesty.

MISS M. B. HAWES.—Mr. Bunn offered this young and promising singer an engagement at Drury Lane theatre this season, but it was declined, as she intends to confine herself to concert singing. We regret this determination, as there is an excellent opening for a fine contralto, and the talents of Miss Hawes would have been found of infinite value in many operas.

ALBERTAZZI.—The reason why Madame Albertazzi did not perform her celebrated character in *Cinderella* at Drury-lane was, that the music, with a few exceptions, was selected by Mr. Lacey, from several of Rossini's operas, and not solely from the *Cenerentola*, consequently most of it was comparatively strange to her.

THE NORTH.—Mr. and Mrs. Knyvett, with Mr. Hobbs and Mr. Parry, jun. will make a professional tour through the north of England shortly; engagements having been offered to them by professors in several of the principal towns; who have been unable hitherto to give their annual concerts, in consequence of the foreign and London stars, who have been scouring the country in all directions, much to the injury of the resident professors, who cannot afford to engage the Italian singers, and the country folk, much to their shame be it mentioned, show no disposition to encourage native talent; although it be far superior to the best of squalling imitators, who traverse the provinces; all singing the same songs, for ever and aye.

ALBERTAZZI.—A correspondent enquires, *who it was that recommended Albertazzi should be engaged for the Gloucester Festival, after the arrangements had been completed?* We cannot answer the question; but, perhaps, Mr. Amott, the organist, could.

NOTICE.

The eighth and ninth volumes of *The Musical World* may be had, by order, of any bookseller, neatly bound, price 5s. each.

It is requested that all works for review, and communications for the Editor, be sent to either Mr. HOOPER or Mr. GROOMBRIDGE, and not to any individual who may be (or supposed to be) connected with this Journal.

All letters must be authenticated.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANOFORTE.
 Doehler's two Nottornos.....Mori
 Strauss. No. 14, Alexandria waltzes.....Wessel
 Czerny. Les Elegans 4 rondeaux mignons, No. 3, on Donizetti's Kenilworth.....Ditto
 Ditto, No. 4, on ditto.....Ditto
 Lanner. Set 5, the Ferdinand waltzes Ditto
 Macfarlane. Petite fantasia on the Cachucha.....Ditto
 Cserny's grand Coronation march, Souvenir a Schonbrun.....Ditto
 Petite Fantasia on the Duke of Reichstadt's waltz.....Ditto
 Donizetti. Amore e morte, arietta.....Chappel
 Watta. Beethoven's funeral march.....Ditto
 Neuland's introduction and variations on Buona Notte.....Ditto
 Chatterton's beauties of English melody, The Vicar of Bray.....Ditto
 Barnett. R. Dreams of memory.....Mills
 Harris, C. The Queen shall rejoice.....Ditto
 Fleche, A. The court beauties, Quadrilles solos.....Jafferys
 Fleche, G. The court beauties, Quadrilles as duets.....Ditto
 The Bayaderes dances.....Ditto
 Macfarren's Overture to the Devil's Opera.....Hill
 Bach's 1st Concerto Score.....Andrs
 Strauss. Palace Quadrilles, Oh not for me the smile.....Tolkens
VOCAL.
 Gems of German Song, Book 4.....Ever
 Doru. On parting.....Ditto
 Spohr. Come peace of mind.....Ditto

Otto, F. The voice which I did more esteem.....Fover
 Spohr. The shepherd to his fair one.....Ditto
 Weber, V. Marion's complaint.....Ditto
 Osthoff. Tell me thou soul.....Ditto
 Basse. My dear and only love.....Ditto
 Doering. The sun was sunk.....Ditto
 Lee, A. The parting souvenir, a song
 Lists arrangements of Rossini's duet
 La Regatta Veniziona.....Ditto
 Haydn's 8th mass.....Andre
 Hummel's 3rd mass.....Ditto
 Romberg's 110th Psalm.....Ditto
 Fill the goblet to the brim.....Hill
 In my bosom dwells a sorrow.....Ditto
 Transporting moment.....Ditto
 Beethoven. Ere love's pains, Hed aus der Ferne.....Wessel
 Loewe. Historical ballads of Esther, No. 3,.....Ditto
PIANO AND TENOR.
 Mayseder. First divertimento Op. 35, arranged by Godbe.....Wessel
VIOLIN AND PIANO.
 Ellason. Rondo pastoral Op. 15, Le Dellise della campagna.....Wessel
 Mori, N. Lucia di Lammermoor.....Mori
VOICE AND GUITAR.
 Sola's Vaga luna.....Mills
 Sogno talor, p arasina.....Ditto
 Ah! tu sai, ditto.....Ditto
 Ciel sei tu, ditto.....Ditto
 Per veder su quel, ditto.....Ditto
ORGAN.
 Spohr. Vocal Mass, new edition, arranged by C. Severn.....Essex

THE novel features which characterize Mr. G. Kollmann's **HORIZONTAL GRAND HORIZONTAL SQUARE, UPRIGHT GRAND, and UPRIGHT SEMIGRAND PIANOFORTES**, consist not merely in Improvements of One, or several of the various parts of which the Instrument is composed, while the Principles according to which it has hitherto been formed are retained, but in the application of superior Principles of such a nature, that these Pianofortes receive a new and Improved construction in all their departments, obtaining by simple means the best results, namely in—**QUALITY AND QUANTITY OF TONE—STANDING IN TUNE—FACILITY OF TUNING—GOOD TOUCH—EXTERNAL FORM—AND GENERAL DURABILITY.**

- The New Qualities of the Horizontal Grand Pianoforte, may be briefly described as follows:—
1. The Hammers and Mechanism are placed *Above the String*, so that the Hammers *Strike Down* on the Strings *Towards* the Bridge and Soundboard. It is by this mode of action alone, that *tone of the finest quality and greatest power* is produced. In the usual Grand Pianofortes the Mechanism is placed *Under* the Strings, and the Hammers strike them *Upwards, Away* from the Bridge and Soundboard.
 2. The Stringing and soundboard have qualities by which the *Quantity of Tone* in the Instrument is increased.
 3. The entire Plan of Tuning is New, and rendered a mathematical operation, regulated with *Ease and Certainty*, by means of Screw power. Hence the Pianoforte can be tuned with *Exactness and Facility*. It stands firm in tune, and the strings can be renewed as often as may be desirable, without the mode of fixing them being lessened in security.
 4. The Mechanism is *Simple*, and acts with the least possible friction and resistance. The results of this arrangement are: 1. A *good and easy touch*, enabling the performer to produce every variety of expression and execution with facility—2. *Durability of the action's original state.*
 5. *New Features of Outline of the Pianoforte*, by which it is rendered more *Convenient and Elegant.*
- The four Classes of Mr. Kollmann's New Pianofortes, possess the qualities of the Horizontal Grand; therefore, although varying in form and dimensions, they all have the Grand Pianoforte Tone. The above Pianofortes are to be seen at No. 21, OLD BOND STREET; where Prospectuses may be had.

Now ready, Sixth Edition of the

I N F A N T S' P R A Y E R,
By VINCENT NOVELLO—Published by J. A. Novello, 69, Dean Street, Soho, and may be had by the same Composer,
Address to Prince Leopold..... 2 0
Birthday Song 2 0
Concealed Love, sung by Mr. Vaughan 2 0
Concealed Love, sung by Miss Clara Novello (2nd edition) 2 0
Doubt not my Love, sung by Miss Novello (2nd edition) 2 0
Infant's Prayer (6th edition) sung by Mrs. Kryvett, Mad. Stockhausen, and Miss Clara Novello..... 2 0
Stern's Maria, sung by Miss Cawse..... 2 0
The Separation, sung by Miss Cawse..... 2 0
When lovely sounds (5th edition) sung by Miss Clara Novello..... 2 0
J. A. Novello, 69, Dean Street, Soho.

TO MUSICAL AMATEURS.

THE CHORAL HARMONIC SOCIETY meet for practice every Wednesday Evening, when the best Compositions in Sacred and Secular Music are carefully rehearsed. The Instrumental and Choral Departments are both under able Professional Direction. For the gratification of the friends of the Members, a Concert is given once a month during the Season, at the Hanover Square Rooms. Persons wishing to become Members, are requested to apply to the Treasurer, Mr. J. D. Lyon, 22, Nassau Street, Middlesex Hospital; or, on a Wednesday Evening, to the Secretary, Mr. J. K. Ranson, at the Rehearsal Rooms, 50, Brewer Street, Golden Square.

DANCING TAUGHT in the most Fashionable Style, by H. WILLIS, 41, Brewer Street, Golden Square. Private Lessons at all hours to Ladies and Gentlemen of any age, wishing privacy and expedition. An Evening Academy on Mondays and Fridays. A Juvenile Academy on Wednesdays and Saturdays. Families and Schools punctually attended. A card of terms may be had on application at the Rooms. The Rooms may be engaged by Private Parties.

ENGLISH NATIONAL MUSIC.

Just Published, Part I. of a Collection of

NATIONAL ENGLISH AIRS, consisting of ancient songs, ballads, &c., interspersed with historical notices, remarks, and anecdotes, and preceded by a History of English Minstrelsy. The bases to the airs by W. Croft, Mus. Doc., and J. A. Wade, and G. A. Macfarren. Edited by W. Chappell. To be completed in three Parts, price of each part, to subscribers, 8s., to non-subscribers, 12s. Published by CHAPPELL, 50, New Bond Street.

TO CHORAL SOCIETIES.

Just Published,

HAYDN'S SIXTH MASS IN B flat.
Hummel's Third Mass in D, Op. 111.
Rombert's 110th Psalm,
In Separate Voice and Instrumental Parts, Price Two Pence per page.
Also the Scores of the same works, price 12s. 16s., and 16s.
An Extensive Assortment of Music, for the use of Choral Societies, constantly kept on sale at
G. ANDRE'S
Foreign Music Warehouse, 70, Berners Street.

Just Published,

GEMS OF GERMAN SONG, Book 4, Price 5s. Containing Eight Songs By Spohr, Weber, Dorn, &c.; adapted to English Poetry by T. H. SEVERN.
NEW EDITION OF SPOHR'S VOCAL MASS, Arranged for the Organ Solo by CHARES SEVERN, Five Shillings.
CZERNY'S INTRODUCTION AND RONDO for the Pianoforte—
"THE PRETTY SPRING TIME,"
Two Shillings.
J. J. EWER & Co, Bow Church Yard

Important Work for forming the hand of the Young Pianoforte Student.

MUSICAL GEMS, Selected from the best Composers, with short Preludes, and Introductory Movements, by Charles Stokes, in Six Numbers.

CONTENTS.

- | | |
|--|-----|
| No. 1. La Bellezza, Rondo.....Dussek | 2 6 |
| 2. La Seriosa e La Graziosa, Largo and Minuetto, Beethoven..... | 2 0 |
| 3. Musical Student, Rondo, G. F. Pinto | 2 0 |
| 4. La Varietta allo maestoso, by Kozeluch; Andante, by Hoyer; and a Minuet and Trio, à la Haydn and Mozart, by Stokes..... | 2 6 |
| 5. L'Innocenza, Andante, Stokes and Steibelt; and Rondo, by Dussek | 2 6 |
| 6. From grave to gay, andante, Woelfl; Allegro, Beethoven..... | 2 0 |
- J. A. Novello, 69, Dean Street, Soho.

LONDON:—Published for the Proprietors, by HENRY HOOPER, 13, Pall Mall East, & R. GROOMBRIDGE, Panyer Alley, Paternoster Row, every Thursday Afternoon, at four o'clock, where Advertisements, Works for Review, and Communications for the Editor, will be received.—The Musical World may be had, by order, of all Book and Music Sellers.
Printed by WILLIAM WILCOCKSON, Rolls Buildings, Fetter Lane, London.



UNDER THE IMMEDIATE PATRONAGE OF
HER MOST GRACIOUS MAJESTY,
AND HER R. H. THE DUCHESS OF KENT.

THE MUSICAL WORLD,

A WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

To know the cause why music was ordained
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.
TAMING OF THE SHREW.

OCT. 25, 1833. No. CXXXVII.—NEW SERIES, No. XLIII. PRICE 3d.

THE London Choral Societies, disbanded during the summer, are now re-organised and ready to take the field. *Samson* is advertised to be given early in November by the Exeter Hall amateurs. We cannot help admiring the new life this will give to Handel, and most fortunately at a time when the directors of the Ancient Concert are dividing the attention, once exclusively bestowed on him, with other authors whose pretensions to choral music are less solid. Of late years, who has heard any thing of the grandeur and magnificence of the Ancient Concert? No one. The first gathering of the amateurs completely eclipsed all that had been ever heard in that boasted assembly, and we are not sorry to see the fame of Handel, who is a popular musician, a man potent over multitudes, taken out of the guardianship of an exclusive aristocratical body, and committed to the affectionate keeping of the public at large.

The general progress in musical taste and knowledge, to be effected by the Exeter Hall Society, as they themselves improve and advance towards perfection, is incalculable. During the time of the old theatrical oratorios nothing was listened to but songs, for the choruses,—their miserable appointment as to number, made nothing but the comic side of them perceptible, and the grimaces and open-mouthed exaggeration of the performers caught the eye of Hogarth, who has exhibited them in a famous print. To such a performance even Handel listened. The venerable society called the Cecilian Society, though conducted by highly respectable musicians, and cherishing the love of Handel, served full as much in old times for laughter as for admiration, for no other reason than that the parts being weakly supported, exhibited more frequently specimens of the bathos than of the sublime. Yet that herein lay the elements of greatness, we may tell by the complete change of the scene at present.

A few voices to a part show only that incompetence of the means to the end which left choruses formerly in contempt; but the grand accumulation of power now gained has made every part so exceedingly distinct, weighty, and impressive, that greater enjoyment was never had in any department of music than is now received from the choruses at Exeter Hall, even by an un instructed hearer. From this will proceed in time a public so well cultivated in harmony, that the composer may look forward in prospect to a golden age;—one in which even living he may be understood and rewarded.

OUR MUSICAL CREED.

INTRODUCTION.

It may be said of Music with great truth, that no art yields more disquisition of a curious and interesting nature, or has been made the subject of less. A wide field is therefore presented to any writer who has a mind to explore the subject beyond its old limits (chiefly those of the practical), and to carry his investigations into its more philosophical and less obvious places.

It may be asserted with equal confidence, that no art has been so little subjected to critical method—so little regulated by the principles of taste and judgment. Therefore, again, it appears especially incumbent on musical writers to address themselves to a consideration of *principles*, in order to assist, if possible, in supplying a deficiency which has long been felt.

The sort of disquisitions here alluded to are not usually considered of the most popular kind; but since they are calculated materially to widen the sphere of actual enjoyment, to raise Music in the scale of subjects, and, by leading the mind to a contemplation of other questions of interest and importance, both to enrich it with information and entertain it with variety, they ought at least to form an occasional feature in the speculations of those who profess a wish to advance the better interests of art. Nor is this said in any disparagement of practical writing, nor with any design (as we hope to prove) of abating our attention to the musical interests of the moment, and affairs of every-day concernment. But there can be no doubt that too much time has generally been devoted to points of petty detail, and too little to those broader views of art which include them. Thus we have seen receipts for a symphony—"While your first fiddles are doing so, your flutes should be doing so," &c. &c.; and we have been credibly informed, that "in forte passages the horns and trumpets, with their harmonic notes, produce commanding effects;" and that "rapid passages on the violins neatly bowed, accompanied by sostenuto notes on the wind instruments, produce sure effects." But not a word have these deponents had to say about the spirit and scope of the compositions thus carved up; which might be *bills of lading*, or *clerk's indentures*, for any thing to be discovered to the contrary from the tone of the writing.

Others have rummaged scores—Leipzig scores, Paris scores, Bonn editions, and what not—and quoted all the pages, and found parallels 'twixt Macedon and Monmouth, and have talked a power of things about "German sixths" and "Italian

fifths," and the $\frac{6}{2}$ and $\frac{7}{4}$ sharp natural, and God knows what more of mystic depth,

frightening the letter-press from its propriety (as we fear we do now) and bothering the very compositor how to typify all their learning. But all the result was hopeless stagnation; for pedantry can only keep revolving about its own dull axis—it describes no orbit.

In order to possess a popular medium for the discussion of *principles*, we propose to put together from time to time, under the name of "Our Musical Creed," materials for what we conceive to be a sound view of the art of music. We shall first propound the particular article of belief, and then offer some commentary upon it; not refraining from any digression that may chance to invite us with the prospect of entertainment or variety.

OUR MUSICAL CREED.

No. I.—*We hold Music to be the DIVINEST of the Arts.*

We thus seek, by one aggregate term, to express the most prominent and distinguishing attributes of Music—its graciousness, its power, and the peculiar nature of its mission, or mode of affecting the mind. The expression is necessarily vague, but the sentiment, we think, will not appear so, when its meaning has been fairly illustrated.

That which draws the chief line of distinction between Music and the sister arts of Poetry, Painting, and Sculpture, is this, that the latter address the passions through the understanding; but Music addresses them at once—without the interpreter. Hence arise the principal respects in which Music is both superior and inferior to those other arts. For through defect of particular signification, it is unable to compete for many of the prizes of genius which the others carry off; but, for the same reason, it has glories and achievements of its own to boast, which the others, indeed, equally compete for, but not equally attain. Now, it can hardly be denied that, whatever powers accrue from the command of reason and distinct significance, the *passions*—in one form or another—are the particular elements which the fine arts* aim at controlling; consequently, that art must be admitted the most successful which establishes the strongest and widest dominion over those elements. And such is Music, by the universal confession of mankind.

It is no part of our Musical Creed to extol one art at the expense of another. We look upon them all as familiar friends, necessary to our complete happiness; and are so far from entertaining a blind regard for that with which we are particularly connected, that we do not even consider Music to be capable of its full development and analysis, as an object of philosophy, without that sort of "comparative anatomy" which a competent knowledge of the other arts can alone enable any writer to apply. Indeed we have no hesitation in saying, that the defective nature of our critical musical literature in England centres mainly on this, that Music has not been sufficiently regarded in its relation to the other arts—that the side-lights which these afford have never been turned to their proper account. Sir E. L. Bulwer, in his "England and the English," remarks, shrewdly enough, upon the national indisposition for philosophy and speculation, "We would fight for the cause for which Sidney bled on the scaffold, but we would not for the life and soul of us read a single chapter of the book in which he informs us what the cause *was!*"† But, it may be asked, how shall we be induced to embrace the cause without persuasion, and how can we be persuaded but by the application of reason, and what is this but the philosophy in question—which we must either read, or hear, or certainly in some manner be made to participate, before fighting.

The sort of philosophy which strikes us as being so deplorably wanting in musical criticism at the present day, and which we would fain see raised in estimation, is that which our great critical neighbours of Germany have called, from the Greek, *æsthetical*; that is to say, literally, "pertaining to the affections;" by usage, "pertaining to the *fine arts*"—the proper movers of the affections. *Æsthetical* philosophy, then, considers the fine arts with reference to one another, as well as with reference to all other objects of knowledge or speculation, and it seeks to deduce from that survey such rules and principles of taste as may be either of particular or universal application.

Inasmuch as such a philosophy aims at the formation of a science of taste, it may be admitted to be vain; since nothing but distant approaches can probably ever be made to that point of refinement. But inasmuch as the ground to be traversed on this voyage of discovery or "expedition into the interior"—as we may call it,—is new ground, and rich in all kinds of curious treasure, the enterprise is assuredly to be commended and promoted.

The ancients could not find the source of the Nile, but their expeditions in quest of it helped them to many other discoveries hardly less valuable. Modern explorers have not found the North West passage yet, and perhaps never will; but, if it had not been attempted, so neither would a thousand miles of coast have been

* By *fine arts*, we shall always mean *Poetry, Music, Painting, and Sculpture*. These are all in one category; and demand one comprehensive denomination.

† Vol. i. chap. 3.

added by Captain Back to our maps of the new world, nor Ross have planted the standard of England on the earth's magnetic pole. In searching for one thing we often find another. Such has been the nature, indeed, of many of the greatest of human discoveries; and it would be committing the grossest error of judgment, to deny the value of a philosophical inquiry, because it should fail of achieving the particular end it had proposed.

If we pursue the method of analysis above indicated, and consider Music in its relation to the other arts, with a view to the general objects of taste and criticism, we seem to discover certain points of superiority in Music, which we shall be the rather pardoned for insisting upon because they have, as far as we are aware, escaped observation; while whatever excellencies could be discovered on the side of poetry or painting have been over and over again proclaimed and set forth. It has often been remarked that continued praises bestowed on one particular object or individual, tend to inflict injury and disparagement on others in the same rank. In the absence of any critical philosophy applied to the phenomena of musical sensation, the many beautiful expositions to which both poetry and the arts of design have given rise in English literature, may be considered to have operated in some measure to the disadvantage of music, conspiring to raise impressions unfavourable to its estimation as a subject for instructive analysis. If in turning to the account of music the same spirit of inquiry and method of investigation which have been applied to other arts, we should seem in like manner to depreciate those we do not name, or to draw comparisons—when it may be necessary both to name them and to compare them—not sufficiently favourable to the latter, it will be understood that such is the unavoidable retribution involved in the experiment, but that we have the highest veneration meanwhile for all the arts.

But we shall perhaps have a better chance of securing an audience for what we desire to say on these subjects, if we adopt the rule of short lectures. We shall therefore pause here for the present, leaving some weighty arguments still undeveloped, like second day's debaters. But, on resuming the adjourned question, we hope to prove to your satisfaction, gentle reader, our first article of belief—"That Music is the *divinest* of the arts."

MADRIGAL SOCIETY.

The first meeting of the present season took place on Thursday last, October 18, Sir John Rogers, the president, in the chair. The order of the compositions performed was as follows:—

Motet, Almighty and everlasting God	. . .	Orlando Gibbons.
Madrigal, Sister awake	. . .	Thomas Bateson.
As Vesta was descending	. . .	Thomas Weelks.
O sing unto me roundelay	. . .	S. Wesley.
Motet, God is gone up	. . .	Dr. Croft.
Madrigal, Weep mine eyes	. . .	J. Wilbye.
Now is the Bridals of fair Phoralis	. . .	T. Weelks.
Tu es sacerdos	. . .	Leo.
Madrigal, On the plains	. . .	T. Weelks.
In flower of April springing	. . .	A. Ferabosco.
Our bonny boots could trot it	. . .	J. Morley.
Sweet heart, arise	. . .	T. Weelks.
Fal, la, la	. . .	Saville.

Of late seasons it has been usual to strengthen the first meeting, as well as the anniversary which takes place in January, by numerous invitations to professional singers and musicians. The consequence of this support is, that difficult novelties are attacked and executed with an effect unattainable elsewhere, and both these meetings have a powerful attraction for all who understand and enjoy good music. The other meetings of the society are upon a smaller scale. Of madrigals performed for the first time there were two, one by Weelks, "As Vesta was descending," and another by Wilbye, "Weep mine eyes;" both were fine compositions, and highly applauded.

The madrigal of the late Samuel Wesley was repeated and very finely performed. It is a composition of excessive difficulty, but by the assistance of Messrs. Elliott,

Tarle, King, &c., who kept the amateurs to their parts, it went well. This work contested the prize given by the Madrigal Society in 1811, but either from its difficulty or some other causes failed—and Beale's Madrigal "Awake sweet Muse," proved the successful one. The impetuous genius of Wesley stood probably in the way of his gaining many prizes, which good temper joined to his great merit, would have secured to him. It is well remembered of this very madrigal, that in the time of Mr. Greatorex's conductorship of the Madrigal Society the composer stopped the performance before it was gone through—vowing that he would not sit to hear his composition *spoiled*—a declaration which every one will perceive to have been more candid than complimentary, and certainly in no respect calculated to put either the conductor or his choir at their ease. But this was Wesley. With the best natural disposition he was unable to control any feeling that immediately pressed upon him; out it came under any circumstances, no matter whom he offended or how he himself suffered for it. There needs no other cause to explain the reason of that poor reputation for ability in composition, which, except among the discerning few, Wesley earned whilst living.

At the very time almost that we are writing of the patronage of the English cathedral school, and suggesting an institution to keep alive the flame of our old genuine church style, the Madrigal Society were anticipating our recommendation. The cathedral pieces given on this occasion were of a beauty of effect, that made us long for a whole evening out of the choice books of Boyce and Croft. When it is considered how few opportunities there are of hearing a full anthem decently performed—from the want of the necessary strength in the parts—it behoves us as Englishmen, who appreciate the sturdy genius of our country as it appeared in Shakspeare, Jonson, Massinger, &c., and in the kindred musical genius of their day, to seize every occasion of upholding a style in which we have accomplished so much. We take this opportunity of suggesting to the council of the Madrigal Society, that the six voice anthem of Purcell, "O God—thou hast cast us out," ought not to be overlooked when there are sufficient means to give effect to that sublime composition. It would form an admirable feature at the next anniversary festival.

FOREIGN VARIETIES.

JOHN BRAHAM AND MARTIN LUTHER.—At Vienna, Braham passes for the *composer* of the hymn that is identified with his progress through the English festivals, and known among us who "speak by the card," as Luther's hymn. There are strong points of resemblance between these lusty spirits. Martin liked good living and a hearty song, so does John. Martin was a married man, so is John. Martin boxed with Satan at Eisenach, John parries the thrusts of Old Time in England.

But never yet did Braham feel the qualm
That could induce him to compose a psalm.

SPANISH SINGER.—Madlle. Victorine, the daughter of General Quiroga, has appeared in Paris as a public singer.

MORE OF PAGANINI'S AVARICE.—The *Charivari* publishes a letter purporting to be from Paganini to the father of Clara Loveday, a young pianist of some reputation in Paris, in which he asks 2400 francs for eighteen lessons, whose object was to show the lady how she ought to learn music, besides 24,000 francs for eight times on which he played. Paganini makes a great merit of his having charged nothing for the musical conversations held at Mr. Loveday's dinner table. (Credat!)

MUSICAL ELEVATIONS, PROMOTIONS, AND DECORATIONS.—Madlle. Francilla Pixis is appointed chamber singer to her Royal Highness the Duchess of Parma,—Kalkbrenner is promoted to the rank of officer in the Legion of Honour, and M. Schlesinger has received the order of the golden spur from the pope! We hope they are all pleased.

NEW INSTRUMENTS.—The newest discoveries mentioned in the *Allgemeiner Musikalischer Anzeiger*, concern a steam organ, a gigantic violin,* played with

* Invented by Sig. Fra.lli of Genoa.

pedals, and a flute that gives the effect of wind and string. It is probable that these inventions, if they are brought to any perfection, will lead to an entire revolution in the musical system.

RUBINI'S SISTER.—It is not generally known that Madlle. Seraphine Rubini possesses a kindred talent to her brother's. She is at present making a tour of the Archipelago, and was when we last heard of her, at Zante. The voice of so celebrated a person, might, one would think, be carried to a better market.

AN OLD ORGANIST.—The organist Schade of Hanover lately celebrated the jubilee of his appointment. In honour of the day, a grand concert was got up at the market church, under the direction of Marschner. The old gentleman then played the same fugue, and varied the same chorale, that he performed on his election fifty years before.

FEMALE VIOLINIST.—Madlle. Neumann, a pupil of Paganini's, and Mayseder's, has been giving concerts in Italy with great applause, and has had brilliant success at Venice. She is said to possess a magnificent talent on the instrument.

A MUSICAL FAMILY.—Professor Lewy, orchestra and solo horn player to the Court and Opera-house at Vienna, lately passed through Prague on his journey to Russia, with his three sons, Karl, Melanie, and Richard, and gave four concerts at the theatre, which were not so well attended as they ought to have been. The father and sons played concertante quartets on two horns, harp, and pianoforte, which were probably of his own composition, as no name was affixed to them. M. Lewy has a great compass on the horn, a fine *embouchure*, and unites to great delicacy, the energy of the trombone. The eldest son played Czerny's variations on the march in Otello, and a *divertissement* of Thalberg, with great brilliancy; little Melanie exhibited considerable attainments on the pedal harp;—the youngest, Richard (nine years old) was interrupted in his solo on the horn by the loud applauses of the company. Some songs, with accompaniment for piano and horn, were performed by Madame Podhorsky, &c., and the whole performance was much applauded.

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

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

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

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

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

We venture to assert, that the study of the fugue, if well directed, and not made the end, but the means, can alone teach; 1st, the unity of the modes, as consistent with every possible variety; 2ndly, the art of good modulation; 3rdly, the means

of fully developing our ideas, so as to be able to turn them to the best possible account; 4thly, the observance of the most perfect unity.

If it be objected, that this study does not lead to an acquaintance with genuine melody, yet it must be allowed that all its principles are referable to melody; and why?—because it is rigidly bound to observe the unity of the modes; because it presupposes a perfect knowledge of modulation; of the art of developing melodical ideas; of employing them in the most advantageous manner, and lastly, because it exacts the most rigorous unity.

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

SIMON MAYER.

SIMON MAYER was born at Mendorf, a small village in Upper Bavaria, on the 14th June, 1763, and affords one of few instances in which the musician beginning his studies late in life, has obtained an honourable reputation. At the age of twenty-five he went to Italy to study music under Carlo Lanzi, *Maestro di capella*, at Bergamo, and afterwards under Ferdinand Bertini, at Venice. He was in his thirty-first year when he produced his first opera at Venice, entitled *Saffo, ossia i riti d' Apollo la Leacadio*; and in 1799 brought out a comic opera possessing considerable merit, under the title of *Gli Originali*, better known in this country as *Il Fanatico per la Musica*. It was performed at Paris, and excited a great deal of interest when the celebrated Barilli sustained the character of the *Fanatico*, and Madame Barilli that of *Aristea*. The beautiful air, *Chi dice mal amore*, was never more effectively sung than by the latter.

In 1800 *Lodoiska* appeared, an opera of considerable power, which obtained great success; and the following year, *Le due Gironaté*, a comic opera, much praised for its spirit and vivacity.

In 1802 he was appointed to the office of *Maestro di capella*, to the church of Maria Maggiore, at Bergamo, in place of his former master, the celebrated Carlo Lanzi; an appointment that he obtained only after a severe contest with a number of able competitors. It was in this year he produced his great work, *I Misteri Eleusini*, which obtained a high reputation, and may be said to have prepared the way for the reception of Mozart's music in Italy, against which an opinion prevailed that it was too difficult for Italian performers.

Mayer visited Vienna in 1803, and brought out *L'Equivoco*, an opera buffa, which tended much to increase his reputation amongst his countrymen; and in the same year *La Ginevra di Scozia* appeared: it is founded on the episode of *Ariodante*, in Ariosto's *Orlando Furioso*. This is still a favourite at the theatres both in Italy and Germany.

On the 19th June, 1800, his *Il Fanatico* was brought out at the Italian Opera House here, for Naldi's benefit, when Mrs. Billington sustained the principal character. It was this same season that Mrs. Billington introduced to the English stage Mozart's operas, when she chose *La Clémence di Tito* for her benefit, on the 27th March, but it did not meet with much success, for after being performed four nights it gave way to *Il Fanatico*, which continued a favourite during the remainder of the season. Thus, in this year, we became acquainted with the operas of both Mozart and Mayer.

In 1807, Catalini made her first appearance in this country, when she repeatedly performed in *Il Fanatico*, and with so much success that she resumed the character on her re-appearance the following season.

Mayer brought out, in 1808, his opera seria, *Adelasia ed Aleramo*, which some persons think superior to any of his other works. In the following year he pro-

duced a comic opera, called *Il venditor d'aceto*, the overture to which is a clever composition in the lively and brilliant style.

In 1812, *La Rosa bianca e la Rosa rossa* came out; the subject is taken from the history of the Civil Wars between the Houses of York and Lancaster. It contains many pleasing melodies, and met with great success on the Continent. A few years back, it was performed in this country, in a *mutilated* state, when Madame Pasta sustained the character of *Enrico*, but it did not succeed.

Adelasia ed Aleramo, first produced in 1808, commenced the opera season of 1815, when Madame Sessi, Senors Geni, Graam, and Le Vasseur, made their first appearance. It was performed several times during the season. On the 20th June in this year Madame Vestris made her first appearance on the stage.

At Milan, in 1823, his *Medea in Corinto*, founded on the classical story of the Sorceress of Colchos, was produced; an opera possessing passages which bespeak the experienced and great master. The recitative and cavatina of *Medea*, in the second act, the subject of which is an invocation of the infernal spirits, is the masterpiece of the opera, and not unworthy of being placed by the side of some of the happiest efforts of Gluck and Mozart. In the following year it was performed at Naples with great success. *Medea* has justly been considered one of the most meritorious productions of modern music. A French publication of this time says, "If we may judge of Mayer by the only great work of his with which we are acquainted, we should place him between Mozart and Rossini—rather below both. He has less enthusiasm, less gaiety than the latter; but his music better constructed, is more dramatic. He shines principally by his admiration of that beautiful harmony which so essentially characterizes the great German composer. Mayer is, in the technical language of the art, a *diminished* Mozart." In this year his Demetrio was performed at Turin.

On the 1st of June, 1826, *Medea* was brought out at the Italian Opera House here, with great success, for the benefit of Madame Pasta, who sustained the part of *Medea*:—her fine acting in this character will not be soon forgotten. Madame Pasta also performed in this opera with immense applause, at Paris and other places on the Continent.

In 1827, Mayer founded a musical society, *L'Unione Filarmonica*, at Bergamo, which, from his exertions, met with considerable success. He composed an overture for it, abounding in the grand and harmonic effects which generally characterize his works. He was also appointed Director of the Theatre at Bergamo, and composed in this year an oratorio called *Samuele*, dedicated to the Duchess of Parma, who sent him a handsome present. A new musical journal was established at Milan, in May, 1827, called *I Teatri, Giornale Dramatico-Musicale e Coreografico*, to which he contributed. At a performance of sacred music at Warsaw, to the memory of the late Emperor Alexander of Russia, which lasted five days, a Benedictus composed by him was performed.

In 1828, Mayer was made, by order of the King of Naples, Corresponding Member of the Royal Neapolitan Academy of Fine Arts. A work was published at Milan under the title of *Mayer e la Musica, Almanacco per l'anno biestile*, 1828, containing a spirited memoir of this celebrated composer. On the 12th of May, 1831, *Medea* was reproduced at the Italian Opera House here, when Madame Pasta performed to an overflowing audience.

Besides the works already enumerated, Mayer has composed a great number of operas, several oratorios, ten masses for a full orchestra, (which, it is said, would not suffer even in a comparison with the works of the same description by his celebrated countrymen, Haydn and Mozart), two solemn vesper services, and several hymns to the Virgin. He also published a work at Venice, entitled, *A Discourse on the Origin, Progress, and Decline of Music*.

We are not aware whether Mayer is still living, if so, he must be in his sixty-sixth year.

HUMMEL ON EXTEMPORANEOUS PERFORMANCE.

Although particular instruction on this point can neither be given nor received, yet we may impart many useful remarks, and detail the result of much experience respecting it.

To extemporise freely, the player must possess as natural gifts, invention, intel-

lectual acuteness, fiery elevation, and flow of ideas; the power of improving, arranging, developing, and combining the matter invented by himself, as well as that taken from others for this purpose.

As the result of scientific education, such perfect readiness and certainty regarding the laws of harmony, and the most diversified applications of them, that, without even thinking particularly about them, he no longer transgresses the rules; and so great a readiness and certainty in playing, that without effort, and in any key, the hands may execute whatever the mind suggests, and execute it, indeed, almost without any consciousness of the mechanical operations which they perform. What the moment presents to the artiste must be played on the instrument correctly, with certainty, and in a suitable manner; and this must not be felt as a difficulty by the artiste, nor absorb the attention of his mind in a greater degree, than it claims the attention of a man who has received a scientific education to write with correctness, precision, and propriety: otherwise he will incur the danger, either of stopping short and losing himself altogether, or of being driven to common-place ideas, and to passages committed to memory.

To elucidate all this, I do not believe that I can do better than point out the way by which I acquired the power of playing extemporaneously. After I had so far made myself master of playing on the instrument; of harmony with all its applications; of the art of modulating correctly and agreeably; of enharmonic transition; of counterpoint, &c., that I was able to reduce them to practice; and that, by a diligent study of the best ancient and modern compositions, I had already acquired taste, invention of melody, ideas, together with the art of arranging, connecting, and combining them: as I was employed throughout the day with giving lessons and composing in the evening, during the hours of twilight I occupied myself with extemporising on the piano forte, sometimes in the free, and at other times in the strict or fugue style, giving myself up entirely to my own feelings and invention.

I arrived particularly at a good connexion and succession of ideas; at strictness of rhythm; at variety of character; at changes of colouring; at the avoiding of great diffusiveness; (which easily degenerates into monotony) I endeavoured to ground my fantasia on the flow of my own ideas, as also occasionally to weave among them some known theme or subject, less with a view to vary it, than to elaborate and exhibit it quite freely on the spur of the moment, under various shapes, forms, and applications, either in the strict or free styles.

When by degrees the taste and judgment were correctly formed, and when, after a couple of years quiet study in my chamber, I had acquired a sort of dexterity and confidence in this matter, and certainty and ease in executing, mechanically with the fingers, what the mind on the instant had suggested, I ventured to extemporise before a few persons only: sound connoisseurs, others unacquainted with the science, and while so doing, observed quietly, how they received it, and what effect my fantasia produced on both portions of my little assembled and mixed public.

Lastly, when I had succeeded in attaining such firmness and certainty in all this, as to be able to satisfy both parties equally, I ventured to offer myself before the public; and from that moment, I confess, I have always felt less embarrassment in extemporising before an audience of two or three thousand persons, than in executing any written composition to which I was slavishly tied down.

TIME, PATIENCE, and INDUSTRY lead to the desired end.

REVIEW.

New System for learning and acquiring extraordinary facility on all Musical Instruments, particularly the Pianoforte, Harp, Violin, and Guitar, as well as Singing in a very short space of time, with a new and easy method of marking the fingering of all Wind Instruments; illustrated by forty-four explanatory plates, &c. By Auguste Bertini. Second Edition.

The author of a system stands generally in the same relation to it as Pygmalion to the statue. No sooner has he shaped and fashioned it, and brought it to the proportions of a goodly volume, than he straightway falls in love with it; and the more he may be disappointed of expected sympathy from the public, the more he

is ready to go to all the fiends in Tartarus in defence of it. This may be weakness, but the feeling is natural, and therefore amiable; we love what we suffer for, and man may surely have the same regard for the painfully conceived offspring of his brain, as the bear for the cubs she so diligently licks into shape.

With the friendliest disposition towards those who devote themselves to the elucidation of the difficulties of practical music:—in which heaven knows there remains much to be done,—we confess it is not without pain we view the waste of much ingenious thought by the admixture of irrelevant or trivial matter in a system, which is far too complicated in its design and structure to become popular, or to have any success except under the direct personal superintendence of its author. To such a class the work before us belongs. Its pedagogical merits can only be tested by the personal and *viva voce* communications of M. Bertini himself; with such advantages it may teach the pupil, but a system which taught the teacher would have been better.

What is good in this system, as for example; the teaching of reading, both as it regards the cleffs and the proportions of the scales—by transposition, has long been familiar to the intelligent professor. There is merit also, although the idea is far from new, in separating mechanical from musical practices. However, in certain branches of instrumental execution, it is doubtful how far this could be done with effect. An aspirant to bassoon playing, for example, might practice his fingers, acquire a perfect flexibility, and a knowledge of every hole and key, and save his breath; yet, on proceeding to the important point of the *wind*, find himself master only of the pantomime of his instrument, and deficient in some of the first requisites of a tone. The man who committed himself to bassoon practice without first testing his lungs, lips, and the correctness of his ear, would deserve to die of a consumption, and have idiot written on his tombstone. Yet M. Bertini gravely proposes that the fingers should be practised *first*; as, if any generous fagottist, would spare his lungs on such paltry considerations. The first thing towards playing on a wind instrument is to be sure that you can *sound* it, which is by no means so certain as it would seem. Observe the trombone player. How easily he takes his instrument, and clapping it to his mouth, screws his lips into some mysterious orifice, discharges through it a current of air, of a force or quantity known only to himself, and we enjoy the result,—a grand tone. Hand the instrument to the first hale man in the neighbourhood, and request him to *wind* it. He may blow his cheeks into orbs, and his eyes out of his head, and the more he blows the more the instrument *won't* sound; an evident proof that nothing in wind-instrument playing can take precedence of the formation of tone, to the production of which there may be permanent physical impediments.

The following is a fair specimen of our author:—"In the practice of wind instruments that require fingering as, for instance, the bassoon, cimbasso, clarinet, fife, flageolet, flute, hautboy, keyed bugle, &c. it must not be attempted, at first, to blow in the instrument, which thing will save a great useless exertion of the lungs; but nevertheless, the fingering must, of course, be attended to. * * * When the fingering is rendered quite familiar, then it is time enough to blow in the instrument in order to acquire the proper *embouchure* or quality of tone; taking care that each note is *articulated*, or *tongued*, in order to exercise the tongue to the best advantage."

Now here is the grand difficulty left to take care of itself, and nothing said about it. In the performance on wind instruments, whose first duty in the orchestra, is to sustain long notes—the mere covering of certain holes by the hands must be a simple business, while all who have made the experiment, know that the management of the lips, the tongue, and the breath, is so difficult, as to resist all the first approaches of a beginner, and to render his preliminary attempts despairing. To say, therefore, "tongue this," or "articulate that," involves a presumption on the ability of the pupil which is ludicrous. M. Bertini does not appear to reason any better when he says, "I should observe here that, in the practice *without* an instrument (a wind instrument or any other) the instrument must not even be looked at, and without moving either arms, hands, or fingers; the student must nevertheless fancy in imagination the form of the instrument, and the performance of every note, with the sound it ought to produce," &c. This last is a tolerable requisition from green performers, and presupposes them far better

musicians than pupils generally are, though not better, we admit, than they ought to be, were orchestral education conducted on a proper footing in this country. The directions for "not looking at" our instrument, and yet for seeing it in imagination, together with all the virtues of quietude so strongly recommended, puzzle us extremely to divine their exact value. One would think that the whole heaven of practical music was to be obtained by lying on one's back on a sofa and pondering: a notion worthy of the eminent fraternity of Laputian philosophers, who extracted the sunshine from cucumbers. "Nulla nisi ardua virtus," is certainly true of instrumental performance; and it could only have been a disciple of the Bertini school, who being asked whether he could play the bassoon, replied with an exquisite mixture of conscientiousness and humour—"I don't know, for I never tried." If we could make ourselves performers with as much ease as the statue of old that sang at the approach of the sun, it might be desirable, but, alas! neither the power of steam nor of M. Bertini are likely to bring about this consummation.

Our principal objection to this work is, that it endeavours to embrace too many objects, and consequently treats them all superficially. Of what good for any practical purpose, can it be to set forth the compass of a set of orchestral, especially brass instruments, which the experienced know to be constantly varying with the skill of the performer. Dependence on such instructions leads young authors in their first efforts at composition into the most perplexing errors.

The chief novelty in M. Bertini's system of teaching the pianoforte, consists in the application of a pair of pincers to the wrist of the player; one half minute's screwing confers strength for the next twenty-four hours. Now, though it is well known that there may be mechanical means for the acquisition of strength, M. Bertini's directions for holding the body, the head, the arms, and for managing the eyes, the breath, &c., are so tediously minute, that they are as much beyond mortal memory as mortal faith, and the worst of this is, that the whole nature of the operation, by any forgetfulness is rendered null and void. This long incantation scene, which was to raise a spirit of power in the wrist has been found not only troublesome—but painful. When screwed exceedingly hard, the pincers hurt, and ladies and even gentlemen objected to the *vice* of M. Bertini. These implements are therefore thrown aside, and M. Bertini announces a new discovery, *superior to the use of pincers*. "This operation does not require any instrument whatever, as every body possesses the means of producing the desired effect, without being troubled with any apparatus. The effect is infallible, and must take place on the student's acting as directed. It is almost instantaneous, it acts like magic * * * it may be done by a child, it is not in the least painful, &c." Truly, Dr. Morrison does not deserve such "a commodity of good names" as he has found for his pills that cure all diseases;—some of them have been lawfully earned by Bertini. What this grand new discovery is can only be learned on application at No. 3, Lower John-street, Golden-square, for the author as good as lets us know that he is not going to regenerate the amateur world for nothing—a resolution for which we highly commend him. This means is equally applicable to the voice, and "will add a whole octave to the natural compass"—which way, whether up or down, is not stated—but at all events, one way or the other. Wonderful and mysterious are the doings in Lower John-street.

That there is no book from which some good may not be gathered, is illustrated afresh in the one before us. Though we think M. Bertini, as a writer, deficient in method and in the lucid communication of his ideas, and though he claims the invention of some nostrums, whose effect defies probability, it is not to be denied that he sees into some part of the philosophy of musical acquirement. The knowledge of the scales and chords by transposition—the inculcation of mental study, and the total division of mechanism and music—all these separately pursued and yet advancing together are the true method to be observed in the formation of the artist. For his advocacy of these principles in musical education M. Bertini, deserves credit, and if he will discard his "system" and his nostrums, and communicate his knowledge on this foundation alone, he cannot fail to prove a good master.

Merriott's Psalmody, without words, consisting of One Hundred and Four ancient and modern standard Congregational Tunes, and can be sung to the

different measures in the selection of Psalms and Hymns, with Eighty Interludes composed for this work. The whole harmonized for the Organ, arranged and composed, with Annotations, &c., by Edwin Merriott.

The psalmody of Mr. Merriott is of an excessive simplicity, which would be just what is wanted in that species of music, were the simplicity of the right kind. We dislike as much as any one the torturing of church melodies by elaborate, chromatic, or artificial harmonies, which destroy the sentiment of the tunes almost as much as the flattest common-place. But there is a mean between the two;—an art to be gathered out of Croft, Jeremiah Clark, Ravenscroft, &c., which all who are engaged in the arranging of psalm tunes should either master, or resign their labour at once. Of taste for these nervous old English harmonies there is none in Mr. Merriott's work; there is nothing in it antique or church-like—every chord would seem to befit a new brick-built, plastered, and painted chapel-of-ease, in which, there being no associations, one naturally expects no taste. The symphonies are brief—indeed so brief that they generally finish before they commence the idea, such as it was, that Mr. Merriott intended to develop. Nevertheless they are, in Shaksperian phrase, “exceeding brief and tedious.”

Sacred Harmony; being a Selection of Psalm and Hymn Tunes, arranged for Three Voices, Two Trebles, and a Bass. No. I.

These tunes are selected for the children of Sunday schools and the choirs of dissenting chapels. They have the genuine twang of Lady Huntingdon about them—we need say nothing more.

Mary's Grave, a Song; the Words by the Rev. H. F. Lyte; the Music composed, and dedicated to Mrs. Baron, by Mrs. Horatio Barnett.

For so serious a subject as the death of Mary, there is rather too much *piano-fortizing*, rather too extensive an imitation of the thrush in shakes, &c., to preserve the necessary solemnity. In other respects the harmonizing and general facture of the song have merit.

Wearies my Love of my Letters? The Words by Col. George P. Morris, the Music by Charles E. Horn.

This song is distinguished by a jaunty air, and has an accompaniment worthy of Strauss. It possesses its hearer with an irresistible desire to waltz.

DISTRIBUTION OF PRIZES BY MUSICAL CLUBS.

We have received the following letter on this subject from a correspondent:—

TO THE EDITOR OF THE MUSICAL WORLD.

SIR,—There appears a notice in a late number of your miscellany, to the effect that the musical society, calling itself “The Western Glee Club,” will again give a premium this year of five guineas for the best glee. I am reminded, by this notification, of a rather detailed criticism published in the *Musical World* last year, which set out in no mean terms of commendation of the successful composition, *e. g.*, “words admirably expressed”—“movements well contrasted”—much fervour and spirit pervading the whole,” &c.,—but which, in the sequel, taxes the author with “letting go an A flat, which he had better have retained, as he would thus have avoided a false relation between tenor and bass;” presently discovers a copious sprinkling of more palpable defects—to wit, successive 5ths and 8ths, together with false progressions, fughetta incorrectly answered, 4ths unprepared: in fact, schoolboy blunders from first to last.

Now if the object of this club in giving a premium, be the encouragement of young composers of promising talents in this branch of writing, the design is surely liberal, and the judgment awarded in this case may, perhaps, have answered its end; but if the object be to obtain for the club, according to the more general understanding, a valuable accession to its stores, to enrich the musical community with new sources of delightful harmony, and to cherish and reward genius; it is to be hoped that for the future, your task of criticism upon their prize glee will not involve the perplexities of judgment above exemplified. If it be true that

Mr. Bishop, Mr. T. Cooke, and other writers of established merit, are continually to be found amongst the candidates, and if the umpires are not, as must be apprehended to have been the case in the former instance, as consummate tyros as the author to whose work they adjudged the prize, it may reasonably be expected that a judgment more consistent with the objects of the society may this year take place.

It is undoubtedly one primary object proposed by the various musical clubs which decree prizes for composition, to effect improvement in the styles they respectively cherish, but there seems some grounds for apprehending that they will not merely fail to achieve that object, but will even conspire to bring those styles into general contempt, unless far more caution and judgment shall be exhibited, than appears to have been usual of late. At present we see, as one result of the course which these clubs appear to adopt in the adjudication of their prizes, the misdirection of the taste of uncultivated listeners, and the general disgust of the better judging.

Suffer me to notice one further point in relation to these societies. It is not such old-established clubs, understood also to be flourishing and wealthy, as the catch club and glee club, that one would have expected to find labouring under a necessity of so economising their funds as not to extend beyond a fixed limit the expense of copying, rehearsing, &c. ; a necessity which seems to be proclaimed in the otherwise stupid prescription, which admits none as candidates for the premiums they offer but their own members, or rather a small body of such members, for their *singing* usually out-number their *composing* members considerably ; and, who, after all, may be by no means the best writers in that branch of composition.

I am, Sir, your obedient servant,

W.

[The custom of restricting the competition for the prizes offered by these societies to their own members, obviously removes them from the character of public encouragers, and shows as little better than the farce of patronage.

We hope we need not remind our correspondent that *we*, the present inhabitants of the "World," are not that *antediluvian* "We," of whose comical perplexities and contrarities in criticising a prize glee, he reasonably complains.

As for the affairs of glee clubs, catch clubs, &c. we shall probably take some occasion of offering an opinion respecting their constitution, objects, and performances.]

TO THE EDITOR OF THE MUSICAL WORLD.

Sir,—The writer of the paragraph which appears in your last number, relative to Madame Albertazzi's non-performance of "Cinderella" must, I think, be in some error with regard to the English version of that opera. I do not possess a copy of Mr. Lacy's arrangement at present to refer to, but, as far as my memory serves me, the whole of the music sung originally by *Cinderella* is retained, with the exception of the introduction to the celebrated finale, viz.—"Nacqui all'affano." I am aware that *choruses* from "William Tell," and "Armida," were introduced, to add to the effect of the ball-room and fairy scenes, but with these exceptions, the opera, I think, will be found very nearly to agree with the original, (though perhaps, not occurring exactly in the same order) ; probably you, Mr. Editor, can throw some light upon this subject. It certainly is a great pity that Madame A. did not appear in this (her greatest) part, as the opera has always been a great favorite, and would, no doubt, have been far more attractive than either of the two in which this lady has appeared.

I trust you will excuse my troubling you with this long epistle, my only object in addressing you is, that if statements uncalled-for appear, it is but just the real cause should be given.

I am, Sir, yours, &c.

L. C.

Chelsea, 19th Oct. 1838.

PROVINCIAL.

READING.—Mr. Corrie gave two concerts, on Tuesday last; the principal vocal performers were Miss Bruce, Mr. Leach, and Mr. Corrie; Giulio Regondi was amongst the instrumentalists. The Amateur Musical Society announce three concerts during the winter, provided there are one hundred subscribers.

GLOUCESTER.—The admirers and patrons of sacred music will be gratified to find that a choral society has recently been established in this city, the meetings of which are held weekly at St. Nicholas Church. We trust that the number of its members will ere long be considerably increased, and that it will receive a corresponding degree of support from all who are promoters of sacred music, and friends to the encouragement of local talent, so as to enable its originators to carry into effect its permanent establishment. It is surprising that a city like Gloucester has so long remained without such a society, when almost every other city and large town in the kingdom can boast of a similar institution.—*Gloucester Chronicle.*

The organ of the church in the aristocratical and beautiful little village of Newland having been changed from a barrel to a finger organ, with six stops, and having also been gilded and decorated externally, so as to present a very handsome appearance, was re-opened on Tuesday last, by Mr. Mayo, the organist at Lydney, when the Coleford choir, assisted by certain amateurs from Stroud, performed a selection of choruses from Handel, Pergolesi, &c. The ancient and noble edifice was well filled by a respectable congregation.—*Gloucester Chronicle.*

POOLE.—Great improvements have lately been made in the choir of the parish church of St. James, in this town. On Sunday last, for the first time, all the singers, twenty in number, wore surplices, which had a very pleasing appearance. Much praise is due to Mr. Sturmey, our new organist, for his zeal in the improvement of the choir; several excellent vocalists have lately been added to it, and the congregation are much gratified with the performances, both of organist and singers.

OLDHAM.—The first meeting of the Gentleman's Glee Club for the season was held on Thursday evening, at the King's Arms Inn, Greave's-place, under highly favourable auspices. There was a numerous and very respectable company, who spent a most delightful evening. In addition to the usual talent, which is by no means ordinary, there was the efficient aid of Miss Hardman. The public-spirited committee of the club are likely to render the approaching season extremely gratifying in select performances.

CARMARTHEN.—Mr. Bochsa intends paying us a visit, and will give a concert on the 22d of November next, either at the Bush, or Boar's Head assembly room. He will be accompanied on this trip by Mrs. H. R. Bishop, Signor Brizzi, who was here with him last year, and Signor Puzzi, the celebrated French Horn player.

Mr. E. W. Thomas, accompanied by Mr. Sapio and Mr. Williams, the organist of St. Michael's Church, Aberystwith, and the Misses Williams, were to give a concert yesterday.

ABERGAVENNY.—The subscriptions towards the next meeting of Welsh Minstrels amounts to 350 guineas. The whole of this sum is to be given in prizes. Our Welsh friends, in their patronage of the art, truly set us an example well worthy of imitation.

COURT CIRCULAR.

The Queen attended divine service at St. George's Chapel, on Sunday last. Her Majesty was accompanied by her Royal Highness the Duchess of Kent, Lady Littleton, and the visitors at the Castle. The service was Boyce in C; the sanctus and responses by Sir Andrew Barnard, and the anthem, "God is our hope and strength." Greene. Mr. G. J. Elvey, Mus. Bac. presided at the organ.

MISCELLANEOUS.

PROVINCIAL ANNOUNCEMENTS.—Bochsa, with Puzzi, Mrs. Bishop, and Brizzi, intend to make a professional tour for a couple of months. Mori, also, with Miss Birch, Miss F. Wyndham, and F. Lablache, will make a short trip.

THE SACRED HARMONIC SOCIETY have announced the performance of Handel's oratorio, Samson, for Wednesday evening, the 14th of November.

ROOKE'S AMILIA.—This opera was to have been brought out at the National Theatre, New York, on Monday last, in which Miss Sheriff, Wilson, and Seguin, were to make their appearance before an American audience. All the places, it is said, were taken, and that Wallack has spared neither trouble nor expense in getting the opera up with great splendour.

MR. BALFE is engaged to perform at the Dublin Theatre for a few weeks; he is to be joined by Mr. and Mrs. Wood; they will commence on the 10th of November. Balfe will take with him the librette of a new opera, with a view of composing the music during his stay in his native land.

MOZART.—Madame Schlick, the famous violin-player, who was a particular friend of Mozart, being in Vienna, about the year 1786, solicited the composer to write something for their joint performance at her concert. With his usual kindness, he promised to comply with her request, and accordingly composed and arranged, in his mind, the beautiful and grand sonata for the piano and violin, in B flat minor, with its solemn adagio introduction. But it was necessary to reduce this to writing. The destined day approached, and not a note was committed to paper. The anxiety of Madame Schlick became excessive, and at length the earnestness of her entreaties was such, that Mozart could no longer procrastinate. But his favourite and seductive game of billiards came in the way, and it was only the very evening before the concert, that he sent her the manuscript, in order that she might study it by the following afternoon. Happy to obtain the treasure, though so late, she scarcely quitted it for a moment's repose. The concert commenced; the Court was present, and the rooms were crowded with all the rank and fashion of Vienna. The sonata began; the composition was beautiful, and the execution of the two artists perfect in every respect. The audience were all raptures, and the applauses enthusiastic. But there was one distinguished personage in the room, whose enjoyment exceeded that of all the other auditors,—the Emperor Joseph II., who, in his box just over the heads of the performers, used his opera-glass to look at Mozart, and perceived that there was nothing upon his music-desk but a sheet of white paper! At the conclusion of the concert, the Emperor beckoned Mozart to his box, and said to him, in a half-whisper; "So, Mozart, you have once again trusted to chance!"—"Yes, your Majesty;" replied the composer, with a smile, half of triumph and half of confusion. Had Mozart—I will not say studied—but merely played over this music once with the lady, it would not have been so wonderful; but he had never even heard the sonata with the violin.

NOTICE TO CORRESPONDENTS.

If Mr. Ollivier will reduce his letter to reasonable compass, so as merely to touch upon the points of the controversy between us, we will insert it and reply to it. By more carefully reading the prospectus published the week before last, Mr. Ollivier will perceive that it is no part of the present plan of this Magazine to fill it with dry details and personal squabbles, in which the public at large are wholly uninterested. Our own opinion is, that either the questions asked by the writer of the article should be satisfactorily answered, or the defence left to its best security—oblivion.

SACRED HARMONIC SOCIETY

EXETER HALL.—On WEDNESDAY, Nov. 14, will be performed Handel's Oratorio, SAMSON. Principal Vocal Performers:—Miss Bireh, Miss F. Wyncham, Mr. Bennett, Mr. J. O. Atkins, and Mr. Phillips. The Band and Chorus will consist of Five hundred Performers. Tickets Three Shillings each. Reserved Seats Five Shillings, may be had of the Principal Music Sellers, and of Mr. Rice, 102, Strand; opposite Exeter Hall.

T. BREWER, Hon. Secretary.

The Society meets for Practice at Exeter Hall every Tuesday Evening. Subscription 11. per Annum.

Just Published,

GEMS OF GERMAN SONG,

Book 4, Price 5s. Containing Eight Songs By Spohr, Weber, Dorn, &c.; adapted to English Poetry by T. H. SEVERN.

NEW EDITION OF SPOHR'S VOCAL MASS, Arranged for the Organ Solo by CHARES SEVERN, Five Shillings.

CZERNY'S INTRODUCTION AND RONDO for the Piano-forte—

"THE PRETTY SPRING TIME,"

Two Shillings.

J. J. EWER & Co., Bow Church Yard.

TO CHORAL SOCIETIES.

Just Published,

HAYDN'S SIXTH MASS IN B

flat.
Hummel's Third Mass in D, Op. 111.

Romberg's 110th Psalm.

In Separate Voice and Instrumental Parts, Price Two Pence per page.

Also the Scores of the same works, price 12s. 16s., and 16s.

An Extensive Assortment of Music, for the use of Choral Societies, constantly kept on sale at

G. ANDRÉ'S

Foreign Music Warehouse, 70, Berners Street.

DANCING TAUGHT in the most

Fashionable Style, by H. WILLIS, 41, Brewer Street, Golden Square. Private Lessons at all hours to Ladies and Gentlemen of any age, wishing privacy and expedition. An Evening Academy on Mondays and Fridays. A Juvenile Academy on Wednesdays and Saturdays. Families and Schools punctually attended.

A card of terms may be had on application at the Rooms. The Rooms may be engaged by Private Parties.

NOVELLO'S EDITION

OF THE WORKS OF

FELIX MENDELSSOHN BARTHOLDY.

Op. 18. QUINTETTO, 2 Violins, 2 Viole, and Basso in Parts.....	9 0
N.B. In the press, this Quintetto, as a Duet for the Pianoforte, by Czerny.	
Op. 19. The Celebrated "Lieder ohne Worte," or Songs without words for the Pianoforte, the 1st Book.....	4 0
Also, for Violin and Pianoforte.....	5 0
Or as Duets for Pianoforte, arranged by Czerny.....	5 0
Op. 23. Ave Maria, for 8 voices, with accom- paniments for 2 Clar. 2 Bassoons, Double Bass and Organ, in full score.....	5 0
The separate parts of the same, Orchestral and Vocal.....	3 6
Op. 31. The Psalm "Non nobis Domine," for voices and instruments.....	8 0
The Full Score.....	5 6
The Pianoforte Score.....	3 6
The separate Vocal Parts.....	8 0
The separate Orchestral Parts.....	
Op. 36. St. Paul, an Oratorio, the words selected from the Holy Scriptures The Full Score with English and German Text.....	80 0
The Pianoforte Score.....	32 0
The Orchestral Parts (Strings).....	38 0
The Orchestral Parts (Wind).....	32 0
The Vocal Parts, separate.....	20 0
N.B. The whole of the Airs, Choruses, &c. from St. Paul, arranged, both for 2 hands and 4 hands, by H. J. Gauntlett, are in the Press.	
The following pieces, from the Oratorio of St- Paul may be had singly.	
1. The Overture, for two Performers on the Pianoforte, arranged by the Author.....	4 0
6. And all that sat in council (Stephen's Solo)	2 0
7. Jerusalem, thou that killest the prophets, Mad. Caradori and Miss Clara Novello.....	1 6
8. Stone him to death (Chorus).....	2 0
11. Happy and blest are they (Chorus).....	2 0
12. Consume them all...Mr. H. Phillips.....	2 0
13. But the Lord is mindful of His own. Mrs. A. Shaw.....	1 6
16. Sleepers, awake (Chorale).....	1 0
18. O God, have mercy—Mr H. Phillips.....	2 0
20. I praise Thee, O Lord (Air and Chorus) Mr. H. Phillips.....	2 0
25. Now we are Ambassadors (Duet).....	1 0
Messrs. Braham and Phillips.....	
Op. 36. St. Paul, continued:	
26. How lovely are the Messengers! (Chorus)	2 0
27. I will sing of thy great mercies...Mrs. Wood and Miss Clara Novello.....	1 6
29. O Thou the true and only light (Chorale)	1 0
30. But Paul and Barnabus..... Messrs.	
31. For so hath the Lord (Duet) Braham & Phillips.....	2 6
35. Oh! be gracious (Chorus).....	2 0
36. Know ye not that ye are His temple...Mr. H. Phillips.....	2 0
40. Be thou faithful unto death (Vocello. Obl.) Mr. Braham and Mr. Vaughan.....	1 6
Op. 37. Three Preludes and Fugues for the organ, with pedals obligato, ded. to Att- wood	
No. 1. Prelude and Fugue, in C minor.....	3 0
2. Ditto in G major.....	3 0
3. Ditto in D minor.....	3 0
Op. 38. The Celebrated "Lieder ohne Worte," or Songs without Words for the Pianoforte, 3rd Book.....	4 0
Also, for Violin and Piano, arranged by Czerny.....	5 0
Also as Duets, Pianoforte, ditto.....	5 0
Op. 39. Three Motetts for Treble Voices, composed for the Convent of Trinita de Monte, at Rome, with an accompaniment for the Organ, or Pianoforte	
No. 1. Veni Domine (G minor) 3 voices.....	2 0
The separate Vocal Parts of ditto.....	1 0
2. Laudate Pueri (E Flat) 3 voices and Chorus Trebles.....	3 0
The separate Vocal Parts of ditto.....	1 6
3. Surrexit pastor, (G major) Duet and Quartett.....	3 6
The separate Vocal Parts of ditto.....	2 0

Op. 40. The Grand Concerto for the Piano- forte, in D, dedicated to Mrs. Anderson.....	7 6
The Quartett Accompaniments to ditto.....	4 6
The Full Orchestral Accompaniments to ditto.....	
Two Songs, the Words by Lord Byron.....	2 0
In the Press and shortly will be published.	
Op. 41. Six Vocal Pieces for Four Voices.	
Op. 42. "As pants the Hart,"—The 42nd Psalm set for Four Voices and Instruments The Full Score, with English and German text. —The Pianoforte Score.—The separate Vocal Parts.—The separate Orchestral Parts	
Op. 43, 44, 45. Adagio and Rondo, Pianoforte; Sonata, Violin and Pianoforte; and a Quartett for Two Violins, Tenor and Vello	
In addition to the Works here specified,	
ALL THE PUBLICATIONS OF MENDELSSOHN	
may be obtained of	
J. ALFRED NOVELLO,	
Music Seller (by Appointment) to Her Majesty, 69, DEAN STREET, SOHO.	

Just Published,

MOZART.—A New and Correct
Edition of the Pianoforte Works, with
and without Accompaniments, of this celebrated
Composer, edited by Cipriani Potter, No. 14
to No.

No. 1 to 12 of the above may be had half bound,
with Russia backs and corners, Vol. 1.
John Sebastian Bach's Studies for the Organ,
consisting of Preludes, Fugues, Toccatas, and
Fantasias, with a Separate Part for the Double Bass
or Violoncello, arranged from the Pedal, by Signor
Dragonetti, Book 1 to 6, 7s. each.
Jules Benedict—"The Peace of Home," ballad;
the Poetry by George Linley, Esq., 2s.
W. L. Phillips—"The King of the Wind," song,
the Poetry by Miss Eliza Cook, 2s.
James Clarke—"Like Music on the Waters,"
the Poetry by Lord Byron, 2s.
N. J. Sporie—"Here's Health to the Queen of
England," 2s. 6d.
COVENTRY & HOLLIER,
71, Dean Street, Soho.

AUTUMNAL INFLUENCES.

That each season produces its appropriate
and peculiar effects, both in the animal and vegetable
economy, is pretty generally admitted; though in
its more minute operations, a sufficient accuracy of
observation has rarely been attained. On the subject
of the HAIR, and the relaxing tendency exercised on
it at this particular season, enough has recently been
set forth to show the necessity of directing especial
attention to this point. A mild yet effectual stimu-
lant is required to counteract this tendency, and the
popularity of **OLDRIDGE'S BALM OF COLUMBIA**
points it out as the most salutary and efficient
application.

OLDRIDGE'S BALM OF COLUMBIA causes
Whiskers and Eye-brows to grow, prevents hair
from turning grey, and the first application makes
it curl beautifully, frees it from scurf, and stops it
from falling off. Abundance of Certificates of the
first respectability, are shown by the Proprietors,
C. & A. **OLDRIDGE**, 1, Wellington Street, Strand,
where the Balm is sold, and by most of the respect-
able Perfumers and Medicine Venders. Price 3s. 6d.,
6s., and 11s. per bottle. No other prices are genuine.

Some complaints have reached the Proprietors of
a spurious Balm having been vended; they again
caution the Public to be on their guard against the
base impostors, by especially asking for **OLDRIDGE'S BALM OF COLUMBIA**, 1, WEL-
LINGTON STREET, STRAND.

LONDON.—Published for the Proprietors, by **HENRY
HOOPER**, 13, Pall Mall East, & **R. GROOMBRIDGE**,
Pancry Alley, Paternoster Row, every Thursday After-
noon, at Four o'clock, where Advertisements, Works
for Review, and Communications to the Editor, will
be received.—The Musical World may be had, by
order, of all Book and Music Sellers.
Printed by **WILLIAM WILCOCKSON**, Rolls Buildings,
Fetter Lane, London.

al. incorporated

THE

MUSICAL WORLD,

A WEEKLY RECORD

OF

MUSICAL SCIENCE, LITERATURE,
AND INTELLIGENCE.

VOL. XII.

NEW SERIES VOL V.

FROM MAY 23, TO DECEMBER 26, 1839.

LONDON:

HENRY HOOPER, 13, PALL MALL EAST,
R. GROOMBRIDGE, PANYER ALLEY.

1839.

**JOHN LEIGHTON, PRINTER,
Johnson's Court, Fleet Street.**

INDEX

LEADING ARTICLES.

Address, Editorial.....	301
Bishop, H. R., Tribute to, at Manchester.....	301
Choral Symphony, the.....	493
Covent Garden, Artaxerxes at.....	397
Criticism and Critics.....	221
Dragonetti, Signor, and Mr. Vincent Novello, answer to.....	65
Exeter Hall, Performance of 'Solomon' at.....	509
'Fidelio,' Beethoven's.....	125
Fingers, Mechanical Means of Strengthening the.....	413
Harmony developed by the Ancients.....	189
'Henrique, or the Love Pilgrim,' Rooke's.....	81
'Italian Melodies,' the Twelve.....	525
Italian Opera, Management of the.....	365
Mori, the late Mr.....	109
Moscheles at Paris.....	445
Mozart a Second-rate Composer.....	285
Mozart and his Works, M. Jules Maurel's Opinion on.....	317, 349
Mozart's Requiem, State in which it was left by the Composer.....	333
Mozart's Operas, and M. Maurel.....	429
Musical Education, a Hint to the 'Musician' 'Musical World,' in reply to Mr. Novello's Voluntary.....	65
Music in the Metropolis, Progress of.....	541
National Opera? why have we not a.....	93
Opera, Material of an.....	237
Opera, Rooke's New.....	17
Operatic Movements.....	33
Ear Singing in Schools.....	477
Promenade Concerts at the Lyceum.....	382, 461
Smart, Sir George, and the 'Spectator'.....	49
Spain, Rise and Fall of Music in.....	157
Spheres, Harmony of the.....	173
Thalberg's Playing, Mechanism of.....	209
Theatre, Her Majesty's, and the 'Times,' ..	253
ORIGINAL ARTICLES, &c.	
Advice, a Composer's, to a Rising Singer.....	398
America, the way to give Concerts in.....	113
Amsterdam, Familiar Letters from.....	270, 286, 302, 337, 351
Ancient Scottish Melodies, Dauneu's.....	162
Bach, Sebastian.....	21
Beethoven, by George Hogarth.....	354, 370
Berenger, de, Ballads of.....	3
Berlioz, New Symphony by.....	478
Bishop, H. R., Tribute of Respect to the Ge- nins and Talent of, at Manchester.....	309
Bombardino, the, Musical Inventions.....	21
Cathedrals, the Neglected State of Music in our.....	544
Choir, the Country.....	484
Concert, an Amateur.....	236
Concert Fitch, a Word on.....	246
Cramer, François, Tribute to.....	327
Criticism, a Gem of American Editorial.....	132
Criticism, on Theatrical.....	69
Dragonetti, the 'Havoc' Affair.....	84
Festival, a Musical, in 1615.....	52
Oxford Musical.....	101
Musical, Worcester.....	307, 325
France, Provençal Poets of.....	37

Garcia, Pauline, Musical Instructor of.....	69
Characteristics of.....	526
German Stage, the.....	151
Gluck, Unpublished Letter of.....	400
Harmonics, or the Analogy of Musical Sounds.....	238, 257
Harmony, on the Laws of.....	210
Incelandiana.....	421, 434
Italian and French Singers, Ancient.....	547
'Italian Melodies,' the Twelve.....	542
Italian Opera Band.....	23
Italian Operas, New, and their Rehearsals ..	145
Italy, a Traveller's Opinion on the State of Music in.....	547
Knowledge of Music necessary to the full com- prehension or enjoyment of a Musical Performance.....	482, 484
Lablache, Characteristics of.....	446
Luther's Discourse on Music.....	432
Madrid, on the Present State of Music in.....	496, 510, 545
Malibrau, Madame.....	223, 480
Mori, Particulars relative to the Illness and Death of.....	129
Mozart Controversy, Letters on the.....	319, 334, 350, 382, 400, 437, 450
Mozart, Haydn's Opinion of.....	436
Musical War.....	548
Musical Sketches and Travelling Reminis- cences—Mainzer's.....	303
Music-master, the, a Sketch, by Manley Hop- kins.....	415
Music, English, French, Italians, and Ger- mans, in their relation to.....	178
Musical Studies.....	190
Musician at Norwich, the.....	306
Music, the Study and Observation of Nature considered, in reference to.....	116
Music Salutary to the Mind.....	225
Musical World, Elopement in the.....	179
Name, everything in a Great.....	484
Nightingale's Song, the.....	247
Norwich Festival, the.....	338
Nourrit's Funeral.....	41
Novelty, the Newest.....	145
'Nozze di Figaro,' Mozart's.....	96
Opera, Grand, of Paris, or the Academie Royale de Musique.....	323
Operatic Music, Decline of.....	222
Overtures, Concert for the Orchestra.....	247
Organist, Confessions of an.....	111
Philharmonic Concerts, List of.....	212
Society, the.....	448
Pianoforte, a Fantasia on the.....	85
Directions for the Hand in Play- ing the.....	274, 481
—the.....	6
[Remarks on the, and its Professors.....	402
Poetry.....	423
Requiem, Mozart's, Letters on.....	390, 417, 462
Rot your Italianos.....	287
Rubini, Characteristics of.....	430
Singing in Sunday-schools.....	512
Sensation, the.....	19
Singing, the best period of life to begin.....	94
Singers, Sketches of the Lives of Celebrated— Madame Mara.....	275

- Singers, Public..... 546
 Sketch of Music, Historical, from the Early
 Ages of Christianity to the Present Time 149
 Spain of Darmstadt, the..... 296
 Spanish Music..... 548
 Spohr's Oratorio, 'Calvary'..... 389
 Stanzas for Music, by Andrew Park..... 436
 — to a Departed Sister, by W. Collier..... 202
 — for Music..... 519
 Viotti, Old Betts, and the Straduaris..... 243
 Sweden, Music in..... 357
 Sweden, Travelling Sketches from..... 385
 Symphonies, Concertos, &c., on..... 272
 Tamburini, Characteristics of..... 494
 Taylor's, Professor, 'Amorous Musician'..... 387
 Roast Beef of Old England..... 147
 Violin, Female Performers on the..... 34
 War of the 'World' approaching Threats and
 Horsewhips..... 126
 Words for Music..... 218, 233
 Young Artists, Musical Cultivation of..... 206
- REVIEWS.
- Ainsworth, H.—The Yew Tree..... 215
 Ashley, Hon. W.—Hohenlinden..... 486
 Baker, R.—Dear Mother, I remember thee 215
 Ball, W.—The Pearl Divers..... 858
 Banister, C. W.—The Sun Dial..... 104
 Barrett, J. P.—The Maiden's Leap..... 392
 ————The Raven's Warning!..... 393
 ————Why did Flora die!..... 358
 Bates, F. W.—Al dolce guidami' arranged
 for the Piano, by..... 313
 Bellini's Last Thoughts—The Pride of the
 Valley is Dead..... 438
 Bellini—While around me sweetly stealing..... 486
 Benedict, Jules, and Ferdinand David—Grand
 Duo Concertante for Piano and Violin..... 518
 Bennett's Sternale.—Allegro Grazioso for
 the Pianoforte..... 76
 ————Three Diversions as Duets for the
 Pianoforte..... 76
 Bennett's Fourth Concerto for the Pianoforte 215
 Beriot, de, Twelve Italian Melodies arranged
 for the Violin..... 298
 Blondell, Charles.—The Bee and the Lily 77, 103
 Bowles, T. H.—The Lily of Bristol..... 215
 Boys, H.—The Pearl Divers..... 358
 Bradbury, W.—Glee on the favourite air,
 'There's a charm in the early morn..... 103
 Burglersh, Lord—E pur fra le Tempeste,
 canzonetta..... 454
 Carter, R.—The Scenes so long Forgot..... 471
 Ciancettini, Pio—Il Sorriso..... 424
 ————Think not that thou art all alone 358
 Chischman, F.—Jealous Little Jack..... 533
 Clare, E.—My Dear Mistress..... 471
 ————Haydn's Emperor's Hymn, arranged
 with Variations for the Piano..... 487
 ————Vesper Hymn..... 487
 Clare E. (in C)—Kyrie Eleison, Grand Fugue
 from Mozart's Requiem, arranged for Or-
 gan with Pedals..... 471
 Cooke, T.—Bee's Wings..... 77
 Cowell, A., Miss—Five Songs..... 470
 David—Introduction and Variations on a Rus-
 sian Airs..... 261
 Devaux, A. Standard Italian, German, French,
 and English Operas adapted for the Piano 503
 Dichter, T.—Trois Morceaux Brillants de Saison 517
 Dulcken, H.—Fantasia on subjects from 'Lu-
 crece Borgia'..... 487
 Egan, F.—O! Water for Me..... 298
 ————The Tear..... 298
 Ellis, F. W.—With Lonely Heart..... 103
 Emanuel.—Le Bouquet..... 277
 ————Introduction and Variations to 'Ye
 Banks and Braes'..... 277
 Garstin, G. H.—There's One that I love above
 All..... 91
 German Song, Gems of, by the most Admired
 Composers..... 392, 406
 Graham, T.—The Parting Hour..... 76
 Hawes, M.—Farewell, if ever Fondest Prayer 265
 Healyer, C.—Philanthropy 'Recit. and Air..... 76
 Holmes, W. H.—Fantasia on an Air à la Bel-
 lini, for Piano..... 471
 Hopkins, E. J.—Out of the Deep..... 215
 ————Select Movements from the
 Works of the Great Masters, arranged for
 the Organ..... 424
 Humboldt, Mary de—Song of the Flower Girl 424
 ————To thee, my Love, and only thee 424
 Klitz, P.—Victoria, Queen of the Free..... 392
 ————Songs of the Mid-Watch..... 264
 Knight, P.—They say that I am gay..... 77
 ————You love me not..... 77
 Les Matinées. Scales and Short Exercises in
 the Major and Minor Keys for the Piano 313
 Le Troubadour du Jour, a Collection of French,
 Spanish, and Italian Airs, with Accompa-
 niments for Guitar and Piano..... 454
 Ling, J. R.—Then danced the Young..... 91
 ————Waltzes of Bravura..... 471
 ————T.—Oh! where's the chain I treasured 393
 List.—Trois Airs, Suisse, pour le Piano..... 503
 Macfarren, G. A.—I think of the Land where
 my Fathers are sleeping..... 216
 ————Glee, 'King Canute'..... 216
 Meriott, E.—First Set of Drawing-room Mel-
 odies..... 358
 ————Te Deum in G..... 216
 Meves, A.—Bellini's March and Rondino ar-
 ranged for the Piano..... 487
 Moore, T.—Six new Songs and Ballads..... 438
 Mosé in Egito, arranged for Piano Solo..... 532
 Nielson, E. J.—Hour of Prayer..... 215
 Norton, Hon. Mrs.—O, take me back to Swit-
 zerland..... 470
 ————Forget me Not..... 470
 Orpheus, a Collection of German Glee, with
 English Poetry..... 486
 Perry, E.—The Sisterless..... 91, 215
 Ray, T. S.—Grazia all'inganne tuoi, song..... 313
 Ricci, F.—Le Rendezvous au Salon..... 453
 Richardson, J.—O! Fill the Wine-cup high..... 103
 Romer, F.—Farewell! if ever fondest Prayer 265
 Rosenhain, J.—Andante Religioso with Vari-
 ations for Piano..... 454
 Sacred Harmony for Schools and Families, ar-
 ranged for Three Voices..... 438
 Salaman, C.—Six Songs, the Poetry by Lord
 Byron, Shelley, &c..... 91
 Severn, T. H.—Goe, Happy Rose..... 265
 ————Song of a Grecian Maid..... 265
 Smith, F. W.—Sabbath Lays..... 393
 Stansbury, G. F.—Come, weave me a wreath. 216
 Tarleton, H.—Her eyes the Glow-worm lend
 thee..... 215
 Thompson, J.—The Ivy Green..... 216
 Thalberg, Impromptu—En Forme d'étude..... 438
 ————Mi Manca la Voce..... 438
 Two Songs from the German of Schiller and
 Ugland..... 216
 Watson, H. C.—O, what is love!..... 392
 White, W. W.—The sunny morn is beaming 103
 ————C.—Come, come, with me..... 486
 ————The beautiful Maid of the Dale..... 486
 ————She threw back the clustering ring-
 lets of jet..... 486
 Wigan, A. C.—Miscellaneous Music, Vocal
 and Instrumental..... 313
 Zeiller, F.—The Nightingale's Song..... 358
 ————Recollections: song..... 358
- METROPOLITAN.
- Academy, Royal, of Music..... 14, 118, 167
 Ancient Concerts..... 14, 29, 42, 61
 Anderson's, Mrs., Concert..... 27
 Bayly, Haynes, the late..... 100
 Benedict's, Mr., Concert..... 61
 Bochsa's Concert..... 167
 Broadhurst, Misses, and Mr. Blagrove's Con-
 cert..... 101
 Bruce, Miss, and Mr. J. Parry's Concert..... 88
 Bulling's, Mdle. Concert..... 42
 Caldwell's, Mrs., Concert..... 14
 Card, Mr., and Mr. J. B. Chatterton's Con-
 cert..... 135
 Carte's, Mr., Musical Soirée..... 134

Catch Club, the 135
 Cecilian Society 551
 Choral Harmonists 511
 Christ Church, Old Kent Road, Performance of Sacred Music 186
 Christ Church, Spitalfields, Organ Performance at 186
 Colborne's, Lady, Concert 26
 Dulcken's, Madame, Concert 14, 60
 Eastern Institution Concert 537
 Filipowicz's, Madame, Concert 154
 Gear's, H., Concert 90
 Grisi's Benefit: Her Majesty's Theatre 74
 Grosvenor's, Earl of, Concert 186
 Handel's Messiah 100
 Hayward's, Mr., Concert 165
 Hawes', Mr., Concert 76
 Her Majesty's Concert 41, 118
 Islington Literary Institution 491
 Kollman's, Mr., Concert 26
 Labarre's Concert 89
 Liverpool, Lord and Lady Jenkinson's Concert 138
 Maberly's, Mrs., Concert 27
 Madrigal Concert 154
 Society 491
 Marylebone Literary Institution 471, 586
 Melodist's Club, the 13, 166
 Mori's, Mr., Concert 43, 90
 Moscheles and David's Concert 75
 Musical Bird, a 167
 Neate's, Mr., Concerts 58, 75
 Philharmonic Concerts 27, 59, 89, 118
 Salaman's Concert 90
 Sacred Harmonic Society 375, 154, 551, 491
 Societa Armonica 13, 44, 74, 11, 375, 491
 Thalberg's Concerts 135, 166, 550
 Theed, Miss, and Mr. Gear's Concert 153
 Toulmin's, Mrs., Concert 651

CORRESPONDENCE.

Amateur, an 164
 Amateur of the City, another 517
 Amateur, an, on Beriot's, de, Melodies 502
 Amateur, not of the City, an 549
 Ancient Bell, on an, by J. Parry 343
 Astyanax, in answer to S. V. 229
 Bayadere Humburg, the 330
 Benedict's, Mr., Concert, Veritas, on 73
 Carte, R. 58
 Concert at Vauxhall, L. M. N. on the 276
 Constant Reader, a, on Mrs. Bishop 11
 Constant Reader, a, and a Musical Student 250
 Constant Reader, a 374, 517
 Criticism Musical, of Sunday Prints, Philomusicus on 214
 English Music and Musicians, Astyanax on 294
 Ewer, J. J., on de Beriot's Melodies 502
 'God save the King,' Chappell, Mr., on 44
 _____, Clark, R., on 497, 532
 _____, J. H. Saville on 468
 _____, Hunter, T., on 516
 _____, J. Warren on 500
 God save the Queen and Non nobis Domine 418
 Haydn's, J., Opinion of Mozart 436
 Hayward, Henry 153
 Indicator, in reply to Indagator 485
 Indagator, in answer to one of Mr. Brown's 'brutally besotted' 373
 Indagator, in answer to Indicator 469
 Laicis on Singing in Sunday Schools' 550
 Mendelssohn at the last Birmingham Festival 453
 Mori's Will 138
 Music in England, Sharp, C., on Prince Puckler Muskau's Opinion of 293
 Musical Household of our Ancestors, J. Warren on the 23
 Norwich Festival 'Every Man his own Trumpeter' on the 88, 294
 _____, F. on the 88
 Operas, English, S. V. on 182
 Organ-book, J. Warren on an MS. in his possession 55
 Parry, J., in answer to a Constant Reader 391
 Philalethes 197

Philharmonic Orchestra, an Observer, on the Philohandel 182
 _____, W. Chapel on 43
 Queen Elizabeth's Virginal Book, Rimbault on Rooke, W. R., on the withdrawal of his Opera 44
 Rooke's 'Henrique' Amateur, on 73
 Scott, B. Forrester, on the Mozart Controversy 515
 Smart, Sir G., and the *Spectator* 486
 S. V. in reply to Astyanax 262, 374
 Thalberg's Concerts, Constant Reader, and A Musician on 153
 Taylor, Professor E., and the *Era* 417
 'Why have we not a National Opera?'; S. V. asking the question 98

PROVINCIAL.

Bath 15
 Birmingham 409
 Brighton 390, 553
 Bristol 344
 Cambridge 866, 472
 Cheltenham 168, 232, 262, 315, 330, 343, 890, 376, 406, 494
 Chester 297, 558
 Coventry 168
 Devises 344
 Edinburgh 62
 Enfield 552
 Hereford 439
 Ilminster 504
 Kilkenny 129
 Liverpool 154, 394, 439
 Manchester 102, 136, 359, 376, 441, 504, 518
 Newark 439
 Newcastle-under-Lyne 441
 Northampton 121, 408
 Norwich 15, 505
 Nottingham 501
 Oxford 281
 Plymouth 281
 Reading 375, 594
 Rochester 363
 Salisbury 281
 Shrewsbury 533
 Southampton 297
 Taunton 281
 Truro 535
 Waterford 108
 Wisbeach 519
 Worcester 280, 344, 584
 Wolverhampton 455
 York 315, 285

FOREIGN.

Beethoven, Monument to 263
 Berlin 169, 170, 265, 314, 329, 375
 Bologna 359
 Boulogne 314
 Brestau 266
 Brixen 330
 Brunswick 374
 Brussels 171
 Calcutta 170
 Canton 169
 Cassel 171
 Cologne 314
 Copenhagen 170, 329
 Dresden 170, 314, 359
 Duben 314
 Dusseldorf 183
 Frankfurt 266, 314, 329
 Fulda 266
 Genoa 171
 Halle 266
 Heidelberg 266
 Leipzig 266
 Levanto 169
 Linz 170
 Lubbeck 169
 Ludwigsberg 267
 Lyons 536
 Messina 171
 Milan 359
 Mons 169
 Munich 283

Naples.....	375	Bunn.....	538
New German Songs.....	230	— outdone.....	77
Norhausen.....	263	Carnaby, Dr.....	456
Italy.....	359	Casino, the.....	106
Paris..... 12, 25, 314, 328, 343, 359, 374, 394, 408,	408, 439, 455, 471, 489, 503, 518, 536	Cecilia, St., Legend of.....	521
Peat.....	266	Chelsea, St. Mary's Catholic Chapel.....	63
Petersburg, St.....	170	Choral Harmonists, the.....	474
Piedmont.....	171	Christmas Carol.....	553
Poland.....	359	Church Music.....	219
Prague.....	169, 253	Classical Harmonists, the.....	474
Rome.....	536	Clare, Edward.....	456
Ronneburg.....	266	Clinton, Mr.....	553
Rötha.....	329	Colas, de.....	300
Salzburg.....	314	Composers Rival.....	45
Saxe Cobourg.....	266	Concerts, her Majesty's.....	30
Trieste.....	536	Congress of the West, Musical.....	138
Venice.....	169	Conservatory of Music, a New at Narbonne.....	203
Vienna.....	169, 266, 314, 343, 503, 518	Costa, Signor.....	104
Weimar.....	455	Covent Garden.....	345, 395
Zweibrücken.....	170	— Property in.....	442
THEATRICAL SUMMARY.			
Covent Garden.....	97, 217, 361	Cramer, J. B.....	79, 203
Drury Lane.....	425, 537	Crossdill Foster, the.....	235
English Opera-house.....	282, 297	Cuckoo, the.....	267
Haymarket.....	98, 163, 298, 425, 456	Cushion Dance, the.....	251
Her Majesty's Theatre.....	12, 59, 74, 96, 164, 227	Czerny's Pianoforte School.....	475
Strand.....	297	Delcy, Miss.....	475
MEMOIRS.			
Bayly, T. H.....	8	Difficulty a, Got Over.....	203
Farinelli.....	38	Dohler and Thalberg.....	299
Herold, M.....	193	Donizetti.....	91, 234, 283, 299
Kellner, the late Mr.....	259	Dorus Gras.....	234
Lafont.....	308	Dragonetti, Signor.....	63
Mori, N.....	141, 159, 175	Dramatic Singers, our.....	203
Paer, Ferdinand.....	54	Effect of Music in the Conversion of Savages.....	265
OMNIANA.			
A Few Words as to the State of the Art at the present Day in Italy and Germany.....	99	Elisir D'Amore.....	506
Anecdote of a celebrated Buffo.....	137	Eliason.....	316
Elisir d'Amore.....	121	English, the, are Great Musicians.....	456
Farinelli.....	467	Epitaph, Musical.....	442
Handel and John Sebastian Bach.....	489	Fanatico, Il.....	344
Italian Lady, the first who sang in England.....	99	Female Musicians, Society for the Benefit of.....	345, 395, 474
Italian Opera, the.....	393	Foreigners, the Opinions of.....	187
John Anderson, my Jo.....	136	Foundling Hospital.....	506
Madrigal.....	136	Garcia, Pauline.....	29, 123, 299, 426
Malibran.....	498	Geraldi.....	283
Mozart's retentive Memory.....	498	Glee Club, Western City.....	426, 474
Music, Beans, and Gunpowder.....	98	Goethe's Grandson.....	314
Music, some Singular Ideas in regard to.....	487	Gray, Mr. Robert.....	553
Musicians of London, the Company of.....	198	Grist, Madame.....	553
Princely Beneficence.....	498	Guadagni, Anecdote of.....	219
Psalmody.....	394	Handel.....	289, 392
Singers, a Lesson to.....	121	Harmoniphon, the.....	410
Taste, on English Musical.....	277	Haydn's Dying Prayer.....	219
Unwritten Music.....	198	Haydn's Picture of the Lord Mayor's Feast.....	457
MISCELLANEOUS.			
Academy at Paris, the.....	203	Haydn's Sentiments on Composition.....	457
Academy of Music, Royal.....	553	Hautmann.....	362
Advertisement of a Concert in 1697.....	426	Hawkins, Sir John, History of Music.....	521
America, Music in.....	377	Incedon and Suett.....	26
Ancient Clavier Music.....	201	Italian Opera at Paris.....	139, 344, 363
Ancient Concerts.....	155, 377, 442	Italian First Vocal Performers.....	300
Artaxerxes.....	395	Jackson, of Exeter.....	284
Auber.....	106, 123	Johnson.....	457
Austin, Miss.....	362, 426	Jolly's, Mr., Opera.....	475
Ball, Grand Fancy.....	45, 104	Kalkbrenner.....	299, 368
Ballet Pantomime of Paris, new.....	138	Kemble, Miss.....	362
Benedict's Opera.....	331	Knowledge, Musical.....	78
— German, Critique on.....	185	Knowles, Sheridan.....	473
Belfast Organ, the.....	491, 506	Labitzky.....	362
Beriot, de.....	299, 331, 344	Lafont, Death of.....	299, 362
Beriot, de, and Pauline Garcia.....	234	Lapländers.....	300
Blagrove, Lindley, &c.....	426, 442, 473, 538	Linwood, Miss, New Oratorio by.....	426
Birch, Miss, and Worcester Festival.....	233	Listz.....	538
Bishop, Mrs., and Bechsa.....	234, 235	Lortzing, Comic Opera by.....	185
Bochsa.....	123	Madrigals.....	265, 474, 538
Boildieu, the Composer, Monument to.....	158	Manager, a Considerate.....	138
Bourdin, Mr. F.....	62	Marschner, Comic Opera by.....	129
Braham, Mr.....	46, 251	Marshall's, Mr., Exercise, for his degree of Mus. Doc.....	456
British Musicians.....	442, 538	M. and B.....	283
		Meguillet, Mdlle.....	77
		Melodist's Club.....	45, 139, 155, 538
		Melophon, the.....	520
		Mendelssohn's Oratorio.....	395
		Meyerbeer.....	282
		Mouzani, T. Death of.....	1817

Morell, Dr.	215	Promenade Band, the.	345, 426, 456, 506
Mori's Age	250	Protestant Church Service.	523
Mori's Concert	30	Rossini and Pettini	250
Mori's Will	251	Rossini	104, 283, 346, 377
Moscheles	299, 330	Sacred Harmonic Society	344, 442
Mozart, Constitution of	45	Scribe	106
Mozart, Posthumous Opera of	46	Shaw, Mrs. Alfred	267, 474, 506
Musard	250	Shirreff, Miss, and the Transatlantic Critics ..	105
Musical Epoch in Whetstone, a Great	46	Shirreff, Geoffrey	233
Musical Degrees, Institution of	457	Sincerity and Flattery	284
Musical Instrument, Novel	459	Singers, the Forty Mountain	79, 137, 316
Music, Spurious	538	Singer, New	426
Music, Scarce Books on	171	Soirees, Cheap	77
Nicholas Mori, Mr.	368	Spohr	250, 330, 344, 363, 426, 442
Noble, S. I.	46	Spohr and Biagrove	316
Norwich Festival, the	15, 410	Spontini	123, 203
Novello, Clara	331	Strauss	330
Ole Bull	345, 395	Sultan, the, and his Ladies	91
On Dit	123	Thalberg	46, 123, 208, 283, 315, 331, 362, 378, 410, 441, 456, 474, 506, 537
Opera House at Paris, Conspiracy to Destroy it by Fire	138	The Opera Season	187
Opera Comique, the	123, 139	Theatre, National, at New York	395
Opera, the	300	Tubingen	283
Operas in the Country	46	Turkey, Music in	331
Opera Season, the	187	Ventriloquism	522
Operas New	442, 473	Vernon, a new tenor	330
Opera, the Leadership of the	137	Vestris	123
Order, a Literal	106	Vienna	169, 266
Organs, New;	283, 362, 410, 442	Viardot, M.	283
Organ, a Novel	361	Violin, a Prize	138
Oury the Violinist	63	Violoncello Player	474
Oxford Festival	104	Weber, Gottfried, death of	377
Paer	104, 361	Wellington, Musical Talents of the Father of the Duke of	78
Paganini	77, 426	Wesley, Samuel Sebastian	137
Pape's Patent Table Pianofortes	378	Woodyatt, Miss	316, 345
Parisian Newspaper Critics	457	Worcester Festival, the	208
Persiani, Madame	491	York Festival, the	315
Philharmonic	155, 426, 441, 473, 588, 553		
Philippe, Louis	267		
Pianoforte, the First	521		
Play Bills	474		
Poetry	123		
Pritchard, Mrs., and the Fiddler	298		

NOTICES TO CORRESPONDENTS.

Pages 16, 79, 106, 123, 140, 331, 345, 393, 378,
305, 410, 427, 442, 458, 475, 506, 522, 538, 553

DIRECTIONS TO THE BINDER.

The Portrait of the late Mr. Mori to face the Title-page.

THE MUSICAL WORLD,

A MAGAZINE OF
ESSAYS, CRITICAL AND PRACTICAL,
AND WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

“*Ἡ μὲν ἄρμονία ἀόρατόν τι καὶ ἀσώματον,
καὶ πάγκαλόν τι καὶ θεῖόν ἐστιν.*”

PLAT. Phædo. sec. xxxvi.

Music is a something viewless and incorporeal,
an all-gracious and a God-like thing.

OCT. 31, 1839.

No. CLXXXIX.—NEW SERIES, No. XCVI.

{ PRICE 3d.
{ STAMPED, 4d.

ON MECHANICAL MEANS OF STRENGTHENING THE FINGERS.

In taking a survey of the arts of trade, we find innumerable contrivances for the economizing of time and abridging of labour. By the aid of the mechanical powers a child surpasses the unassisted efforts of a giant, and complete engines perform a vicarious labour for hundreds and thousands, who are thus enabled to devote their time and attention to more ennobling pursuits.

Even in so simple a matter as pianoforte practice, mechanism is not without its utility. There is however a difference. A certain quantum of labour, *cæteris paribus*, is requisite to the attainment of a certain degree of executive power, nor can this labour be abridged by any known method. There is no short cut to excellence. But it is possible to save time. If the ordinary drudgery of two or three hours can be got through in one, the advantage accruing is obvious. Let us suppose that Ann and Jane, of equal musical capacities, are condemned to practice certain simple exercises. Jane works for three hours with unconstrained fingers. Ann forms a nuptial contract with the dactylion, and slaves for one hour only. The progress made is considered equal; and Ann has two hours extra for geography and stitching.

In exercises of all kinds, confinement and compression assist the development of muscular power. The *sujets dansants* of the French opera, rehearse their *pirouettes* and *entrechats*, during the morning, substantially shod, and kick their pump-clad heels, at night, to the bewilderment of a gaping *parterre*. If Jack were to practice a hornpipe for a week, in fetters, and Thomas the same without, at the end of such probation we would lay heavy odds on the superiority of Jack.

VOL. XIII—NEW SERIES, VOL. V.

C C

Many instruments have been invented to confine the muscles of the arm and hand, in order that the pupil who has surmounted the difficulty of execution under such restraint, may perform with singular ease and comfort when the fetters are removed. Many persons object *in toto* to mechanism, either from prejudice against modern innovation, or from fear of the formation of bad habits. We shall not waste words on the bigoted partisans of old routine; but merely mention a few contrivances which appear to us more calculated to prevent than to engender the vicious practices apprehended.

A word on the muscles used in piano playing. Place a hand upon the keys. The fingers will be raised by a set of muscles called "extensors," running along the *outer* side of the fore-arm, strapped down at the wrist, and again diverging through the back of the hand, to each of the fingers and the thumb respectively. The fingers are lowered by a corresponding and antagonist set of muscles, called the "flexors," running along the *inner* side of the fore-arm, strapped down and diverging through the palm of the hand to the fingers as before. The thumb has extra pulleys of its own; and possesses greater diversity of movement. All these muscles are in alternate requisition, and contribute to the desired end.

The first contrivance that we shall mention is Logier's Cheiroplast; being a frame into which the fingers are inserted, and kept sufficiently apart from each other. It is well calculated to produce an independent action, but does not impose any other restraint.

Kalkbrenner's Guide-main is an invention of unquestionable utility for young performers. It is simply a bar of wood, to be screwed on to the piano at a few inches from the keys, and slightly raised above them; the arms are to rest upon it at about two inches from the wrist, and it is of excellent service in producing that freedom of the wrist-joint which is the great characteristic of the Herz school; in necessitating the employment of force from the fingers only, and in preventing that stiff banging of the keys from the elbow-joint which is so frequently observed in ill-taught pupils.

Colonel Hawker's Hand-moulds are a sort of compound of the Guide-main and Cheiroplast. The palms of the hands rest upon wooden moulds, which are made to slide upon a Guide-main, and prevent any improper depressions and elevations.

Signor Bertini announced some time since a discovery which was to work wonders, but his language savoured so strongly of charlatanism, that it met with but little attention. His conception was at any rate ingenious. It consisted in steel instruments something resembling curling-irons with curved limbs, and furnished with strong springs. These were intended to embrace and compress the arm above the wrist; confining thereby the action of the muscles which were to be exercised, maugre their imprisonment, and to reap the benefit on gaol-delivery.

The dactylion invented by M. Henri Herz, appears to be the best device for the rapid acquirement of digital power. It consists of a wooden frame, from the elevated part of which rings are suspended for the insertion of the fingers and thumb; the rings resist the action of the flexor muscles in striking the keys, and

he labour is necessarily increased. One hour's practice with the Dactylion is said to be equivalent to three without. A thousand exercises have been written expressly for this instrument, which does not admit of literal motion.

The Dactylion is an expensive machine—those who cannot afford it may extemporise a substitute as follows : get ten curtain rings, five for each hand, and attach them by strings, to a weight—a bag of shot for instance—the contents of which may be increased or lessened at pleasure. Thrust the fingers through the rings, letting the weight dangle below ; place the hands in the keys, and play simple exercises in one position. It will be obviously more difficult to raise the fingers with, than without this incumbrance. The only difference between the Dactylion and this contrivance, will be, that in the former the flexor muscles are restrained, in the latter, the extensors—a matter of little moment, as both are employed in practice. The comparative cost is not to be overlooked, and we trust we shall secure the gratitude of our readers by this gratuitous communication of a brilliant discovery, while we anticipate from posterity the honours of an immortal name.

THE MUSIC MASTER - A SKETCH.

BY MANLEY HOPKINS.

Who is this old man, that at three o'clock in the afternoon of a wet autumnal day, is pursuing his way through the muddy continuity of Mile-end-road ? There is a gaiety and a gravity in his habiliments that keeps pace with his countenance. See, with what a sad expression his eyes are fixed upon the sopping path, till they accidentally alight upon a child carrying home a loaf of about his own *calibre* ; and then how those same old grey eyes beam, and those white lips smile as he mutters, "*Ah vedete !—il piccolino !*" But there is none to look or sympathize with him in the little springs of his innocent pleasure. No, he may tread the weary pavement for a few years more—as he has done for the many years past—and no one shall notice his presence ; and after that he shall vanish, and no one shall regard his absence !

Observe the little gold rings in his ears, and the very large gold mourning ring on his first finger ; the straggling grey locks that escape from his antiquated hat, still curling, like playfulness in death ! See that roll of paper, how carefully he attempts to keep it from the rain ! He is right ; for on it depends his bread, and all that remains of life. It is *music*, and he is the *musician*. Not certainly the same creature that long ago could charm the guests of his father's mansion with his voice, as he sung to them in the south of sunny Italy. Not the same who accompanied with his violin the singing of one more dear to him, perhaps, than that country itself ; nevertheless, though the country he inhabits be changed, and the faces altered, he still sings, and his fingers still make *music*—the first was for love and pleasure, and the last for *subsistence*.

He is now going down to call on a family to whom he has a card of introduction. It should be somewhere about here. He looks at his card twice—thrice—his eyes are too dim to decypher the number of the house. He returns it with a sigh to his innermost pocket.

The house is found ; he opens the iron gate *respectfully*, and steps up the gravel-walk as if he would not displace a pebble for the world—he knocks. It is enough to make one's heart-ache to hear that knock, all mixed of trembling, hope, submissiveness, and fear as to his reception. "Is madame, the lady of the house within, at her quite leisure ?" "She is,—what name am I to say ?" "Will you have the goodness to tell that the name of Vioni—" he hands in the card—is admitted. The servant has opened the parlour door before he has done rubbing his shoes on the mat, and making some little *arrangements* to his damp dress. Oh ! whoever ye be, that are sitting round that beaming fire, with carpeted floors, and wine-crowned table, be kind for compassion's sake, to the old *Italian music-master*.

CORRESPONDENCE.

To the Editor of the Musical World.

SIR,—I am sorry to find by a letter in your last number that your correspondent, Mr. Warren, is in a passion.

Does he expect to advance his opinions by applying the names of "bull-dog, mastiff, and snarling puppy-dog," to those who happen to think differently from himself. He would surely do better to restrain his pen within those limits of civil discussion, to which, were he speaking, the usages of society would restrict his tongue. He would profit by the *polish* of his namesake, No. 139, Strand.

If, however, Mr. Warren chooses to be coarse, I will not dispute his right to be so. He has not a right, if I may use the periphrasis of the Houyhnhnms, to "say the thing that is not." I therefore challenge him to show the passage in my letter on which he grounds his assertion, that "I set up my own idols, Rossini and Meyerbeer, whom I pronounce immaculate, and at the top of the tree, while I prate about the combatants pulling down the idols of other people."

It may be some proof of the impartiality of my letter, that if, among the many great composers, I have an especial idol, Mr. Warren has failed to detect him. Let me choose my own idol, and I name neither Rossini or Meyerbeer, but shall select poor Weber; and in so doing, I make no pretence to place him above several masters who have written more, perhaps even better. I speak only of my own taste. Weber's music appeals more intensely to my feelings, than that of any other composer.

I certainly applied the epithet "faultless" to the *Barbieri*, but am so far from "pronouncing Rossini immaculate," that I thought it necessary to make an excuse for his obvious and frequent carelessness. Of Meyerbeer, I merely said, that if Mr. Warren were well acquainted with *Robert* and the *Huguenots*, he would perhaps think them not inferior to *Don Giovanni*.

It is a disgrace to England that we are obliged to go to Paris to enjoy these master-pieces, only one of which has been acted here. It was then performed but a few times at the end of the season, and as far as regards the chorusses, very imperfectly.

When Mr. Warren has taken the trouble to make himself familiar with these operas, I may attach some importance to his opinion, if he still considers *Don Giovanni* superior to them; at present I cannot value his assertion, that "if he were to hear them fifty times each, he should not change his opinion."

As I cannot believe that Mr. Warren has wilfully misrepresented the contents of my letter, I must presume that he did not read it. I would therefore suggest to him, that the attempt to answer a letter without having read or understood it, is as hazardous as giving opinions about operas with which he is unacquainted. Mr. Warren asks, "What do the French know of Mozart's or Beethoven's operas, or any other operatic composer's works, except their own idols?" As I presume he asks for information, I will tell him.

The French, for a long time past, have had at Musard's, and Valentino's, especially the latter, the inestimable advantage of hearing the symphonies of Mozart, Haydn, and Beethoven, with a vast variety of other classical music, excellently performed, and at a price, one franc,* which enables all who love music to gratify their taste.

Don Giovanni has been much better done, as regards the orchestra and concerted music, at the Academie Royale, than at any other theatre. *Zauberflöte* was for years a stock piece at that theatre. *William Tell*, one of Rossini's best operas, almost a failure the other day at our Opera-house, is here triumphantly successful. Here also has been the most perfect representation of the *Mosé*. The *Freischütz* was as successful in Paris as in London, and *Fidelio* quite as frequently performed by the German company. Add to this, that the Parisians possess an orchestra, that of the Conservatoire, beyond any comparison the finest in the world I give the opinion Paganini gave me), while the Academie Royale is without a rival among the theatres of Europe, for its orchestra, chorusses, and general getting up of its operas.

So much for Mr. Warren's knowledge of music in Paris!!

Your obedient servant, UN FANATICO PER LA MUSICA.

* Our correspondent is in error on this point. The price of admission to Valentino's, on the classical nights, was two francs.—E. M. W.

To the Editor of the Musical World.

SIR—Your two last correspondents have perpetrated a great deal of bad English in my disfavour. From the tenor of their communications, it would appear that they are very proud of the discovery they have made; that Mozart could not have availed himself of the inventions of Rossini, because he died the year Rossini was born! I only addressed myself to those who *knew* that Mozart belonged to the last century, and that Rossini first began to write in this. I stated that Mozart had largely availed himself of the phrases of Piccini, and others who went before him, and I mentioned that I was ready and willing to point out pasages in the works of Piccini, and particularly in the opera of "*La donna vana*," which Mozart had appropriated. That very silly person, Mr. J. S. of Trin. Coll., had better learn to write English before he attempts to publish his effusions, otherwise his "arguments," are at once unanswerable from the circumstance of their meaning being totally unintelligible. Like many others who fancy themselves musical critics, he is probably ignorant of the best works of the master whom he would undervalue; and I have no doubt but that he has heard of, *but never heard* the *Seven Last Words* and *The Seasons*. Had he heard these almost unrivalled works, and at the same time *understood them*, he would then have been a fit judge of Haydn's claims to sublimity as a writer of sacred music. If Mr. J. S. will refer to Mozart's Mass in G, he will find much "*unsuitable frivolous*" writing, and if he would place Mozart on an equality with Haydn as a composer of masses, I think even the most bigotted of his clique would not agree with him.—Your obedient servant,

London, October 21st, 1839.

ARISTIDES.

P.S.—In my letter of last week, you have inserted the word "*crave*," instead of "*leave*"; also, instead of "*by his own confession*," you have printed it "*by his confession*."

MOZART'S REQUIEM.

To the Editor of the Musical World.

Sir—In reply to J. S., Trin. Coll., Cambridge, as to whether Sussmayer is the composer, or merely the compiler of the parts in question of Mozart's *Requiem*, I am unable to say; but that the original manuscripts of Mozart (now in the possession of Mr. André in Offenbach), does not contain them, he, Mr. A. assures us. I have now both editions of André before me, the one as the author left it, and the other with Sussmayer's additions, and I must say, if they are not genuine, it would be a gross deceit practised on the public for the sake of selling two books instead of one, for no other motive could be assigned to the publisher, and of such a fraud I hold Mr. André incapable.

There has been a good deal said, too, about Mozart's resuscitated opera, *Zaide*, not being genuine, but the original manuscript has been seen by too many who know the handwriting, to admit any doubt on the subject, and although there are parts in it, that Mozart, perhaps, would not have allowed to be published. still I think there are others that could not have been penned by any one else. It is well known that Mozart did not write for money, and consequently, at his death there were quantities of finished and unfinished manuscripts of his found, all of which were disposed of by his widow, to André, and amongst them a mass (now printing), which is said to be one of the finest he ever wrote, but of that we must judge when we see it. S.

PROFESSOR EDWARD TAYLOR AND THE "ERA."

To the Editor of the Musical World.

SIR,—As it is your office, being the only journalist whose labours are solely devoted to music, to expose and castigate the manifold absurdities displayed by the newspaper critics, with regard to music and its votaries, I humbly beg leave to call your attention to an article in the "*Era*" of last Sunday. I believe the musical critic in that Sunday journal has more than once already come under your lash, or at least under that of some of your valued correspondents.

In a criticism on "The Harmonist," alluding to two compositions by Spohr, which appeared in the last part of that miscellany, the following gross and ridiculous allusion to the highly respected and profoundly theoretical Gresham Professor is made.—

"Spohr is very popular just now, from having been lately exhibited at Norwich, by the erudite Professor Taylor, who with the best feelings (*perhaps*) for the reputation of his friend, takes, we humbly opine, the *very surest method* to make him look ridiculous. But every great man, it seems, must have a toady, (!) upon whom he may practise his jokes, vent his spleen, and exercise his wit; and who, when the great man pronounces "that's fine," must echo with energy "mighty fine!" As Johnson had his Boswell, as Mendelssohn has his Klingermann, as Moscheles has his Ayrton, so we presume, Spohr must have his Taylor." (!!!)

Can anything, Mr. Editor, be imagined more atrociously indecent, more unjustly calumniating, more indefensibly misrepresenting plain matter of fact, than the above quoted paragraph? The holy and respectable alliance between two of the greatest minds in modern Europe, to be designated *toadyism*!! What?—"is there no virtue extant," is there no gratitude on the face of the globe? Shall the man who has done so much for his species: who has so often effected, by his lectures, that which many of the profoundest professors of Mesmerism have failed to attain; who has proved to us, as an observant and impartial spectator, that there is no such thing as music in England; that Sterndale Bennett owes all his reputation, and the patronage of the Philharmonic to "backstairs influence,"* being possessed of no talent whatever; that Macfarren is an impostor, and his music, trumpery. Shall the man who has done and proved so much for our edification, be thus exposed to the jeers and unjust insinuations of an obscure musical critic; † a critic who has disgraced himself by an impertinent and wholesale abuse of the sublime music of Thalberg; which gentleman, according to one of your correspondents last week, has a greater musical organization than Mozart; ‡—What would follow if such remarks were allowed to go unnoticed, it were impossible to surmise. We shall next have the musical knowledge of Hogarth called into question; or the profundity of Parry; or the orchestral skill of Hullah; or the madrigalian researches of Oliphant; or the genius of Louis Emmanuel; or the modesty of Eliason; or the acuteness of Gruneison; or the retiredness of Chorley; or the bashfulness of Grattan Cooke; or the horn playing of Hopgood; or the imagination of Rooke; or the counterpoint of Romer; or the impartiality of the Philharmonic; or, worse than all, the fugue writing of Doctor Essex!!

I trust, therefore, Mr. Editor, that, out of the respect due from every musician to that astute and philosophic personage, Professor Taylor, to say nothing of a reverence for public morals, you will exercise your editorial whip over the literary shoulders of the calumniating critic in the Era.

I shall take the liberty, if this communication be acceptable, to send you a few occasional remarks, as opportunity may offer, on any points that I may think worthy the attention of the "Musical World," and I shall commence, with your permission, by a word or two on "The Mozart Controversy," which every musician must thank you for having laid open.

I am Sir, respectfully your's,
INDICATOR.

October, 22, 1839.

(For Heaven's sake dont print *Indagator*!)

GOD SAVE THE QUEEN AND NON NOBIS DOMINE.,

To the Editor of the Musical World.

SIR.—In replying to Mr. Parry concerning the date of *God save the Queen*, and *Non Nobis Domine*, I cannot but express an opinion that that gentleman must be better acquainted than he pretends to be with the fallacy of Mr. Richard Clark's ridiculous attempts to prove that our *national anthem* was composed by Dr. Bull, anno 1627! also, that *Non nobis Domine* was composed by Byrd in the same year!! But for the further

* See Spectator.

† The criticisms of this gentleman (Mr. J. W. Davison), and also of the scribbler in "The Atlas," (Mr. Henry Smart), will form the subject of a future letter.

‡ Poor Mozart! or rather, poor Thalberg! who may justly call on Heaven to protect him from his friends.

enlightenment of Mr. Parry, and the amusement of, perhaps, some of your numerous readers, I have hastily sketched a few particulars concerning the pieces in question, that may not be commonly known, although I am afraid I cannot offer any "new variations of this very interesting tema."

In Mr. Clarke's volume, published in 1822, are brought forward the minutes and transactions of "Merchant Tailor's Hall," "Sion College," the "Check Book of the Chapel Royal," &c. in order to prove that our national anthem was written by Ben Jonson, and composed by Dr. John Bull; but instead of proving this, all the information to be found in the documents above alluded to, amounts to this:—"King James the First dined at Merchant Tailor's Hall in the year 1607. Ben Jonson and Dr. John Bull were requested to write and compose something applicable to the occasion, and during the entertainment a piece was sung, which so much delighted the king that it was encoined." And from these circumstances, Mr. Clark triumphantly claims the honour of discovering the *real author and composer of our national anthem*. Now, let us suppose (says Mr. Ashley in a very clever and well written pamphlet, published by him in 1827) let us suppose, for a moment, that the words "God save the King" were sung on that occasion, of which, remember, there is no proof, as you will presently see; let us suppose those words were sung, that would not prove the piece to be the same as our present anthem, because similar expressions have been sung, in all probability, to every English monarch since the title was first known among us; and, of course, they were copied from the coronation of the wise and renowned Solomon, King of Israel; at which time, we are told, *they blew the trumpet, and all the people said God save King Solomon*. 1 Kings i. 39.

Mr. Clarke affirms also, that the *Grace*, which, as appears from Howes, was sung at the king's table, by the children of his majesty's chapel, was no other than *Non Nobis Domine*, and that it was composed on the same occasion, by William Byrde, one of the "singing men" mentioned in the company's records. The general argument by which Mr. Clarke endeavours to substantiate his opinion is, that the words, both of the anthem and of the grace, have an immediate reference to the then recent discovery of the gunpowder plot, and to the particular form of prayer and thanksgiving ordained by parliament to commemorate that discovery. But all this is mere inference, and the words in question might as well be referred to the restoration of Charles the Second as to the preservation of James the First.

We now arrive at Mr. Clarke's strong hold. In page 72, Mr. Clarke mentions the contents or index of a manuscript volume of Dr. Bull's compositions, (afterwards in the collection of Dr. Pepusck) as printed in Ward's "Lives of the Professors of Gresham College," in which the fifth piece is called "God save the King," the words in the index should have been, to suit Mr. Clarke's hypothesis, *God save Great James our King*." Then he might have boasted a little, but his attempt to prove that these words have any reference to our present national anthem, is ridiculous in the extreme. Mr. Clarke, however, when he gives the information, triumphantly exclaims "*Here then is a positive, incontrovertible and undeniable claim by Dr. John Bull, to the tune of God save the King*."

But, unfortunately, Mr. Clarke's feelings carry him rather too far: he should have said to a tune, not the tune; or, to speak with more propriety, he should have said, to a piece of music commencing with the words, *God save the King*, or in which these words were introduced. And, in fact, Mr. Clarke seemed to be aware of his error before he finished the sentence: for although he begun with—"Here then is a positive, incontrovertible, and undeniable claim," he modestly concludes with these words—"at least it must be admitted, until another is produced sufficiently strong to invalidate this," which unequivocally shows that he doubted the truth of his statement, at the very moment he was writing the passage. In short, (says Mr. Ashley in his highly amusing tract) his exclamation respecting the catalogue reminds me of Macbeth, in the dagger scene: he first imagined he saw something wonderful, but finding it unsubstantial, he shook his head, and cried "*Pshaw! there is no such thing*."

All controversy, however, on this point, has been entirely settled; the identical volume to which the index relates, coming into the possession of the late Dr. Kitchiner, furnished an incontestible proof, that there is not the least similitude between the national anthem and the *God save the King*, composed by Dr. Bull. On this point, Dr. Kitchiner's own words are remarkably strong, for instance, "*Dr. Bull's composition is a sort of ground or voluntary for the organ on the four notes C, G, F, E, with twenty-six different passes, and is no more like the anthem now sung, than a frog is to an ox*."

Now, mark the shuffling prevarication used by Mr. Clarke when he finds his day dreams so suddenly awakened. "*The ground lately produced by Dr. Kitchiner, composed by Dr. Bull, bearing the title of God save the King, proves what I have before stated, that the first naming a tune, or piece of music, in honour of the king, was by Dr. Bull*."!!

* Vide Kitchiner's "Loyal and National Songs of England." Introduction p. 6.

Really, Mr. Editor, this is too barefaced to pass without notice. Are we all idiots, to put faith in a man who can so belie himself. Does this statement agree with his former one, "here then is a positive, uncontrovertible, and undeniable claim by Dr. Bull to the tune of God save the King."!! Every candid person must avow that Mr. Clarke exhibits wonderful dexterity in jumping over difficulties, although, to use the words of the late Mr. Sheridan, "like an unskilful gunner, he sometimes misses his aim, and is hurt by the recoil of his own piece." I shall now notice a further assertion of Mr. Clarke's, although not exactly bearing on the present question, it will tend to prove his general inaccuracy.

In the account of the entertainment given to James the First, at Merchant Tailor's Hall, and recorded in the company's books, is the following passage:—"At the upper end of the Hall there was sat a chair of estate, where his Majesty sat and viewed the Hall; and a very proper child, well spoken, being clothed like an Angel of Gladness, with a taper of frankincense burning in his hand, delivered a short speech." Now, Mr. Clarke, upon this passage, immediately sits to work, to discover if there was not some very clever child living at that period, to whom he can assign the delivery of the aforesaid speech. He succeeds in selecting the celebrated youth named *Pavey*, immortalized by Ben Jonson's epitaph, but unfortunately again for Mr. Clarke, the youth died in the previous reign, thus overturning all his careful research. The proof of this statement is as follows:—In Ben Jonson's epitaph, *Pavey* is stated to be "a child of Queen Elizabeth's chapel," That he died young, one verse will prove.

"Yeeres he number'd scarce thirteene
When Fates turn'd cruell
Yet three Zodiack had he beene
The stage's Jewell."

Had this youth been living at the period of the entertainment given to King James, in 1607, which was four years after that monarch's accession, he, unquestionably, would have been styled "of the king's chapel," instead of "Queen Elizabeth's," as in the epitaph. In fact, there is no doubt but that he died before the queen, for his name appears as a "principal comedian," in Jonson's "*Cynthia's Revels*," when first acted in 1600; and again in the "*Poetaster*," as acted in 1601. Now, admitting the former year to be that in which his reputation as an actor became established, we may conclude that his decease occurred in 1602, or early in 1603, as "the three filled zodiacs," during which, as the poet expresses, he had been the "*Stage's Jewell*," would then have expired.

In the year 1837, Mr. Clarke published a tract, addressed "To the lovers of Research, the Historian, (excellent after what we have just read) and the impartial Critic." From this singular tract, consisting of four pages only! all, we presume, that he could collect, in favour of his own ideas. From the years 1822 to 1837, I extract two remarkable passages:—first, "Mr. Edward Taylor informed me, that he had seen an old book, with the tune and words as above (i. e. God save great James our King)." Now, how exceedingly unfortunate that the learned Professor of Gresham College, I beg pardon, 'twas a slip of the pen, Mr. Taylor was not professor; then, I say, how unfortunate that he did not take the name and date of this old book! but probably this occurred before he knew much of these things, before he held forth every term in the City of London School Room, and before he learnt to conduct festivals!!

Second, "R. Clarke respectfully assures his royal, noble, and honourable subscribers, and especially the master, wardens, and court of assistants, of the worshipful company of Merchant Tailor's that his former account is correct, and that the national anthem, and national grace, Non Nobis Domine, were written in Latin, by Ben Jonson, to please King James the First, he being considered a good Latin scholar, and were first sung in their Hall; and although this statement has been contradicted by those fastidious persons, who never approve of anything not done by themselves, and who never produce anything, but live upon publishing from the brains of others, by assuring them it may be of infinite service to them, by making their compositions known to the public through their means. Fudge."

The concluding epithet *fudge*, is very happily placed at the end of this extraordinary assertion, by the writer himself, thus doing away with the necessity of any comment of mine upon it.

It is now time to say a word or two in behalf of another claimant for the honour of the composition of our national anthem, I allude to poor Harry Carey, in whose favour, the proofs alone, in Mr. Clarke's work, are quite sufficient to entitle him to a claim far beyond the imaginary ones brought forward on the other side of the question.

The letter quoted by Mr. Clarke, from the Gentleman's Magazine, 1796, from a person stating that he heard the anthem, sung by Carey, at a tavern in Cornhill, about the year 1740, is strongly confirmed by the following statement of Mr. Ashley, of Bath. "Carey sang the song, now called our national anthem, at a tavern in Cornhill, in the year 1739, one year before the time mentioned by the gentleman in the magazine, who, no doubt, wrote from memory merely: in fact, there is a proof of it, by his saying about the year

1740. And the occasion of his singing it was this. There was a numerous meeting, and grand dinner, at the said tavern in Cornhill, to celebrate Vernon's great victory, as it was termed, namely, the capture of Porto Bello; the news of which victory drove the English people half mad, as usual on such occasions, and rejoicing was the rage throughout the whole kingdom. And that Mr. Clarke may not call this merely assertion, the fact respecting the general joy is thus noticed, by Smollett, in his History of England. "*The two Houses of Parliament joined in an Address of Congratulation upon the success of his Majesty's arms, and the nation in general was wonderfully elated by an exploit which was magnified much above its merit.*" The above fact was stated to Mr. Ashley, by Mr. Townsend, whose father dined with Carey, at the said tavern in Cornhill, on that very day; and, upon his return to Bath, he told his son that nothing could exceed the applause given to Carey after he sung his new song of *God save great George our King*, especially when it was stated to be *his own composition*. Mr. Clarke himself informs us, that it had become so popular by the year 1744, (only five years after Carey first sung it in London, observe) that Drs. Burney and Arne were employed by the managers of Drury Lane and Covent Garden, to put instrumental parts to it; and it was performed, for the first time, at the metropolitan theatres, in that year, with enthusiastic applause.

Now, look at the following passage, from the letter sent by Dr. Harrington to George Saville Carey, when that gentleman endeavoured to assert his father's claims to the composition of the national anthem. "*That most respectable gentleman, my worthy friend and patient, Mr. Smith, has often told me what follows: viz. That your father came to him with the words and music, desiring him to correct the bass, which was not proper; and, at your father's request, Mr. Smith wrote another bass, in correct harmony.*" In this statement, written by a man of honour, and undoubted integrity, and one of the first scholars of his age, it is perfectly clear, that both Dr. Harrington and Mr. Smith conceived it to be an original song, written and composed by Henry Carey, they would have ridiculed the idea of its being composed by Purcell, Rogers, Young, Jones, and others, to whom it has been attributed. But, as for Dr. Bull, I will venture to say, he was never thought of, until Mr. Clarke's wonderful discovery.

One grand stumbling block, as to its being Carey's composition, still remains, which I shall now prepare to answer.

In page 57, of Mr. Clarke's work, it is stated that the air of the national anthem may be found in a volume once the property of the celebrated Thomas Britton, the musical small-coalman, who died in 1714, and now in the possession of J. S. Hawkins, Esq., son of Sir John Hawkins. This curious volume has the following memorandum on the title page, "*Deane Montage, given him by his father, 1676.*"

In answer to the statement of the air being in this volume, dated 1676, we quote the following passage from Mr. W. Chappell's excellent collection of National English Airs, now in the course of publication. Part II. p. 83. "We have been favoured by Mr. Hawkins with a sight of the MSS. book here mentioned. A very small proportion of the music is in a style of notation corresponding with the age of the title page, by far the larger portion, including the copy of our national anthem, is in the same handwriting as "*Sweet Annie, fra the seabeach came,*" by Dr. Greene, several pieces by Bononcini and Handel, and, among others, "*The Dead March in Saul,*" all arranged for two violins, tenor and bass. Now, as Handel's oratorio of Saul was first published in 1740, and Thomas Britton died in 1714, it cannot be even in the handwriting of the latter, and all attempts to prove from *this* the existence of a copy earlier than the printed one in 1745, fall to the ground.

I shall not, Mr. Editor, take up any more of your valuable space, at present, but hope, in a few weeks, to communicate some more valuable information, with regard to *Non Nobis Domine*, in particular. In the mean time, I sincerely recommend Mr. Clarke to examine, and read over attentively, the reign of George the Second. Perhaps he may find something that would justify a loyal man, like Carey, for saying in the song—

"Confound their politics,
Frustrate their knavish tricks."

without referring to the *Gunpowder Plot* for a solution, as he has done. I am, Sir, &c.

October 24th.

"A constant reader."
E. F. RIMBAULT.

INCLEDONIANA.

In the course of travelling together, Mr. Incledon and my husband differed in few things more than in their tastes in eating. Mr. Mathews liked the simplest fare; Mr. Incledon was always in search of an appetite, and therefore was very fastidious about the wherewithal to tempt it. On one occasion, at some town where they stopped, only to change horses, Incledon, according to a habit in

which he indulged, sought out the larder, and seeing a small undressed loin of pork displayed through a glass window, with other delicacies, he fell deeply in love with it, and immediately applied coaxingly to the landlord (a portly independent sort of person, with his hands in his waistcoat pockets), to be allowed to purchase it, to carry onwards. Mine host abruptly refused, "he could not sell it, he should want it for his dinner-customers, &c." But in proportion as the landlord seemed unrelenting, Incedon's anxiety became stronger, he asked what the joint would be charged to his dinner-customers, and then held out the sum with an addition, but the sulky landlord was inexorable. The epicure increased his temptation, until at last he offered double the worth of it, and Mr. Mathews ashamed of the childish behaviour of his *chum*, left him with the landlord to settle the matter as they might, and walked on, telling the servant to wait for Mr. Incedon, with the carriage, and overtake him on the road. In a short time he saw it approaching with Mr. Incedon, who, after my husband had seated himself, and the horses were proceeding, took out a handkerchief from a pocket of the carriage, with some appearance of mystery, and deliberately placing it upon his knees, with evident satisfaction, opened it, and revealed the coveted little loin of pork! "Well," said his friend, coldly, "what, you prevailed at last, how did you manage to coax that surly fellow out of it?" Incedon twinkled his eyes, "Charles Mathews," said he, with something of solemnity, "I did *not* prevail, my dear boy, the man was a brute, I offered him all the silver in my pocket. I had set my heart upon the thing, my dear Charles Mathews, I could not have eaten anything else, my dear boy, so what do you think I did? Don't be angry, Charles," and here he looked like a child who knew he had done wrong, and dreaded the punishment for his fault, "don't be angry, a man like yourself can have no idea what I feel, the want of little delicacies to keep up my stamina, my dear Charles, the man was unfeeling." In this way did Incedon prepare his companion for the truth, and deprecate his wrath. The fact was, he had watched the landlord's absence, entered the larder unperceived, and bore away the tempting prize, leaving the already proffered *double its value* in its place.

Sometimes Mr. Incedon and my husband, rather than oppose a company, would consent to act with it for a night or so; and on one occasion, at Leicester, Mr. Incedon had agreed during their stay to play *Steady* in "The Quaker;" but after he was advertised for it, he discovered that there was not a dress in "the stock" that he could wear. This was a great disappointment. Methods, however, were devised to vamp up something like what it ought to be. But Incedon was miserable at the make-shift. In the course of the day he and Mr. Mathews were walking up the principal street of the town, when they saw a comfortable plump-looking Quaker standing at the door of a chemist's shop. The moment Mr. Incedon beheld him he began winking his eyes, (a nervous habit he had when pleased,) saying to Mr. Mathews, "Charles, my dear boy, do you see that Quaker there? What a dress he has got on, has't he? just my size!—I've a good mind, Charles, to ask him to lend it to me to-night."—"Absurd!" said Mr. Mathews: "you would not think of such a thing?"—"My dear boy," said Incedon, "only consider what a comfort it would be to me, instead of that trumpery suit from the wardrobe. I'll go in and ask him, Charles; he looks like a good-natured creature." Accordingly in he walked, inquiring of Obadiah for several quack medicines. After some small purchases, he began, in his blandest manner and voice, to address the Quaker upon the real object he had in view:—

"My dear *and* respected Sir,"—the man stared—"allow me to explain to you how I am situated, *and* grant me a patient hearing," The Quaker looked patience itself; and Mr. Mathews, curious to hear the result, kept his seat in the shop.

"My dear Sir," continued Mr. Incedon, "I am one of a class of men of whom, of course, your peculiar tenets cannot allow you to know much. In fact, I am of the theatrical profession—*Charles Incedon*, of the Theatre Royal Covent-garden, first ballad-singer in England." (This was uttered with great emphasis and volubility, in Mr. Incedon's peculiar dialect—that of Cornwall.) The Quaker started back, and looked at my husband, as if doubting the sanity of the person who addressed him. Incedon resumed. "I say, Sir, I am an

actor. I am this night advertised at your—no, not *your* theatre—at the theatre in Leicester, for *Steady*, the Quaker; and it is so happens that there is no proper dress for the character, which is one highly complimentary to *your* people. Independently of the want of effect from a bad dress, I am *trawly* mortified to do discredit to so respectable a body as yours. In fact, part of my own family were of your persuasion, my dear Sir (the *Ingledons*, of Cornwall, were originally Quakers); and this is an additional reason why I am anxious to do all possible honour to the revered Society of Friends. In short, my worthy Sir, without your humane assistance, I shall come before all the gentry of Leicester in a dress very degrading to the proverbial neatness of your sect. *Will* you lend me one of your suits?—you and I are of a size; and in so doing you will at once show the liberality of your character, and keep up the respectability of the admirable body of the people so deservedly esteemed by all the world, and by none more than *Charles Ingledon*.”

This speech staggered the chemist, who, after a little hesitation,—to the surprise of my husband,—melted by Mr. Incedon's eloquence, not only lent a suit of clothes, but yielded to the persuasions of the singer, to be put into a private corner, in order that he might be an unseen witness of the manner in which the stage upheld his persuasion. That he was charmed with *Steady*, there was no doubt, for he readily confessed this to Mr. Incedon, when he returned the suit of clothes; but he was gravely silent about the merits of *Solomon*.—*Memoirs of Charles Mathews, by Mrs. Mathews.*

 POETRY.

“ Celestial music! essence of the spheres!
 Distilled from Heaven to ravish mortal ears!
 Extract refined from Nature's bounteous soul,
 In love supreme thy halcyon numbers roll.
 Sweet universal language of the earth;
 Empower'd to sadden, or inspire with mirth;
 Viewless alike to bright and blanch'd eyes,
 A pure, ethereal spirit of the skies!
 “ If aught existent can entrance our mind,
 And make the eyeless frame forget 'tis blind,
 'Tis thy soft charms persuasive on the ear,
 Which make the atmosphere of midnight clear!
 Whether by golden lute divinely played,
 Or in the lay of tender-breathing maid;
 Whether in powerful cadence of the horn
 From sylvan uplands, echoing faint at morn;
 Whether in man's high-tutored, lordly voice,
 When thousands gaily gather to rejoice;
 Or in the solemn organ's sacred strains,
 When heard high-swelling through cathedral fanes;
 Whether on tranquil waters, far remote,
 The dulcet-sounds of unison may float,
 Or in the vocal halls of space above,
 Loud with one universal song of love!
 One truth we own, in all thy modes of sound,
 A marvellous spell of magic round us bound.”

[*From Blindness, or the Second Sense Restored and Lost,*
 A Poem, in three Parts, by Andrew Park. London:
 Smith and Elder.]

Stanzas from *Letters from Eliza*, by Francis W. Jarrett Morris, the poetical shoemaker of Bognor, Sussex.

Without thee I am never truly blest.
 This eve I sat within our fav'rite bow'r,
 The sun reclining gilded all the west,
 And spread his tints afar, and ev'ry flow'r

Seem'd by the dews of eve again refresh'd,
 And scented all around; oh! 'twas an hour
 When earth might vie with heaven; hadst thou been there,
 The air had been far sweeter, flowers more fair.
 The pearly stream that left its native hill
 In murmurs mingled with each tuneful bird,
 Who, charm'd with nature, sang their wild notes shrill;
 And on each leaf and fragrant shrub that stirr'd
 Hung the bright dew; and, when all else were still,
 The nightingale from her lone grove was heard;
 And oh! so sweet, so melting was her strain,
 The songsters woke, and sang their hymns again.

 REVIEW.

Song of the Flower Girl. Music by Mary de Humboldt. Words by C. H. (Purday.)

A particularly pretty song, lively and sparkling, and very nicely modulated. The words too, evince much poetical taste; we presume they are by a sister of the fair authoress. If sung in character, a speedy sale, both of flowers and music might be safely anticipated.

To thee, my love, and only thee. Ballad. Music by the same.

A very charming musical interpretation of the tender passion; but not quite so carefully written as the other. In the 4th bar of the *song*, the accidentals should be E sharp, and C double sharp. The modulation from the 7th to 8th bar is objectionable; why not take A with the 6th in the latter half of the 7th bar? or play A in the bass, and repeat the preceding group of quavers. In p. 3, bars 4 and 5, we presume the D's should be natural.

Select Movements from the works of the great masters, arranged from the full score for the organ. By E. J. Hopkins. Nos. 1, 2, 3. (Cramer.)

The above are excellently brought out; and the harmonies as rich and full as can be desired. The pedale part is obligato, three staves being bracketed together. They will be highly valuable to organists, and may be executed on the piano by three hands.

No. 1. is the Hallelujah from Beethoven's "*Mount of Olives.*"

No. 2. is the slow movement in Mozart's 1st symphony.

No. 3. is the movement, "*And the Children of Israel.*" from "*Israel in Egypt,*" followed by a Hallelujah from "*Time and Truth.*" (Handel.)

Il. Sorriso. Canzonett by Pio Cianchettini. (Chappell.)

A pleasing air for a tenor voice, evincing taste and feeling. We object to the "martellando" chords in the accompaniment.

 MUSICAL INTELLIGENCE.

PROVINCIAL.

[This department of the Musical World is compiled and abridged from the provincial press, and from the letters of our country correspondents. The editors of the M. W. are therefore not responsible for any matter of opinion it may contain, beyond what their editorial signature is appended to.]

CHELTENHAM.—*Mr. Alban Croft's Concert*, at the Assembly Rooms, on Friday evening, though offering in its programme an excellent selection of music, proved quite a failure, so far as the support which it received was concerned—the audience being one of the smallest we ever recollect seeing in any concert-room. The vocalists, Mr. and Mrs. Croft, Madlle. Parigiani, and Signors Corrado and Achille sang a number of the most favourite Italian compositions; and Mr. Croft one or two English songs in a style and manner that evinces considerable natural ability and musical skill. Messrs. Bloxome and Bishop performed a duet Concertante on the piano and violin very creditably indeed; it was, we believe, their first attempt at anything of the kind in public.—[Our readers will undoubtedly have felt some interest in Mr. Croft's concert from the remarks we made

last week, and we regret that we cannot say whether Mr. Croft met with the usual encore which his singing of "Mad Tom" undoubtedly merited or not. The "Cheltenham Looker-on," from which the above account is taken is *silent* on the subject, rather significant of the bad taste of the folks present, and most assuredly quite condemnatory of Cheltenham as a musical town in the eyes of Mr. Croft.—E. M. W.]

Thalberg's Concert, in September, proved the only really brilliant assembly of the season, Schallehn's band, the two balls, and the other musical entertainments which took place, having fallen short of those influences which in the days gone by were wont to leave no space unoccupied.

THEATRICAL SUMMARY.

THE HAYMARKET pursues its brilliant course, and is visited nightly by crowds; nor is its success disproportionate to its deserts. Macready and Power are hosts in themselves; and among the subordinate lights, we find Phillips, Farren, Cooper, Strickland, Wrench, Lacy and his wife, Mrs. Glover, Mrs. Clifford, Miss P. Horton, and Miss Travers, the latter a very improving actress. Pieces are played here with a spirit and ensemble resulting from long practice; and many have been the tears shed within its precincts, flowing alike at the beck of Melpomene and Thalia. The *Lady of Lyons* is as well performed as it originally was at Covent Garden; it is, perhaps, the best acting play of modern times, and its attractions continue undiminished. As for Power, he reaches the sublime of the grotesque. His last part, O'Callaghan on "His last legs," affords a rich treat: the decayed gentleman running to seed, with his murderising expedients: his courtship, and the exuberance of his paternal affection, will long live in our memory. We shall shortly have to speak of a new play, by Sir E. Bulwer, whose dramatic talents, were it only for his *Lady of Lyons*, we shall now consider of a very high order.

The season extends to the 15th of January, and the next commences on the 15th of March, thus embracing ten months in the year. We are informed that Mr. Macready has signed an engagement for the whole of the next season; so that the great theatres can have but a very poor share of him. Among other drawbacks, in the prospects of the larger houses, we must necessarily include the retention of so many clever artists at the Haymarket; the public, however, must take them where they find them.

DRURY LANE opened on Saturday evening, under the management of Mr. Hammond, who has, during the recess, thoroughly cleansed the building. Among many improvements, a new stage has been laid down, it is now brought five feet farther towards the audience, thereby bringing the performers into the body of the house. To effect this improvement two seats of the pit, or parts of them, are necessarily sacrificed, but the public derive all the advantages of the alteration, as it gives the singer or actor of weak voice a fair opportunity of being heard. The stalls in the dress circle are of stamped moreen. The rails in front of all the boxes are of crimson striped and watered silk tabaret. The foot-lights have been considerably improved, and with not a little novelty of arrangement. There are two rows of gas-burners instead of one, as of old; that in front has the ordinary glasses, while those of the other are strongly tinted with green. In each the flame may be raised to a great height, or lowered almost to the invisible. By this expedient, and others for producing instantaneous light of either reddish or blue tone, the effect of variety of colour in scenery is given with great precision. For the sake of the pit, however, and indeed the boxes also, these lights should be somewhat lowered, or else shaded on the audience side. Mr. Hammond must add to this company without delay—that which was strong at the Strand will be found weak here. The musical department of the theatre is under the direction of Mr. Alexander Lee, who has provided a most excellent band. Mrs. Waylett is engaged, and appeared in the English version of Auber's *Lac de Fees*. The scenery does great credit to Marshall, and the piece was put upon the stage with much care and attention. The house was well filled at half-price.

MISCELLANEOUS.

A NEW ORATORIO by Miss Linwood, entitled *The Triumph of David*, was rehearsed by the Sacred Harmonic Society on Tuesday evening. Several professors, including Sir George Smart, were present. It is a production highly creditable to the musical talents of the lady, who, we understand, is a sister of her celebrated namesake.

THE PROMENADE CONCERTS continue to attract such crowded audiences that it is said that Musard, with his celebrated band, threatens to pay the metropolis a visit.

THE WESTERN CITY GLEE CLUB commences its meetings, this evening, at Anderton's Hotel. They will be continued every fortnight, until the end of April.

MISS ROMER is singing with great success at the Theatre Royal Dublin; Templeton and Balfe are also there, and the singing of the three in *Sonnambula* is most highly spoken of.

BLAGROVE, Lindley, Miss Bruce, and Miss Dolby, have given concerts at various towns in the country with very great success.

PAGANINI (says a letter of the 10th instant from Genoa), who arrived at this, his native city, a week ago, from Marseilles, experienced yesterday a violent nervous attack, the intensity of which has somewhat abated to-day, but still leaves his friends in great apprehension.

MISS AUSTIN's second character will be *Polly*, in the *Beggar's Opera*.

THE NEW CONCERT-ROOM, in the Queen's Bazaar, Oxford-street, is nearly completed, and will be opened with a grand performance, about Christmas: it is a most splendid and capacious structure, admirably calculated for music.

PAULINE GARCIA continues to attract great houses at Paris, and her singing is lauded to the skies.

MR. PARRY has had the honour of presenting his recently published extensive collection of Cambrian melodies, called *The Welch Harper*, to the Queen, which her Majesty was graciously pleased to accept.

PHILHARMONIC.—The projected plan of altering the arrangement of the orchestra was mooted at a recent meeting of the Directors. The idea seems to be, to bring the violins more forward, and to throw the basses back, so as to better equalize the effect of the tone.

SPOHR is writing a symphony on the plan of his concerto, produced at the Norwich Festival, exhibiting the style of the earliest instrumental composers to the present time. It has been offered, by the illustrious author, to the Philharmonic Society, for performance during the approaching season.

JOHN BARNETT, we are glad to hear, is writing a new opera, to be produced at Covent Garden. The youthful days of Mozart form the subject of the *libretto*.

VINCENT NOVELLO is announced to give a series of six lectures, on Music, at the London Institution, during the months of February and March next.

NEW SINGER.—There is a singer at present in Kentucky who goes so high in *alt*, that when he gives a concert, the audience have to ascend a neighbouring mountain to hear him.

ADVERTISEMENT OF A CONCERT IN THE YEAR 1697.—Monday next, the 28th instant, will be performed in York Buildings a new Consort of Musick, by the chiefest masters in England, when Signior Rampony, an Italian Musician, belonging to the Prince of Vaudemont, at the request of several persons of Quality, will for once Sing in the same in Italian and French.—Half a Guinea Entrance.—*The London Gazette*, No. 3377.

BUNN commences at the St. James', to-morrow evening, with a strong operatic corps; the *Woodman*, with Shield's music, is announced.

TO CORRESPONDENTS.

We feel much obliged to Mr. Stumpff for his communication; it shall appear in our next. Will a Constant Reader favour us with his name? We have received his letter but it is of such length that it would nearly occupy a number of our miscellany. V. de P. has our thanks for the German newspaper, but the date (1st Aug.) is too far back for our readers to feel any interest in its contents. We shall be glad to hear from him at all times.

HAYDN'S ORATORIO, THE SEASONS.

Two years after his Composition of "The Creation," HAYDN, animated by success and encouraged by his friend, Van Swieten, composed the Oratorio of "THE SEASONS," taking for the text of his work the poetry of our Thomson: the Music certainly contains less sentiment than "The Creation," but then the subject admits of those sallies of gaiety and joy which the former precluded. The "Seasons" would be the finest production in the world, in the Oratorio style of writing, but for the existence of "The Creation" and "The Messiah." (During the performance of one of the gigantic Choruses in "The Messiah," HAYDN remarked in a pensive tone,—“Handel is, indeed, the father of us all!”) The Music of "The Seasons" is less sublime, but it, nevertheless, surpasses its elder sister in one point, namely, its Quartetts.

The best critique on this work is that of HAYDN himself, upon being told of the flattering approbation it had met with at the Palace of Schwartzenburg:—"I feel much delighted at the manner in which my Music has been received," said he, "but I do not wish to hear any compliments upon the occasion; I am well persuaded all must feel as I feel. It is not a Creation; and for this reason:—in the one, the characters are *angels*; in the other they are *peasants*." This was an admirable distinction. HAYDN's musical career finished with this Oratorio. Old age and the labour which it had cost him, exhausted his remaining strength; he died at the age of seventy-eight.

The Amateur or Professor, whose classic conceptions lead him above the level prescribed by the principal part of the vocal writings of the present day, and to whom the existence of an English edition of "THE SEASONS" is unknown, is respectfully informed that MUZIO CLEMENTI's beautiful adaptation and arrangement of this—the last and one of the most interesting works of this great Master may now be had in the following forms:—

Complete in One Volume..... £1 11 6
 Ditto in Four Parts..... each 0 10 6

Or separately, according to the following catalogue:—

SPRING.			AUTUMN.		
Nos.		s. d.	Nos.		s. d.
1.	Come, gentle Spring, <i>Chorus</i>	2 0	12.	What'er the blossom'd Spring, <i>Recit.</i> — Thus, Nature ever kind, <i>Quartett</i>	3 0
2.	At last the bounteous Sun, <i>Recit.</i> —With joy impatient, <i>Air</i>	1 6	13.	Ye Swains now hasten, <i>Recit.</i> —Ye gay and painted fair, <i>Duet</i>	2 6
3.	Laborious Man, <i>Recit.</i> —Be propitious, <i>Trio & Chorus</i>	2 6	14.	Lo! where the plenteous harvest, <i>Recit.</i> — Behold along the dewy grass, <i>Air</i>	2 0
4.	Our fervent prayers, <i>Recit.</i> —Spring, her lovely, <i>Duet</i>	2 0	15.	Now sounds the file, <i>Duet</i> —Hail! all hail! to the vine, <i>Finale</i>	2 6
5.	God of Light, <i>Finale</i>	2 6			
SUMMER.			WINTER.		
6.	Her face in dewy veil, <i>Recit.</i> —From out the fold, <i>Air</i>	1 6	16.	The Traveller stands perplexed—And now revived, <i>Aria</i>	1 6
7.	Behold, on high, <i>Quartett</i> —Hail! oh, glorious Sun, <i>Chorus</i>	2 0	17.	As he draws nigh, <i>Recit.</i> —Let the wheel move gaily, <i>Quartett</i>	2 0
8.	'Tis Noon, <i>Recit.</i> —Distressful nature, <i>Aria</i>	1 6	18.	The evening's task, <i>Recit.</i> —A wealthy Lord, <i>Aria & Chorus</i>	2 0
9.	Oh, how pleasing, <i>Air</i>	1 6	19.	Now from the feast, <i>Recit.</i> —In this, O, vain misguided man, <i>Aria</i>	1 6
10.	Hark! the deep, <i>Chorus</i>	2 6	20.	Alone it stands, <i>Recit.</i> —Then comes the dawn, and But who shall dare! <i>Finale</i>	3 6
11.	Now cease the conflicts, <i>Trio</i> —To rest, away, <i>Finale</i>	2 0			

LONDON:

PUBLISHED BY GEORGE AND MANBY,

85, FLEET STREET.

THE MOZART CONTROVERSY.

("Buy, Gentlemen, and judge for yourselves.")

M O Z A R T ' S R E Q U I E M, according to Sussemayer, full score..	21	0
Ditto exactly as left by the Author..	11	0
Ditto Pianoforte score.....	9	0
Thematic Catalogue, written by himself..	6	0
Sinfonias, in Score..... each	6	0
Overture to <i>Die Zauberflöte</i> , in score, fac simile of the original MS. printed in red and black.....	7	6
Opera, <i>Zaide</i> , Germ. and Ital. words, and Pianoforte.....	18	0
Ditto full score.....	36	0

With words. Pfte.solo.

Don Juan.....	10	6	5	0
Figaro.....	10	6	5	0
Così fan Tutti.....	10	6	5	0
Idomeno.....	10	6	5	0
Zauberflöte.....	8	0	5	0
Tito.....	8	0	5	0
The Seraglio.....	8	0	5	0
La Jardiniere.....	6	0	6	0
Don Juan, for Two Performers, Pfte. 12 0				
The overtures, 1 Performer, 1s., 2 Performers, 2s.				
Pianoforte Works, complete, with or without Accompaniments, in 38 books, new ed... each	6	0		

And nearly every other work now published.
 J. J. EWER, and Co., Bow Churchyard, IMPORTERS OF MUSIC.

FOR SCHOOLS AND FAMILIES.

Now publishing in Monthly Numbers (containing 8 Tunes), price 2d., and in Parts (48 Tunes), price 1s.

SACRED HARMONY, being a Selection of Psalm and Hymn Tunes, arranged for Three Voices (Two Trebles and a Bass). Part 2 is just published, also No. 13.

London: D. Murray, 179, Sloane Street; R. Groombridge, Fanyer Alley, and R. Davis, Paternoster Row.

NEW VOCAL MUSIC.—

Composed by Clement White, and published at C. Nicholson's Flute Manufactory, 13, Hanway Street, Oxford Street, London, by Thomas Prowse.

Come, come with Me, by L. H. Cove, Esq. . .	s. d.
She threw back the clustering ringlets of jet ditto.....	2 0
Young Love in a frolicsome humour one day, ditto.....	2 0
The beautiful Maid of the dale, by Desmond Ryan, Esq.....	2 0
Old Friends, ditto.....	2 0
How dear to me my native vale, by Miss F. Byron.....	2 0

Also, just published, E. J. Loder's Pianoforte Instruction Book..... 6 0

GRAND PIANO, by **BROADWOOD**, for Sale. Price Ten Guineas. May be seen at 2, Poland Street, Oxford Street.

HENRY HOOPER, 13, Pall Mall, East, where all communications for the Editor, Works for Review, and Advertisements are received.—R. GROOMBRIDGE, Fanyer Alley, Paternoster Row.—G. BERGER, Hoywell Street, Strand, and the following Agents:—

- CHAPPELL, Bond Street.
- D'ALMAINE, and Co., Soho Square.
- DUFF and HODGSON, Oxford Street.
- GEORGE and MANBY, Fleet Street.
- J. KEEGAN, Burlington Arcade.
- MANN, Cornhill.
- BETTS, Threadneedle Street.

THE QUEEN'S COUNTRY DANCES.

HER MAJESTY'S predilection for the "good old Country Dance," has restored this species of entertainment to the ranks of fashion, and has caused an immense demand for appropriate Music—Guinness, Weippert's principal Leader of the Court Balls, has arranged nearly fifty of the best old national airs, for the Pianoforte, precisely as they are played at the Royal Palaces, and they are now published under the title of "THE QUEEN'S COUNTRY DANCES," in Two Sets with all the Figures, by

JEFFERYS & Co. 31, FRITH STREET, SOHO, And may be had of every Music Seller in the Kingdom.

AN Extensive Assortment of carefully selected Pianofortes may be inspected at the **PIANOFORTE REPOSITORY, 27, SOHO SQUARE.** Good Square Pianofortes with metallic plates, and all the modern Improvements; also Cottage, Cabinet, and Grand Pianofortes, with six and six and a half octaves, at low prices; for Cash only. These Instruments are warranted in good condition, and are very desirable for exportation, being of the superior manufacture of the Messrs. Broadwoods.

BROWNE'S PIANOFORTE REPOSITORY, 27, SOHO SQUARE.

Price 8s.; or, separately, each 2s.

SONGS OF THE MID WATCH. The Poetry by

CAPTAIN WILLES JOHNSON, R.N.,

the Music Composed and Dedicated to the OFFICERS OF THE BRITISH NAVY, by

PHILIP KLITZ.

- Consisting of—1. The Mariner's Invocation.
 2. Hurrah for the Sea! 3. The Light House.
 4. The Sailor's Bequest. 5. The Sailor's Funeral.
 6. The Heart knows only one.

For a review of these Songs see the *Musical World*, No. 86, Aug. 22, 1839.

Z. T. PURDAY, 45, High Holborn.

PIANOFORTES.—LUFF AND Co. solicit the attention of Purchasers to their new **SEMI COTTAGE PIANOFORTES,**

combining power and sweetness of tone, durability and cheapness.

BOUDOIR, COTTAGE, AND SEMI GRAND PIANOFORTES.

L. and Co. from their increasing connection and extensive arrangements, can offer to the purchaser advantages superior to most Houses; also, having a large stock always on hire, can sell Pianofortes but little used at very low prices. Purchasers from the Country will find the arrangement of this House very desirable.

LUFF and Co., 103, GREAT RUSSELL STREET, BLOOMSBURY, LONDON.

- CRAMER, ADDISON, & BEALE, 201, Regent St.
- JOHANNING, 122, Great Portland Street.
- MILLS, Bond Street.
- OLLIVIER, Bond Street.
- Z. T. PURDAY, High Holborn.
- SHADE, Soho Square.
- JOHN LEE, 440, West Strand.

THE MUSICAL WORLD,

A MAGAZINE OF
ESSAYS, CRITICAL AND PRACTICAL,
AND WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

“Ἡ μὲν ἄρμονία ἀόρατόν τι καὶ ἀσώματον,
καὶ πάγκαλόν τι καὶ θεῖόν ἐστιν.”

PLAT. *Phædo. sec. xxxvi.*

Music is a something viewless and incorporeal,
an all-gracious and a God-like thing.

NOV. 7, 1839.

No. CXC.—NEW SERIES, No. XCVII.

{ PRICE 3d.
STAMPED, 4d.

Our attention is called by a correspondent to a continuation of M. Maurel's anti-Mozartian disquisitions in the last number of *La France Musicale*. They are illustrated by engraved examples in musical type; but are not a whit more profound on that account. These examples consist merely of specimens of florid vocal writing, taken from several of Mozart's operas, and an attempt is made to show that the music is in contrast with the sentiment. We have neither space nor inclination to defend the precise local propriety of these *floriture*, most of which were written to suit the style and voice of the hero and heroine; but merely state our conviction that for every solecism here mentioned, it would be easy to cite ten from Rossini, whose triplets have done duty as interpreters of every passion that agitates the human breast.

The article in question draws a comparison between *Le Nozze* and the *Barbieri*. We will translate a few passages:—

“An interesting parallel might be drawn between the *Barbieri* and the *Nozze*, thus bringing to issue the greatest and most inventive genius of the lyrical drama (according to the creed of the Conservatoire), and the most celebrated composer of our time. There is room for a rigorous comparison between these works; for they are nearly of the same age, the interval between them being one of thirty years only. Mozart and Rossini have brought the same characters on the stage; they have taken the same subject; they have needed the same vocal and instrumental resources; they have each of them a *Figaro*, an *Almaviva*, a *Rosina*, a *Bartholo*, and a *Basilio*. Now any musical amateur has a right to prefer the melodies and instrumentation of *Le Nozze* to that of the *Barbieri*; but the critic

VII
VOL. CXC—NEW SERIES, VOL. V.

DD

has a right to affirm that the whole spirit of Beaumarchais has been transfused into the *Barbieri*, and that there is not a spark of it in the *Nozze*.

"The music of the *Barbieri* possesses merit of the rarest kind. It has a well sustained character, both as a whole, and in its minutest details; and is equally admirable for its variety. The least practised ear is enabled to seize the distinctive traits of *Figaro*, *Almaviva*, *Bartholo*, and *Rosina*—each speaks an appropriate language. Dramatic genius is so conspicuous in this music, that we might even dispense with the words, and Beaumarchais be no loser. Rossini is ever a correct interpreter of the ideas, situations, and personages of the *Barber of Seville*.

"The music of *Le Nozze*, if we except the airs for the *Page* and *Countess*, is devoid of character. It is an insipid and indistinct melange of all styles, and all schools. *Figaro* himself has many styles—which is synonymous with having none at all. The most celebrated airs might be taken, and distributed among five or six other operas, their value would not be affected thereby, as they have no local merit; *Bartholo* and *Basilio* are too insignificant to particularise.

"In conception, dramatic truth, colouring and style, the *Nozze* is far inferior to the *Barbieri*. In scenic effect, the inferiority is still more decided."

The remainder of the article is devoted to an examination of the *Idomeneo*, which we have not room to notice at present. In drawing the parallel between the *Nozze* and *Barbieri*, M. Maurel represents the subjects as identical, which is incorrect. Beaumarchais wrote a dramatic trilogy; or three connected plays, in which the same characters, with a few additions, in the second and third figure, throughout. They are called, *Le Barbier de Seville*, *Le Mariage de Figaro*, and *La Mère Coupable*. Now the first of these is the subject of Rossini's libretto, the second that of Mozart—and the plot and situations are entirely different.

We have devoted many pages to the Mozart controversialists. It is not for us to estimate the quantum of instruction or amusement that our readers may have derived therefrom; we must however, while we thank our correspondents for various interesting communications, earnestly recommend them to be more studious of brevity, and to avoid all those personal recriminations, which can be of no lasting advantage to the disputants, and are a dead loss to the public.

CHARACTERISTICS OF RUBINI.

From La France Musicale.

We feel some little hesitation in undertaking a sketch of an artist, who holds incontestably the first place among the singers of the present day. There is not to be found in all musical history, a name of more deserved celebrity than that of Rubini; nor could any artist be quoted whose genius has been revealed to us in greater splendour, or more constant superiority. Rubini's reputation is colossal—all Europe has saluted him King of song.

Rubini is still young: he was born at Romano, a small place four leagues from Bergamo. In 1812 he was a chorus singer at the Bergamo theatre, and in little estimation. It is not, however, our intention to trace the successive steps of his career; we are not writing a biography, but attempting an analytical study of his voice and style, which latter, though never yet reduced to writing, has, like that of Garcia, exercised an influence on all schools whatever.

Rubini's voice is a tenor in the full sense of the word, extending in chest notes from E to B natural, with a falsetto reaching to F; the whole intoned with perfect truth and evenness. The scale we have mentioned is one of two octaves and a note, but this is but his ordinary compass; for we heard him, last year, in Roberto Devereux, ascend to the G. But the feat had not been executed before, and he appeared to be himself astonished at his own achievement.

The power of his voice is equal to the most trying dramatic exigencies; but never shocks the ear by too rough displays of force. His voice is, as it were, clothed in a light gauze, which, without impeding the most rapid flights, softens the asperities that are inseparable from energetic vibration. Hence the ineffable softness and charm in his expression of accents of grief and tenderness. It may be said, without exaggeration or metaphor, that he has tears in his voice.

To these rare and precious qualities, nature has largely contributed, but art also has done wonders. One of its prodigies is visible in the transition from the chest voice to the falsetto, and vice versa. For example, when he reaches the limit of his chest register, he passes the bridge so marvelously, as to defy the most accurate ear to seize the exact moment of change. Another of his artistical perfections consists in the management of his respiration. Gifted with a chest and lungs of great capacity and volume, he measures his *expiration* so as to lose but just that quantity of breath necessary to produce the length of note required. His method of *inspiring* is also one of his secrets, and difficult to describe. He dissembles it so adroitly, that we cannot catch the moment of repletion. To explain this phenomenon, we must suppose that he empties and fills his lungs almost instantaneously, and without the smallest interval; as though we were to empty a cup with one hand, and fill it again with the other. It is easy to imagine the advantage accruing from such a faculty, the combined production of art and nature. He is enabled thereby to colour and diversify his phrases, and to execute the longest passages without solution of continuity.

No singer excels him in the agility and flexibility of his vocal organs—they adapt themselves alike to the most capricious and unexpected freaks of composition, and to the demand for the most arduous efforts. Every species of ornament and *floritura* is given with a perfection that is the despair of other singers. With a power of surpassing the most rapid instrumental flights, he is yet sober and judicious in his use of embellishment. He is, perhaps, the first of singers similarly endowed, who has recognized the incompatibility of florid vocalization and true dramatic passion. There are works, the Lucia for example, in which he abstains in toto from *floriture*. And who will question his dramatic intelligence? He is, at once, the most brilliant, and the most expressive singer that has ever appeared.

Occasionally, indeed, he may be found revelling in the malleability of his organ, and indulging in all sorts of *gorgheggi*. Thus in the famous Mosè duett, he smothers the composition with a mass of pearls and embroidery. But we know full well that this is only a concession involuntarily made to his less intelligent auditors—those, namely, who care little for truth, if they can be amused with the difficulties of a style at best very equivocal—resembling those amateurs of painting who prefer gay and gaudy tints to the colouring of truth and nature.

We have been told by many who have seen Rubini, that he is a cold and stiff actor; and some even deny entirely his claim to the title. This again is an error easy of refutation. The immobility of which they accuse him, is the necessary consequence of his style of singing. Observe Rubini in his famous Adagios, motionless, and with the head thrown back so as to give a wider passage to the sound—the least swaying of the body would cause an undulation in the voice, and impair that equality and finish, the charm of which is indescribable.

Let it not be thought that Rubini is only a sublime singer. He must be seen in situations of despair and wrath, darting his notes like thunderbolts, in order to gain a just conception of his histrionic truth and power. In the finale of Otello, and the curse in the Lucia, we know not whether the singer or actor is most worthy of admiration.

As Rubini excels all his predecessors in whatever they have attempted, so he has enriched the science with many novel conceptions. To mention one only:

he is the first that has introduced those powerful aspirations which may be styled *à répercussion*; consisting in prolonged efforts on the same note, before the cadence is resolved. This species of musical sob is productive of great effect, and there is now scarcely a singer who has not tried to imitate it.

However, as nothing on earth is perfect, Rubini himself pays his tribute to human nature. In our opinion, he is too careless in recitative. Again, in concerted pieces, he scarcely takes the trouble to sing at all: the mouth occasionally opens, but nothing is heard. It may be said that Rubini, in concerted music, has no entity. Moreover, he often sings in falsetto what should come from the chest. It is, perhaps, to some such cunning artifices that Rubini owes the complete preservation of his organ, which is as fresh as in early youth; this extreme negligence may, nevertheless, compromise the ideas of the composer, and paralyze the efforts of his comrades. We mean not this as a reproach, but merely an observation which our critical conscience forbids us to withhold, and which in no way affects our cordial appreciation of his magnificent talents.

We have said nothing of the character of Rubini, as our business has been with the artist only. We cannot, however, terminate this sketch without rendering homage to the generosity of his feelings, the simplicity of his habits, and the nobleness of his heart. All his friends and acquaintances bear testimony to his high qualities, both as an artist and man of the world.

MARTIN LUTHER'S DISCOURSE ON MUSIC,

(Translated from the German.)

I wished from my heart to praise and extol that beautiful and artistical gift of God, the liberal art of music; but I find that it is of such great utility, and is such a noble and majestic art, that I do not know where I should begin or end praising it, or in what manner and form I should praise it, as indeed it meriteth praise and the love and esteem of every one, and I am hence so much overpowered by the rich fulness of the praise of this art, that I cannot extol it sufficiently, for who can say and show all that might be written and spoken on this subject. Yea, even if one would say and show all, he would nevertheless forget much, and it is utterly impossible that this noble art can be praised enough.

In the first place, if we look into the matter, we shall find that this art was, from the beginning of the world, given by God to all and every creature, and created with all from the beginning; for there is nothing in the world which doth not give from itself a sound. Yea, even the air which is in itself invisible and incomprehensible, in which there seemeth to be the least music, that is the least beautiful sound, and which appeareth quite mute and silent, if it be moved and driven through anything, it giveth its own music, its own sound, and that which was before mute, now beginneth to have a voice, and to become music, that it may be heard and comprehended, although it was not heard and comprehended before, and through it doth the spirit reveal great and marvellous secrets, whereof I will not speak at this present.

But the music and sound of animals and of birds in particular, is far more marvellous. Ah! what noble music it is, wherewith the Almighty God in Heaven has endowed his singing-master, the clear nightingale with her young scholars, and all the thousands of birds in the air, so that every race hath its own kind of melody, its own sweet, noble voice, and wondrous "colouring," which no man on earth can comprehend. King David, that precious musician, who at his psaltery and harp singeth and playeth his godly song, beareth witness himself with great admiration and joyousness of spirit, to the wondrous songs of the birds, and in the 104th Psalm thus singeth and prophesieth—"Thereupon sit the birds of heaven and sing among the branches."

But what shall I say of the voice of man in comparison to which all other songs and sounds are to be counted as nought, for God hath endowed it with such music, that his surpassing and incomprehensible goodness and wisdom may not be understood even in this single nature. The philosophers and the learned have toiled much and laboured to fathom this wondrous work and art of the human voice, and to find how it is that the air, by such a slight motion of the tongue, and by a still less motion of the neck or throat, and moreover in a manifold

fashion as it is guided and governed by the mind, can with force and might give out words, sounds, and songs, so that they are not only distinctly heard by every one at a great distance; but are also understood. They have only known how to search, but have been able to find; and no one hath appeared who hath been able to say and to show whence cometh the laughter of man (to say nothing of the weeping), and how it is that man laugheth. They marvel, but cannot explain, and thus the matter remaineth as it was. Those who have more time than we, we recommend to reflect on the immeasurable wisdom of God as displayed in this single creature. I merely wished to touch on it briefly.

Now should I speak of the use of this noble art, which is so great, that no one, however eloquent, can set it forth sufficiently, I can show one thing to which experience beareth witness, and that is, that according to the Holy word of God, nothing deserveth to be so highly praised and extolled as music, and for this reason, that music is the strong and mighty governor of every movement of the human heart, (to say nought of the hearts of beasts at present,) by which man is often governed and overcome, even as it were, by a master.

Nothing on earth is stronger, to make the sad joyful, the joyful sad, and the timid, bold, to charm the haughty to humility, to calm and quiet hot and excessive love, to lessen envy and hatred, and if any one can recount to me all the emotions of the human heart, by which people are swayed, and driven either to virtue or vice, I will say, that nothing is more mighty than music to curb and govern these same emotions of the mind. Yea, the Holy Ghost himself praiseth and honoureth this noble art, as the instrument of his purpose, leaving witness in the holy scriptures, that his gifts, that is the impelling and incitement to all kinds of virtues, and good works, were by music given to the prophets, as we see in the case of the prophet Elisha, who, when he was about to prophesy, ordered that a minstrel should be brought to him, and when the minstrel played upon the strings then came the hand of the Lord upon him. Again the Scripture showeth that Satan, who leads people to all vice and badness, is expelled by music, as is seen in the case of King Saul, over whom, when the Spirit of God came, David took the harp, and played with his hand, upon which Saul revived and became better, and the evil spirit left him. Hence, the holy fathers have not in vain set the word of God to music in various ways, that music might always abide with the church, and we have therefore so many precious songs and psalms, which both by the words and the music set the heart of man in motion. In brutes, and in stringed and other instruments, we only hear sound without words. To man alone, above all other creatures was given speech with his voice, that he might know and be able to praise God at the same time with clear melodious discourse, and glorify God's wisdom and goodness, so that beautiful words, and charming sounds might be heard at once,

If we could compare men one with another, and consider the voice of each, so should we find what a noble and manifold creator is God in the distribution of the human voice, and what a great distinction there is in voice, speed, and expression, even though each one shall labour to acquire the manner of another, and to be like him, and to imitate all like the ape. But when the music of nature is sharpened and polished by art, then for the first time will be partly seen and recognized (for wholly comprehended and understood it cannot be) the great and perfect wisdom of God in his marvellous work Music, and that with great admiration. And it is above all marvellous that one shall sing a "*Schlechte Weise*," or a tenor (as the musicians have it), while three, four, or five other voices shall sing likewise, as it were with rejoicings round the said tenor, and play and spring, and adorn the same melody in a wondrous fashion, and lead as it were a heavenly dance, while they meet in friendship and embrace like lovers; so that those who have a little understanding in such matters and are moved, feel greatly astonished, and think there is nothing more extraordinary in the world than such a song, adorned by a number of voices. But he who findeth therein no pleasure, and is unmoved at these delightful wonders, must naturally be a dull log who is not worthy to hear such charming music, but only the wild ass-braying of the choral, or the song and music of hounds and hogs.

But I need not say very much more, for the subject and the use of this noble art is far too great and rich to be exhausted in so short a time. Hence I will

recommend this art to every one, and to young people in particular, and admonish them that they let this precious, useful, and gladsome gift of God be to them dear and sacred, as one by the knowledge and practice of which they may at times dispel bad thoughts, and avoid vice and ill company. And also that they may accustom themselves to recognize God the Creator in this his creature, and to praise him and extol him, and diligently shun those who are spoiled by unchasteness, and abuse this beautiful nature and art (as unchaste poets pervert their own) to shameful, mad, and lewd love, and moreover that they be certain that the devil hath driven such persons against nature. And forasmuch as nature should and will honour God alone, the Creator of all creatures, with such a noble gift, so are these ill-thriven children and changelings wrought on by Satan that they may rob the Lord God of such a gift, and honour and serve the devil, who is an enemy to God, to nature, and also to this delightful art.

* * * The above curious tract is dated 1558. Rugged and tautological as the style may appear, the translator offers no apology on that account. On the contrary, he regrets that from a pure want of English words to answer to some of the full German repetitions, many an expression is omitted, and that the hard energetic style of the stout old reformer is, strange as it may seem, in a great measure diluted.

INCLEDONIANA.

INCLEDON AND THE JUBILEE LOZENGE.—Mr. Liston was at one period of his life a most determined joker. He and my husband were one day together in a shop in Bond Street, kept by a Mr. Amick, which was full of perfumery, beautiful toys, and nicknacks of every kind. They had been looking at some amulets, a black composition, just new, and intended for brooches on which the head of George the Third was stamped, to commemorate the jubilee. Mr. Incledon passing at the moment, observed his brother comedians, and entered the shop. He admired in turn all the pretty objects placed in every direction; and, attracted by the amulets, he inquired what they were. Before Mr. Amick could reply to his question, Mr. Liston (who was aware of Incledon's overweening love of any novelty in the shape of medicine or voice-improver), told him, they were lozenges of a most wonderful property, just discovered. As he anticipated, Mr. Incledon caught at the bait, seized up one, and examining it with much interest, observed that it was "very large" (it was about the size of a small locket.) He was told that, as only one was necessary to the cure of the person whose voice was out of order, it was made of the size requisite for the purpose;—"But," observed Mr. Liston artfully, "*you* cannot require such a thing, Incledon! There's nothing the matter with *your* voice!"—"Isn't there, my dear boy! that's all *you* know of the matter! I've been as hoarse as a raven this fortnight; in fact, I've not a note left in my voice;" a constant assertion by him when his voice was at his very best. "Well," said the wag, "If that's the case, the Jubilee Lozenge is the *very thing*." He then adduced several "cases" of its miraculous results within his own knowledge. Upon this Incledon addressed the master of the shop, who was exceedingly embarrassed at the trick thus played upon a customer: "What, Sir, is the price of this invaluable lozenge?"—"Ten and sixpence," was the reply.—"It's a large sum for one lozenge, Sir; but, as my friend Mr. Liston assures me that it is efficacious, and as at this time I have not the ghost of a note left in my voice, from a severe cold, I'll take *one*." He then threw down the money, and put the amulet into his mouth, observing that "it was made of a very inconvenient shape; but he supposed there was some good reason for it." Mr. Liston instructed him to keep it all day in his mouth, that being the intent. Away went the singer, quite pleased with the toy for which he had paid so dearly, and the two jokers roared aloud with laughter when he was out of hearing, at the easy credulity of their unsuspecting friend.

At night everybody in the green-room was apprised of the jest, and agreed to assist in prolonging it. Mr. Incledon, who did not play until the afterpiece, entered the room with the lozenge in his mouth. Being prepared for his appearance, Mr. Liston had all his confederates assembled. They inquired, in turn, every particular about the wonderful remedy "of which they had all heard

so much. Incedon was very communicative as to its effects. "His voice was *certainly* clearer since he had had the lozenge in his mouth, but at the same time he could not withhold from them his conviction that the sucking of it had made him feel exceedingly sick;" and well it might, for it was in fact a mass of perfume, like a highly scented pastile, nauseating to the palate, as might be expected.

In the midst of the interest occasioned by this invaluable recipe, Mr. John Kemble, who had been performing in the play, and had listened to the conspiracy against the simplicity of poor Mr. Incedon, now entered, and to the surprise of all present joined in the hoax. He told Incedon that he was well acquainted with the amazing efficacy of the article; but added—"It will not be wholly effective, my dear Incedon, unless you keep it in your mouth all night!" Incedon's eyes twinkled with gratification at the interest manifested by the great tragedian in his well-being, and at his confirmation of the treasure he had obtained. "But, my *dear* Mr. Kemble," he replied, "may it not choke me in my sleep?"—"Oh, no;" said the somewhat solemn jester; "oh no! its scarcely large enough for that. Besides, Mrs. Incedon will be aware of your struggles, and attend to you if it should get into your throat." Incedon gave him a look which had a dawn of suspicion in it; but the unmoved gravity of the speaker dispersed it when he added—, "It will do you no good unless you keep it on your tongue all night, be assured, my dear Incedon; so don't think of removing it." Poor Mr. Incedon obeyed this injunction strictly; and the next morning gave sad evidence of his obedience, appearing in the green-room with his natural ruddiness exchanged for a sickly complexion, from want of rest, and from the increasing disgust of the scented mass in his mouth.

It was now time to heighten the plot previously to breaking it up. One of the conspirators was intimate with a gentleman relishing a joke,* and happy to assist in one. On hearing the particulars, he was induced to place a paragraph in the next day's paper, in accordance with the intended sequel to the imposture.

The time came for rehearsal. The plotters congregated in a manner that when Mr. Incedon arrived, he must of necessity see and overhear their observations. Mr. Fawcett was much perturbed, and apparently, as he held the morning's newspaper open in his hand, indignant; all, indeed, seemed shocked! "Was it possible!"—"What a monster!"—"Who could divine such an instance of hatred to the English nation!"—"Poor Incedon!"—"Has anybody seen him to-day?"—"What *will* be the consequence?"—"What a loss to the public!"—"Dreadful! Shocking! Afflicting!" &c. At this moment the group affected to perceive Incedon for the first time. They were all affection and sympathy. Mr. Liston *went* to think he had been the innocent instrument of his friend's ruin. Mr. Mathews besought his forgiveness for his share in his destruction; and at last Incedon's suspense and agitation were so affecting to them all, that the fatal paragraph was submitted to his perusal. It was as follows:—

Jubilee Lozenge.

The public are cautioned against a specious but most injurious artifice, which has of late been practised by some unprincipled quacks. A trinket, in the form of a shirt brooch, adorned with the miniature likeness of the King, is said to be impregnated with a certain mineral property that can expel all disorders from the stomach of the wearer, who, to stimulate and call forth the essential virtue of the ornament, is desired to keep it in his mouth and suck it. The truth indeed is, that an adventitious property has been infused into the metal of which the trinket is formed; but, so far from its being of a salutary nature, its deleterious qualities are invariably experienced in subtle and slow, but infallible operation, by all the unhappy dupes to the imposture. The poison peculiarly attaches itself to the lungs, producing insensibly a decay of the vocal powers, and usually terminating in incurable hoarseness.

It is reported that the French Emperor, jealous of the superior powers of melody which our stage can boast, has lately employed some of his emissaries in persuading one of our most eminent native female singers to make use of this destructive bane to vocal excellence. It is apprehended that the same artifice will be employed to rob our most celebrated male performers of their voice, and in consequence both of their fame and their bread.

The agony of the reader at the close of the paragraph was such as to make all present desirous of explaining the jest. Incedon dropped the fatal amulet from

* Mr. Quin, connected with "The Morning Chronicle." |

his mouth, and clasping his hands together, exclaimed, "I'm a murdered man!" and dropped on a seat.

The whole was then confessed; and the well-known good-nature of Mr. Incledon was never more apparent than in his forgiveness of this hoax against his prevailing foible.—*Memoirs of Charles Mathews, by Mrs. Mathews.*

JOSEPH HAYDN'S OPINION OF MOZART.

To the Editor of the Musical World.

SIR—Would you be so good as to insert in your weekly paper the following translation about the two eminent composers, Haydn and Mozart; you will, I am sure, please some of your readers, as well as the undersigned and literal translator. The original, in German, may be seen by an application at Great Portland Street.

"In the year 1785, when the father of Mozart was yet living, and who happened to meet Haydn at the house of a noble encourager and protector of sterling music and its cultivators at Vienna, Haydn, in conversation with the father of Mozart, expressed himself thus: "I here declare to you, and before God, as a man of honour; that I consider your son the greatest composer I ever have heard of, for he possesses *gusto*, and the profoundest knowledge of the science of music and of composition."

"Again, in December 1787, Haydn wrote, in a letter to a friend at Prague, the following: "Since you are desirous to possess an Opera Buffa of my composing for your own private use, I shall cheerfully comply with your wishes, but I should by no means give my consent to have it performed at a public theatre at Prague! for what Operas I ever may have written were calculated for Prince Esterhazy's private use and localities, and would produce a very indifferent effect in public. But should I be so fortunate as to have a new Libretto to compose, then the case would be different, but then my risk were greater still! since I could not compete with Mozart!—Oh! could I but impress the minds of the lovers of music, the most eminent of them, with the merits of the inimitable works of Mozart with that deep sense to all the requisites of that godlike art, and impress their soul with the sentiments with which they have filled my bosom; then would nations die to possess such a jewel within their realms! Prague ought to keep him within its walls, but reward him also; for without that, the history of a man of genius is deplorable as well as discouraging to a next generation. It vexes me that (der einzige) the unique Mozart has not yet been promoted to an imperial, or royal Capellmeister's situation. Pray, Sir, pardon my warmth, for I love Mozart sincerely"—I have the honour to be,

Sir, your most Obedient Servant,

I. A. STUMPF.

London, October 27th, 1839.

STANZAS FOR MUSIC.

BY ANDREW PAKK.

Lend me thine azure eye—
 Beauty's fond dwelling!
 And thy soul's melody—
 Silvered and swelling!
 Then may I win thy heart—
 Gentle and guileless!
 Till then I want the art;—
 Till then I'm smileless!
 Hope's brilliant flash is gone—
 Soother of sorrow!
 Sadness lies where it shone—
 Fearing to-morrow?
 Speechless and vain were tears,
 Since thus we sever!
 Farewell!—still this heart wears
 Thine image—O Ever!

THE MOZART CONTROVERSY.

To the Editor of the Musical World.

SIR,—Friend Aristides is wrath at my letter, for which I am sorry; he has advised me to write good English, of which I humbly beg him to set me an example, and as a first lesson, teach me the meaning of “*perpetrating bad English in a man's disfavour.*” He says we need not be proud of discovering that Mozart has not copied Rossini, because he “only addressed those who *knew* that Rossini lived later.” How does this help him? *We knew* it, and therefore he addressed himself to us amongst others, and we very properly exposed his blunder.

On looking over my letter, I do not see that it is totally unintelligible, but of course others must decide that. Let us now see how Aristides ranks as a candid writer. Here is his remark,—“*like many others* (I hope he does not allude to himself) *he is probably ignorant of the best works of the master he would undervalue, and* (mark this) *I have no doubt, he has heard of, but never heard the Seven Last words, and the Seasons.*” This assertion is made with a calmness which proves great practice in (what shall we call it) saying what he cannot know to be true.

Of the *Seasons*, I only know two choruses and one air, and therefore said nothing of that work, satisfied with this, that Haydn himself rated it lower than the *Creation*. But to show Aristides how unreasonable and untrue his petulance is; and, if possible, to make him ashamed of it, I beg leave to tell him, that there is not a chorus in the *Creation* which I have not arranged from the full score. That of the “Seven Last Words,” I have written out the whole, except the *Earthquake*, which I had not enough taste to admire. Mozart's masses I have played and heard many, many times, all of them; and of Haydn's, I have heard some, and played the whole; and, I must confess, that after the first, which I think the best, and the fourth and fifth, in which there are two good figures, I grew tired of a sameness which any other than Aristides would acknowledge. If Aristides would have me look at Mozart's mass in G, he must tell me which, for there are two in that key, though perhaps he did not know it. If he means the twelfth, I allow that there are many light phrases in it, but though I am aware many consider it his best, I humbly think the first is better. And why should not Mozart rank with Haydn, or rather above him? Haydn has written no mass like the *Requiem*; and if Aristides would candidly study those five motetts of Mozart's, which are published in London, I think he would be fairly puzzled to match five of Haydn's masses against them.

Nor should I have spoken as I did of the merits of Mozart's symphonies, had I not known the scores well.

Aristides may call this boasting, but I only mean it as an answer to his headlong assertions, which will some day break his critical neck, if they have not done it already. What he means by *my clique*, I cannot say, because I belong to none, and a man who is so anxious about English, ought not to use such words. To conclude, I see no hope of Aristides improvement. He is so wise in his own ideas, that it would be useless to tell him how silly he must seem to others, if I were inclined to imitate his rudeness; he affirms as roundly and ignorantly as at first, and keeping his proofs to himself, gives only assertions to the world. If I might ask him such a question, which of Handel's scores has he studied, or to name a mightier than he, which of Bach's? Perhaps he does wisely to neglect them: for such a poor hand at a letter could hardly have brains enough to divide amongst the fine part scores of Sebastian.

J. S.

To the Editor of the Musical World.

SIR.—If your correspondents, touching Mozart, would look into the operas of Sarti, they may find something to write about Mozart with less of personality, and more of instruction and amusement.

I see, by the last Saturday's *La France Musicale*, that M. Maurel has taken up the subject in a more sensible manner: nothing like examples and quotations. Why do Mozart's songs please less than those of Weber and Beethoven? Because Mozart had but *one expression* for every passage and situation incident to human nature. I always laugh when I hear the old story of Mozart and expression.

Your correspondent, Aristides, mentions a mass of Mozart's in G (No. 12), as the work of that composer. When I can believe that Beethoven did not write the Posthumous Quartets, then I can believe Mozart wrote this mass. I have always understood that the thing is not Mozart's, and every perusal confirms me in that opinion.

I am, Sir, your obedient servant,

NO SCHOOL.

REVIEW.

Six New Songs and Ballads. Written by Thomas Moore, Esq. (Cramer.)

We are rejoiced to meet Mr. Moore in the field again as a vocal writer. Erin's harp is not yet unstrung—long may it retain its spell-working accords. We do not find in the work before us any flashes of the old patriotic fire, nor many of those breathing thoughts and burning words that find a response in every impressionable bosom—still there is much that is eminently beautiful; and the collection will be hailed as a valuable addition to the stock of drawing-room favourites.

No. 1.—*They met but once.*

The air by Bellini; we think from the duet "*Vieni fra queste braccia*," in the last act of the *Puritani*; but the harmonies are much simplified; and the key changed to F. We must quote the first stanza.

They met but once, in youth's sweet hour,
And never since that day,
Hath absence, time, or grief had power
To chace that dream away:
They've seen the suns of other skies—
On other shores have sought delight,
But never more, to bless their eyes,
Can come a dream so bright.

No. 2.—*Oh! do not look so bright and blest.*

The melody by the poet himself, and very creditable to his musical taste. The sentiment resembles that of "*All that's bright must fade*," and expresses a presentiment of coming evil at the very time that the heart feels lightest. We are reminded of the Scotch superstition, which considers a violent flow of spirits as the precursor of some dreadful calamity; as exemplified by *Frank Kennedy* in *Guy Mannering*.

No. 3.—*The Musical Box.* Music by Barnett.

A pretty trifle, with a long symphony *à la Valse*, in imitation of a musical snuff-box. In the last line an important moral lesson to young ladies is inculcated.

No. 4.—*When to sad music silent you listen.*

The melody by the poet. In the bass of the first bar of the symphony, the A's had better have been F's. The air is too like "*Celui qui sut toucher mon cœur*."

No. 5.—*The language of flowers.* Adapted to Thalberg's *Andante*.

The words are of a cheerful character, and perhaps not adapted to the tender expression of the original key, D flat. Still we think the change detrimental.

No. 6.—*The dawn is breaking o'er us.* The words tell a little history of indecision and debate about the day's occupation, which is protracted till evening closes, till evening closes, leaving nothing perpetrated but a moral reflection. The melody, by Balfe, is indifferent.

Impromptu, en forme d'Etude for the Piano, by S. Thalberg, Op. 36.—(Cramer.)

A bold and original study in A minor, requiring a firm and elastic finger, but within the capabilities of respectable performers.

Mi mança la Voce, by Rossini. Arranged for the Piano by the Same.—(Cramer.)

This arrangement presents an appearance of simplicity, which will be found very delusive. There is indeed nothing but the quartett, nor any one note introduced that does not belong to the harmonies; but the continuous interweaving of the canto and arpeggio accompaniments will puzzle not a few able pianists.

Sacred Harmony for Schools and Families, being a selection of Psalm and Hymn Tunes. Arranged for Three Voices.—(Murray, Chelsea.)

We take the liberty of cautioning "Schools and Families" against having any thing to do with this publication.

Bellini's Last Thoughts. *The Pride of the Valley is dead.* Words by W. M. Tolkien.—(Tolkien.)

We have little faith in "Last Thoughts," and still less in the authenticity of the portrait. We were not aware that Bellini was in the habit of scoring from right to left.

MUSICAL INTELLIGENCE. FOREIGN.

PARIS.—The Concerts Valentino opened on the 4th of this month. A new opera in one act, by Marliani, has been produced at the Academie, entitled *Xacarilla*, and received with approbation.

The distinguished pianists Chopin and Moscheles, played at St. Cloud, on Tuesday week, at a *soiree musicale*, their Majesties, the Princess Adelaide and the Duchess of Orleans were present. They played, alternately, pieces of their own composition, and afterwards gave a sonata for four hands, composed by Moscheles, the andantino of which was encored by the Queen. Their performance terminated with two extemporaneous pieces. Moscheles took several subjects from Mozart's opera of Don Juan; and Chopin the theme *La Folie*.

PROVINCIAL.

[This department of the Musical World is compiled and abridged from the provincial press, and from the letters of our country correspondents. The editors of the M. W. are, therefore, not responsible for any matter of opinion it may contain, beyond what their editorial signature is appended to.]

LIVERPOOL.—*Mr. Felix Gatayes' Grand Soiree Musicale.*—Grand Soiree Musicale! yes! these are the terms to describe the most delightful, and at the present time, the only entertainments worthy the public taste of Liverpool. Yet, we are sorry to say, though they cannot fail to be appreciated by the few who have the good fortune to participate in their enjoyment. This was remarkably the case last Thursday evening, when Mr. Felix Gatayes, under the patronage of his Worship the Mayor, and the Brazilian Consul General, offered as delicious a musical treat as it was possible almost to provide, but which was accepted by comparatively a small number of persons. Whether the Mayor was present or not, we cannot say, but we rather think the contrary. If our suspicions be correct, his worship paid Mr. Gatayes but a poor compliment in permitting his name to be used as an attraction. Mr. Gatayes is a foreigner, who has attained a respectable character on the continent for proficiency on the pianoforte, and for the neatness and sweetness of some musical compositions, which the programme tells us he has had the honour of performing before the courts of St. Petersburg, Munich, Milan, Naples, &c. He was a pupil of the celebrated Litz. On this evening he executed a grand fantasia and variations, and a quatro nocturno, and took part in a grand duo concertante for two pianofortes, with Mr. Elliott, with surprising brilliancy—all the pieces being of his own composition, and exhibiting proofs of high genius and extensive acquirement. He was rapturously applauded. Mr. Elliott acquitted himself much to the satisfaction of Mr. Gatayes and the audience. Mr. Walton, from Manchester, and Miss Waitnall, sung some pleasing songs with great pathos and sweetness, and joined with Mr. Hammond, Mr. Davies, and Mr. Lunt, in a glee and quartette, which were respectably performed. To give a variety to the amusements, there were also presented a duet concertante on the harp and violin by Miss Hammond and Mr. Eytton. We are afraid that praise is the only reward which the merits of Mr. Gatayes has received, and hope that, should he be prevailed upon to repeat his concert, he will have such a degree of encouragement as shall compensate him for the pecuniary loss which he must have sustained, and show that his talents are held in deserved estimation by the musical professors and amateurs of Liverpool, and can be admired by the public at large.

NEWARK.—Mr. Thalberg's concert at the Town-hall on Friday last, was very respectably and numerously attended. The pianoforte playing of this modern Briareus is perfectly marvellous, and altogether defies description. Mrs. Toulmin's beautiful contralto voice told delightfully, especially in Benedict's beautiful ballad, "Scenes of my Childhood." Miss Lucombe also added much to the pleasure of the audience. Mr. Richardson in his performance on the flute proved himself a finished performer. The singing of Mr. Parry jun., was excellent, and his imitation extemporaneously of an Italian trio excessively clever and highly amusing.

HEREFORD.—On Thursday evening, the assembly-room of the City Arms Hotel was nearly filled with a brilliant assemblage of the rank and fashion of the city and county, attracted thither by the prospect of a rich musical treat. M. Thalberg, who has been ranked among the first instrumentalists in Europe, is, it appears, on a professional tour through England, previously to his departure to his native land, whither he will return covered with "British glory." We infer that he is about to leave this country, from the ominous title—M. Thalberg's "Farewell" Concert; and go where he may, he will carry with him the highest admiration of the pianists, professors and amateurs, who have had the good fortune to hear and see him enacting wonders at the instrument. The concert opened with one of Bishop's delightful glees—"Blow gentle gales," which was executed in harmonious keeping, by Miss Lucombe, Mrs. A. Toulmin (late Miss Fanny Woodham),

and Mr. John Parry; after which, Miss Lucombe sung Bellini's well known "Qui la voce," from "I Puritani," with a sweetness and correctness of intonation, that commanded approbation. The expectation of the whole room was now directed to the entrance of M. Thalberg, who moved to the piano with an ease and modesty peculiarly prepossessing. He is of small stature, and of unaffected deportment; his complexion is fair, and his head, a phrenologist would say, has a fine general development, particularly of the organs of "time and tune." The instrument to which he sat down, was a grand one of Erard's—touch clean—tone round, full and clear. The main theme was the Chorus of Bards, from "La Donna del Lago," which was prefaced, or rather modulated into, by one of the most extraordinary musical performances which we ever witnessed. We never before had an opportunity of hearing M. Thalberg, but his fame had reached us on the far-spreading wings of the press; and although he had been described in strains of admiring rapture, we frankly confess he fully realized the most flattering description of his performances. He does not ever and anon sweep the chords producing that confusion of sounds, which has often made us exclaim—"Chaos is come again;" but each note, whether in the most delicate *diminuendo*, or the most powerful *crescendo*, is brought out in the greatest purity; his modulations are truly wondrous; running from key to key with a lightning rapidity, at the same time, with a precision as astonishing as admirable; thus he grasps "whole handfuls of chords," not with the fingers of a trickster, but with a solidity and fidelity, which seem as perfect as art can accomplish; while the beauty of his harmonies, the grace and sweetness of his passages, demonstrate powers, which have their source in nature, and stamp Thalberg as a true child of genius. It is superfluous for us to state that his performances were, at the conclusion, marked with the warmest applause. Mr. Parry now sung, with much feeling and smoothness, one of his own ballads—"Bridal Bells." Mr. Richardson, the celebrated flautist, next ascended the platform; in unaffected manner and gentleness of deportment, he seemed a faithful counterpart of Thalberg; and his performance harmonized with his appearance. His subject was the "Swiss Boy," played with great patience and pathos, while his variations were as difficult as they were pleasing—not two universal characteristics of variations. Mr. Richardson's tone has not so much of the trumpet sound as that of the late and lamented Nicholson, but it is of exquisite sweetness, while his execution is of the chastest character, uniting the two great desiderata, brilliance and fidelity. His descent of the chromatic scale and his double octaves are perfect. Mercadante's Aria "Ah! s'estinto," was sung with good taste and judgment by Mrs. A. Toulmin. The first part of the concert concluded with a Grand Fantasia by M. Thalberg, on themes from "Mose in Egitto," and were converted into bases for ever-changing groups of chords, which charmed the ear no less than they astonished the eye. The second act opened with a duet of Bishop's "Joyful words," then followed Drouet's celebrated Variations on "Rule Britannia," which the amateur flautist knows to be a composition very difficult to be performed perfectly; but this was accomplished completely by Mr. Richardson, who so enraptured his hearers, that he was enthusiastically encored. Miss Lucombe sung the pretty ballad by Moore, "When to sad music," with a simplicity and sweetness which produced an encore. Mr. John Parry performed, extemporaneously, his "trio buffo Italiano," or, Recollections of an Italian Opera; accompanying himself on the pianoforte, and succeeded in convulsing the audience with laughter, by his sudden and apposite transitions from Lablache to Grisi, and Grisi to Rubini, whom he imitated in a most masterly style of mimicry. The performance was rapturously encored, but Mr. Parry judiciously substituted another of a kindred character, (a course which we could wish to see oftener followed by the encored)—he performed a scene between an Italian singing-master and his fair *English* pupil, with the happiest effect; the pupil's sounding her *sol* for his *la*, and the exclamation of her grated-ear master, were admirable; and were only excelled by the burlesque of the same fair one's-lesson in singing "Home, sweet Home." M. Thalberg lastly performed the delightful minuet and serenade in *Il Don Giovanni*; his performance now eclipsed that which had preceded; the ease yet energy, as free from "banging" (as a certain touch is termed, perhaps with more truth than elegance), as it was in unison with fine feeling, rivetted throughout, the attention and admiration of the entire room; and as the wondrous instrumentalist retired, he was greeted with the most rapturous plaudits of the whole audience. The beautiful glee, "Merry, merry elves we be," was the finale; and it was harmoniously sung by Miss Lucombe, Mrs. A. Toulmin, and Mr. John Parry. Never have we seen a more successful concert in this city: from the first moment to the last, the most pleasurable interest was observable throughout the room; and, on rising to depart, the countenances of all beamed with that satisfaction, which, more forcibly than language, describes a delighted mind; each smiling face eloquently expressed—

"An hour like this is worth a thousand passed
In pomp or ease—'tis present to the last!
Years glide away untold—'tis still the same;
As fresh, as fair, as on the *ere* it came!

NEWCASTLE-UNDER-LYNE.—We are most happy to congratulate the members of the choral society on the great success which has hitherto attended their efforts. Their second concert, which took place on Thursday evening, in the Town Hall, was numerously attended. The band and choir were full and efficient, numbering about sixty performers. The only engaged singers were Miss Leach and Mr. Pearsall. The pieces selected were parts of Haydn's Oratorio of the *Creation*, and Handell's *Judas Maccabeus*. Mr. Pearsall and Miss Leach sung in the airs and recitatives with finished taste and great effect. Mr. Abington also sung several passages in a very superior manner; but the choruses were the parts which shewed the progress the society had made, and the excellence that may be attained in a short time, with proper materials to work upon, and the desire of all to do their best. The choruses were gone through in excellent time and harmony, and produced a thrilling effect. Much praise is due to Mr. T. Mason for the perfection which the choristers have attained, and indeed for the whole getting up of the concert, which he conducted most ably. Mr. Scotcher led the band efficiently, and Mr. Bird the choir. It is very evident there is a growing taste for, and a more popular appreciation of, music; and it is in the spread and success of the "smaller" musical establishments, that we rest our hope of the perfect naturalization and adoption of the art among us. The formation of such societies as this, and the introduction of music into our literary and scientific, and mechanics' institutions, are the means best calculated to lead the great bulk of the people to take an interest in music for its own sake, and for themselves, and not because a particular *prima donna* happens to be the rage, or that going to a concert is considered a genteel amusement. We hope that the society will not rest satisfied with their present attainments, but aim at higher efforts.

MANCHESTER.—A concert was given here on Monday evening, and was highly successful. Miss Clara Novello, Miss M. B. Hawes, and Mr. Phillips, were the vocalists, and Mr. Blagrove delighted every one present by his violin playing.

MISCELLANEOUS.

THALBERG.—This great artist has been playing at Windsor, Richmond, and other towns near the metropolis. We had an opportunity of witnessing his performance at Richmond on Tuesday last. We shall not attempt a description, *decies repetita*, of his executive wonders; suffice it to say that he never played with greater brilliancy, or was more cordially appreciated. The Duchess of Cambridge was present, and indemnified the company for some little delay at the commencement by negotiating with Thalberg for an additional piece. The first was taken from Weber's *Oberon*, and introduced the cantabile in the overture and Turkish March, at first separately, then admirably interwoven, which led to the *Mermaid's Song*, given in tones of surpassing loveliness, and enveloped in a pearly shower of demi-semi-quavers. The next piece was the *Mosé*, which is well known. The third was *God save the Queen*, in compliment to the Duchess, and the fourth a fantasia from airs in *Don Giovanni*, including the serenade "Deh Vieni," and the minuet. Nothing could be more beautiful than the former, with its pizzicato accompaniment given in octaves, and the parts alternated for each hand; nor do we remember anything more grand and triumphant than the effect of the concluding minuet with its combination of stupendous chords in the bass, sonorous melody in the centre, and brilliant coruscations in the higher key. He was assisted by Mdle. Ernesta Grisi, Miss Lucombe, Mrs. Toulmin, and Mr. John Parry, who acquitted themselves satisfactorily. No sooner had Thalberg arrived at Windsor on Monday for the purpose of giving his concert at the Town Hall than his presence was commanded at the Castle, and the following evening appointed by her Majesty for a performance of several of his favourite compositions. He gave a concert at Tonbridge Wells yesterday morning, and another at Hastings to-day, from thence he proceeds to Dover and Canterbury, and next week will visit the eastern counties.

PHILHARMONIC.—Mr. Blagrove and Mr. Lucas have been elected members of the Philharmonic Society, and Mr. Hatton an associate. A general meeting of the institution will take place shortly for the purpose of considering the propriety of not issuing tickets for the rehearsals beyond the personal admission of the members and the associates; also for the doing away with the issuing of single tickets to the concerts. The concerts of the next season will be given on Mondays—March 9 and 23—April 6 and 27—May 11 and 25—June 8 and 22.

The directors are Messrs. Dance, Potter, Anderson, F. Cramer, Loder, Neate and James Calkin.

THE ANCIENT CONCERTS will commence on the 11th of March.

PROPERTY IN COVENT GARDEN THEATRE.—The machinery and decorations are worth from 8000*l.* to 10,000*l.* The property consists of almost everything in creation, decorations of every nation and of all periods; there are creatures of all sorts, from the fly to the whale. The carpenter of the theatre has under his charge property of the value of 10,000*l.* The wardrobe is worth 10,000*l.*; the music library 1300*l.*; the dramatic library 230*l.*: and the organ cost 472*l.* 10*s.*

A NEW OPERA, by Rodwell, entitled the *Maid of Sarragossa*, has been accepted at Drury Lane, and will be produced after Christmas.

BLAGROVE has just returned from a very successful tour in the midland counties, where he has been giving concerts, assisted by Miss Bruce, Miss Dolby, Mr. Charles Blagrove, and the veteran Lindley, whose appearance was everywhere hailed with the most enthusiastic plaudits.

SPOHR'S NEW SYMPHONY, which we mentioned in our last number, to have been offered to the Philharmonic Society, for performance during the approaching season, has been, we are informed by a correspondent, written some time.

SACRED HARMONIC SOCIETY. Judas Maccabeus was repeated last evening to a most crowded audience. The vocal performers were the same as at the first performance of the oratorio, with the exception of Mr. Bennett, who took the place of Mr. Harrison. The chorusses were generally very effective, and exhibited the vocal strength of the Society to much advantage; we may particularize the chorusses 'Oh! Father whose Almighty Power' (in which the subject of the fugue was finely given out by the bass voices), 'Tune your Harps,' 'We never will bow down,' 'We hear,' and 'Fall'n is the Foe.' 'Disdainful of Danger,' the favourite trio, was nicely sung by the principal vocalists. The Society has announced the performance of Handel's oratorio, *Solomon*, on the 22nd inst., with the following vocal performers:—Miss Birch, Miss Masson, Mrs. T. H. Severn (late Miss Cawthorn), Hobbs, A. Novello and Phillips,

NEW ORGANS.—The new churches of St. Peter, Mile End, and St. James', Holloway, were crowded, on Friday evening last, by persons desirous of hearing the instruments just erected in them, by the eminent firm of Messrs. Gray and Son, of the New Road. Mr. Robert Gray, "the celebrated pedalist," and Mr. Hopkins, performed several pieces on the organ at Mile End; the former gentleman played a fantasia, and also variations on "God save the Queen," both extempore, in a very able manner, exhibiting a perfect command over the instrument, in the various combinations of the stops, &c. Mr. Hopkins, who was formerly in the choir of Westminster Abbey, and recently gained the Gresham Prize Medal, has been elected the organist of the church, and in his performance and accompaniment of the Abbey choristers, who sang on the occasion a selection of sacred music, evinced great judgment. The instrument consists of two rows of keys, and pedal pipes to CCC. The swell contains eight stops, and is exceedingly effective. The instrument at Holloway is much smaller, and was exhibited to great advantage, under the magic touch of Thomas Adams.

BRITISH MUSICIANS. The first trial of new compositions took place yesterday at the Hanover Square Rooms.

MUSICAL EPITAPH. An Italian vocalist, named Miré, having buried her lover, inscribed upon his tomb, in musical type, the following notes:—

La, Mi, Re, La, Mi, La,

which our French readers will duly interpret.

TO CORRESPONDENTS.

"A Newsvender" has our thanks. Can he inform us what journal the analysis was in; or should he possess the original, lend it us?

"Pantagruel's" Parody will not suit our pages.

We have received several communications, and will reply to our correspondents next week.

The Subscription to the Stamped Edition of the MUSICAL WORLD is Sixteen Shillings a year, payable in advance. A Post-office order can be obtained of any Postmaster for sixpence, making the amount payable in London.

NEW PIANOFORTE MUSIC

BY

FOREIGN COMPOSERS,

PUBLISHED AT

T. BOOSEY and Co.'s Foreign Musical Library, 28, Holles Street, Oxford Street.

Hummel's Celebrated Pianoforte School and other Elementary Works for the Piano.

1. COMPLETE SCHOOL FOR THE PIANOFORTE, commencing with the simplest Elementary Principles and including every Information and Example requisite to attain the most finished style of Performance, in Twelve Monthly Parts, with Supplement, price 6s. each; or, done up in One Thick Volume, folio, of 500 pages, with Portrait of the Author, price £2. 12s. 6d., in extra boards.

2. HAND EXERCISES, extracted from the above, calculated to ensure independence of Fingering, and a correct position of the Hand, to which are appended Scales on the Major and Minor Keys, (Second Edition, enlarged and improved) price 6s.

3. SIXTY PRACTICAL PIECES, being a Sequel to the above, (also extracted from the Author's celebrated School) price 5s.

* * These invaluable Elementary Works by the unrivalled Hummel, are by far the best calculated to form a sound and finished Performer on the Pianoforte of any Works hitherto published.

NEW AND ADMIRÉD PIECES FOR THE PIANOFORTE. s. d.

AULAGNIER, Petite Fantaisie, on <i>La Cracovienne</i>	Op. 37	3	0
ALBENIZ, Polonaise, avec Introduction.....		2	0
— Variations brillantes sur le Cœur favori de <i>Cracovia</i>		2	6
BENEDICT, Rondo à la Calabraise sur un Duo favori di Gabussi.....		3	0
BERTINI, (H.) Polacca à la Militaire, suivie d'un Rondo en Valse.....		2	0
CZERNY, Rail-road Variations on Strauss' favourite Rail-road Waltz.....		3	6
— Tutto e Sciolto, with Variations and Finale alla Polacca, from <i>La Sonnambula</i>		3	0
— Souvenirs de <i>La Sonnambula</i> , Trois Fantaisies élégantes, 3 books.....	each	4	0
— Souvenir de <i>Tasso</i> , on Fantaisie élégante et brillante sur des Themes de Douizetti.....		4	0
— Rondo élégant sur l'Air favori, "O! ma tendre amie," du <i>Pré aux Clercs</i>	Op. 311	2	6
— Les Fleurs de Printemps, 3 Petits Rondos, doigtés.....		each	1
— Rondino sur 2 Motifs favoris de l'Opéra, <i>Zampa</i>	Op. 279	3	0
— Les Élégantes; 3. Themes favoris variés—No. 1. "Alma Liéd," 3s.—No. 2. <i>La Sonnambula</i> , 4s.—No. 3. Valse favorite, 3s.....	Op. 333	10	0
— Les Six Roses, Divertissements en forme de Rondeaux sur des Thèmes originaux, in 6 Nos.....	Op. 288, each	2	6
1. La Rose veloutée, in E flat.	4. La Rose jaune, in A.		
2. La Rose Muscade, in G.	5. La Rose noire, in A flat.		
3. La Rose de Proveys, in ditto.	6. La Rose à cent feuilles, in G.		
DE BERRIOT, le Trésor Univer, being his favourite 6th Air, arranged by Diabelli.....		3	0
DÖHLER, Brilliant Variations on the admired Air, "Tutto e sciolto"—(All is lost now,) from <i>La Sonnambula</i>	Op. 95	5	0
— On "Ah non giunge" from the same.....		4	0
GOMIEN Souvenir de Bellini sur la <i>Norma</i>		3	0
GYSEY (Quadrilles sur les Motifs de) par Tolbecque.....		3	0
HERZ, (H.) "Come per me sereno," the admired Cavatina in <i>La Sonnambula</i>		2	6
— Variations Brillant sur le Motif favori de <i>La Sonnambula</i> , "Ah! non giunge"—(Do not mingle).....	Op. 105	5	0
HERZ, (J.) Air Allemand varié, précédé d'une Introduction.....		3	0
LEIDESDORF, Grande Fantaisie sur les Motifs favoris de l'Opéra Torneo de Lord Burgliersht.....		4	0
MARSHAN, Les Miniatures, Compositions élégantes, in 3 Nos.....	each	2	0
— 3 Nouvelles élégantes—No. 1. Divertimento.—2. Rondo.—3. Variations.....	each	2	0
— La Rose Blanche, Rondo élégant, 2s.—Le Bouquet, ditto, 2s.....		4	0
— Introduction et Variations sur une Galoppe favoris Allemand.....	Op. 62	2	6
— Vive la Danse, Divertissement élégant.....	Op. 72	2	6
NORDMAN, L'Aurore Boréales, Contre-danses brillantes et variées.....		4	0
— Les Ravissantes, Contre-danses brillantes.....		3	0
PLACHY, Four Gems from Bellini's Operas, arranged as Rondinos.....	Op. 83, each	2	0
1. Doh non ferir.....	<i>Bianca</i>	4. Ah! la morte.....	<i>Beatrice</i>
2. Tutto e sciolto.....	<i>Sonnambula</i>	5. Ah! non poss'io partire.....	<i>Capuletti</i>
3. Vega, voga.....	<i>Straniera</i>	6. Oh! di quel see Fiom.....	<i>Norma</i>
— Variations brillantes sur "Ah! non giunge," de <i>La Sonnambula</i>	Op. 73		3
— 3 Amusements sur des Motifs favoris de différents Opéras et Airs Nationaux, 3 Nos. ea.....			2
1. Trio du <i>Pré aux Clercs</i> —Air Allemande Le Rossignol.—3. Cavatine de <i>Zampa</i>	Op. 62		3
— Variations sur un Thème favori de l'Opéra <i>Norma</i>	Op. 61		3
— Ditto sur Cavatine "Non vha sguardo," in <i>Anna Boleno</i>	Op. 60		3
— Ditto "La tremenda ultrice," in <i>Montecchi e Capuletti</i>			5
— La Giraffe, Rondo Arabe, Op. 39, 3s.—Galoppe à la Giraffe de Herz, variée, 2s.....			5
RICCI, favourite Overture to <i>Il Nuovo Figaro</i>			3
ROSENHAIN, Morceau de Concert; Var. Brillantes sur le Duo favori de Bellini "Mira oh Norma".....			4
— Morceau de Salon; Andante Religiosa.....			3
SCHALLBEN, Le Premier Bal, or First Set of Quadrilles, performed with great applause at Her Majesty's, Almack's, and the Nobility's Balls.....			3
Souvenirs de la Pologne, Quadrilles or National English Melodies, by Szezapiusk.....			3
Torneo (Quadrilles on the favourite Motivos of the Opéra of) by C. Coote.....			3
THALBERG, Grand Fantaisie et Variations sur l'Opéra, <i>Norma</i>	Op. 12		5
— Fantaisie et Variations sur un Thème Ecossois.....			2
— Melange on various Motivos in <i>Euryanthe</i>			3

PIANOFORTES.—LUFF AND Co.
solicit the attention of Purchasers to their new
SEMI COTTAGE PIANOFORTES,
combining power and sweetness of tone, durability
and cheapness.

**BOUDOIR, COTTAGE, AND SEMI GRAND
PIANOFORTES.**

L. and Co. from their increasing connection and
extensive arrangements, can offer to the purchaser
advantages superior to most Houses; also, having
a large stock always on hire, can sell Pianofortes
but little used at very low prices. Purchasers
from the Country will find the arrangement of this
House very desirable.

**LUFF and Co., 103, GREAT RUSSELL STREET
BLOOMSBURY, LONDON.**

NEW VOCAL MUSIC.—
Composed by Clement White, and published
at C. Nicholson's Flute Manufactory, 13, Hanway
Street, Oxford Street, London, by Thomas Prowse.

Come, come with Me, by L. H. Cove, Esq.	2 0
She threw back the clustering ringlets of jet ditto	2 0
Young Love in a frolicsome humour one day, ditto	2 0
The beautiful Maid of the dale, by Desmond Ryan, Esq.	2 0
Old Friends, ditto	2 0
How dear to me my native vale, by Miss F. Byron	2 0
Also, just published, E. J. Loder's Pianoforte Instruction Book	6 0

Price 8s.; or, separately, each 2s.

SONGS OF THE MID WATCH.
The Poetry by

CAPTAIN WILLES JOHNSON, R.N.,
the Music Composed and Dedicated to the
OFFICERS OF THE BRITISH NAVY,
by

PHILIP KLITZ.

Consisting of—1. The Mariner's Invocation.
2. Hurrah for the Sea! 3. The Light House.
4. The Sailor's Bequest. 5. The Sailor's Funeral.
6. The Heart knows only one.
*•• For a review of these Songs see the *Musical
World*, No. 86, Aug. 22, 1839.
Z. T. PURDAY, 45, High Holborn.

**TO FLUTE PROFESSORS AND AMATEURS
RICHARDSON'S Swiss Boy,**
Flute and Piano, as performed by him at
various Concerts, and which gained him such un-
bounded applause, price 4s.
Richardson's Kinloch, for Flute and
Piano, price 4s.; also, Rousseau's Dream, by
Richardson, for Flute and Piano, and which is now
publishing, price 4s.
The above prices deserve the attention of every
Professor and Amateur in the Kingdom. Pub-
lished by **THOMAS PROWSE**, at C. Nicholson's,
Flute Manufactory, 13, Hanway Street, Oxford
Street, London, and may be had of every Music-
seller in the Kingdom.

HENRY HOOPER, 13, Pall Mall, East, where all communications for the Editor, Works for Review, and Adver-
tisements are received.—**R. GROOMBRIDGE, Panzer Alley, Paternoster Row.**—**G. BERGER, Holywell Street
Strand,** and the following Agents:—

CHAPPELL, Bond Street.
D'ALMAINE, and Co., Soho Square.
BUFF and HODGSON, Oxford Street.
GEORGE and MANBY, Fleet Street.
J. KEEGAN, Burlington Arcade.
MANN, Cornhill.
BETTS, Threadneedle Street.

SACRED HARMONIC SOCIETY.
—On **FRIDAY, 22d November,** will be per-
formed **HANDEL'S ORATORIO, SOLOMON,**
Principal performers—Miss Birch, Miss Masson,
Mrs. T. H. Severn, Mr. Hobbs, Mr. Novello, and
Mr. Phillips.—The Band and Chorus will consist
of 500 Performers.

Tickets, 3s. each; Reserved Seats, 5s.; may be
had of the principal Music Sellers, and of Mr.
Ries, 191, Strand, opposite Exeter Hall.
T. BREWER, Hon. Sec.

**PIANOFORTES.—J. BRINS-
MEAD** having made important improvements
in the mechanism of Cabinet and Cottage Piao-
fortes, combining elegance, durability, power, rich-
ness of tone, and pleasantness of touch, adapted
for the most rapid execution. J. B. begs an in-
spection, which will prove that his Instruments
stand unrivalled, and will be sold for less than two
thirds the price usually charged by Makers.
**J. BRINSMEAD, Pianoforte Maker, 40, Windmill
Street, Tottenham Court Road, London.**

THE QUEEN'S COUNTRY DANCES.

HER MAJESTY'S predilection for
the "good old Country Dance," has restored
this species of entertainment to the ranks of fashion,
and has caused an immense demand for appro-
priate Music—Guinness, Weippert's principal Le-
ader of the Court Balls, has arranged nearly fifty
of the best old national airs, for the Pianoforte,
precisely as they are played at the Royal Palaces,
and they are now published under the title of
"THE QUEEN'S COUNTRY DANCES," in "Two
Sets with all the Figures, by
JEFFERYS & Co. 31, FRITH STREET, SOHO,
And may be had of every Music Seller in the King-
dom.

PIANOFORTES.
EXTENSIVE REDUCTION IN PRICE.

**C. WORNUM, INVENTOR and
MANUFACTURER of Patent Double-
Action Pianofortes,** at the Music Hall, Store Street,
Bedford Square.

THE PICCOLO.

Plain in Mahogany	30 Guineas
Best Ditto	34 Ditto
Elegant with Trusses	38 Ditto
Ditto with Cylinder	42 Ditto
Plain Rosewood	42 Ditto
Elegant	50 Ditto

COTTAGE AND CABINET.

From 42 Guineas to	75 Guineas
POCKET GRAND HORIZONTAL.	
From 55 Guineas to	75 Guineas
IMPERIAL GRAND HORIZONTAL.	
From 75 Guineas to	90 Guineas

The above Instruments are well manufactured,
and all prepared for extreme climates.
The Piccolo stands 3 ft. 8 in. high; and the
Pocket Grand is only 5 ft. 4 in. long.

A liberal allowance to Exporters and Dealers.
This Extensive Reduction has been drawn from
the Advertiser as a measure of protection to his
"New Piccolo Pianoforte," the success of which
has induced certain Manufacturers to announce
and sell Instruments of a different character under
the same name, by which the Public are deceived
and the Inventor injured.

CRAMER, ADDISON, & BEALE, 201, Regent St.
JOHANNING, 122, Great Portland Street.
MILLS, Bond Street.
OLLIVIER, Bond Street.
Z. T. PURDAY, High Holborn.
SHADF, Soho Square.
JOHN LEE, 440, West Strand.

THE
MUSICAL WORLD,

A MAGAZINE OF
ESSAYS, CRITICAL AND PRACTICAL,
AND WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

“Ἡ μὲν ἄρμονία ἀόρατόν τι καὶ ἀσώματον,
καὶ πάγκαλόν τι καὶ θεῖόν ἐστιν.”

PLAT. *Phædo.* sec. xxxvi.

Music is a something viewless and incorporeal,
an all-gracious and a God-like thing.

NOV. 14, 1839. No. CXCI.—NEW SERIES, No. XCVIII.

{ PRICE 3d.
STAMPED, 4d.

A French Journal alludes to the performance of M. Moscheles at St. Cloud, in the following terms:—

“M. Moscheles is in Paris. This illustrious pianist, so continually extolled by the English press, has vouchsafed, with a peculiar complaisance, to come and exhibit his powers among us. Before having heard M. Moscheles, we expected to have found him one of those eccentric geniuses that move and transport us by an execution by turns graceful or electrifying. Having heard him, our faith in the English press is considerably modified. M. Moscheles is a third-rate pianist; neither more nor less. His heavy banging of the keys must have singularly astonished her Majesty the Queen of the French. Age may possibly have enfeebled the intelligence of this too much vaunted artist—we can, however, make this assertion, that there are in Paris at the present day five hundred pianists, one and all quite as capable as M. Moscheles of executing *Fantasias*, *Studies*, *Capriccios*, *Divertisements*, *Sonatos*, or *Concertos*.”

Pauvre Jean Bull, que vous etes a plaindre! Here hast thou for several years past been wasting thy bravos and loose cash on a mere Pretender—an absolute muff; for there are 500 at Paris as good as he. Fye, for shame! Get a few Louis Philippes and a month's leave of absence; cross the channel, and hie thee to that musical elysium. Assist at a few *soirées*; and thou wilt find thy highly prized musical fare as cheap as dog's meat; the touch of a Moscheles as common as that of a barber; and all his wonder-striking *tours de force* and poetical inspirations considered as the drudgery of an every-day mechanic. Return with

VOL. XII.—NEW SERIES, VOL. IV.

E E

less cash, but more experience; and beware of the next light-fingered Charlatan that woos thee to cross the portals in Hanover-square.

We are indeed miserably in arrear of our neighbours, but look for better times. The secret of the 500 has as yet been admirably preserved—not a name has been revealed to us. They cannot, however, remain much longer *incog*. We are inclined to anticipate a simultaneous *avatar* of the whole corps, either next season or the following; and expect to hear of all the packets in the channel being freighted with 500 of Pape's choicest pianos, to be closely followed by their *decaplectrine Amphions*, in all the glory of aspiring genius and uncut *chevelure*. Then will the Londoners be *foudroyés*, and learn, though late, to look to Gaul for their models in music, as well as in every other art that ennobles and exalts humanity.

CHARACTERISTICS OF LOUIS LABLACHE.

(From *La France Musicale*.)

Lablache! Here is a name to which the greatest artists do homage, as subjects to royalty. Since Lablache's appearance, the fame of all preceding bassi has been eclipsed, and none have arisen to contest his supremacy.

Lablache is, like Rubini, still of an age to derive pleasure and glory from the agitations of a professional life. He was born at Naples in 1794, of an Irish mother and French father, whom the terrors of our revolution had driven from Marseilles, and whose death was hastened by the breaking out of another (1799), in the country he had adopted. Joseph Napoleon granted his protection to the unfortunate family, and placed young Louis in the Conservatorio della Pietà de Turchini, now called San Sebastiano.

Lablache studied vocal and instrumental music at the same time. A contrabassist happened to be wanting one day in the orchestra of Santo-Onofrio; Marcello Perrino, his master, said to him, "You understand the violoncello perfectly, you will easily be able to play the double bass. Lablache had a sort of repugnance to this instrument; notwithstanding which, he procured the bass-gamut on a Tuesday, and on the Friday following, played his part with perfect exactness. This has drawn from M. Castil Blaze, the remark that Lablache, even without his magnificent voice, would still have been a first-rate virtuoso; he would have equalled Bohrer on the violoncello, or Tulou on the flute; all instruments, from the organ to the Jew's harp, were within the limits of his domain.

Lablache appears to have been stage-struck at an early age; five times did he desert the Conservatorio to make his essay on the boards. At length he obtained an engagement at Salerno for fifteen ducats a-month (1s. 8d. per diem). He received a month's pay in advance, remained two days at Naples, and emptied his purse. Not however wishing to present himself at Salerno without moveable effects, or the appearance of such, he takes with him a trunk crammed full of sand. Two days after, the Vice-rector of the Conservatorio arrives at Naples in quest of him, discovers, and gives him in charge to some officers in attendance. The Impresario, on the other hand, had been in the diligence office, and seized upon the trunk of the fugitive virtuoso as an indemnity for his advanced cash. Officers are summoned to take an inventory of the effects, which are soon disclosed in all their splendour to the admiring bystanders.

These freaks of Lablache were eventually profitable to his comrades and the art in general; for a theatre was shortly afterwards constructed in the Conservatorio, and thenceforth he was enabled to gratify his passion for the stage. Lablache thought no more of flight, but continued his studies, which he brought to a close at the age of seventeen.

We shall not follow Lablache to the different theatres where he appeared previous to his reaching the Italian opera in Paris. Suffice it to say, that wherever he played his talents excited admiration; the actor was continually *fêted*, the singer applauded, and the individual loaded with testimonies of affection.

In November, 1830, Lablache made his *début* on the Italian boards at Paris, in the part of *Jeruimo* in the *Matrimonio Segreto*. His *entrée* was a perfect triumph; he enacted his part with an immense superiority of talent, and was immediately recognized as the first *basso cantante* of our era.

To form an idea of the power which this actor possesses over a select and intelligent auditory, he should be seen on the Italian stage in a part of some importance. His entrance is attended by a general sensation similar to that produced by a stream of electricity. Figure to yourself an assembly of cold, silent, and abstracted spectators—in an instant every head is raised, every countenance animated, every mouth smiling—Lablache is before them. Survey those fine and noble features, those eyes beaming with genius and frank expression, that stature so colossal yet so dignified! Physically, as well as vocally, Lablache is the perfect type of the true *basso cantante*. He is at home in every character, serious or comic, tragic or sentimental; he seduces and captivates your imagination, and holds you in breathless suspense. He is an absolute Proteus; as *Marino Faliero* or *Dulcamara*, as the father of *Desdemona* or *Don Magnifico*, he makes you weep, laugh, or shudder at pleasure, and frequently by a mere look, a gesture, or a simple movement of his body.

The compass of Lablache's voice is from G in the bass to E natural, embracing but thirteen notes; but the *timbre*, power, and vibration of his tones are prodigious, taken as they are with unerring precision. Hear him in grand concerted pieces, with all the surrounding voices in full development, and the orchestra putting forth its powers—Lablache surmounts the whole, overpowers both chorus and instruments; and the *éclat* of his bass phrases, streaking the general mass of sound, is never confounded with unisonous accompaniment. It is impossible to describe the effect of his magnificent organ in *morceaux d'ensemble*; it is as cannon amid a rolling fire of musketry; as thunder amid the tempest. Nevertheless he has a perfect control over this immense volume of tone, subduing it at pleasure, and endowing it with grace, delicacy, and occasionally even a spice of coquetry. Such are the triumphs of art! Cultivation has perfected nature without trespassing on her primitive beauty.

In lighter pieces, he has been known to perform wonderful feats of execution. One evening, during a representation of *La Prova*, Madame Malibran took a fancy to discontent her colleague, by introducing ornaments and caprices of extreme difficulty, which it was the business of Lablache to imitate. But the trap laid for this vocal Hercules availed only to cause a display of his agility; note after note, trait after trait, shade after shade, did Lablache reproduce in falsetto the fioriture which Malibran had taken such pains to mature. On meeting behind the scenes, Malibran could not help expressing to Lablache her astonishment at the ease with which he had surmounted such difficult passages, and the latter, with his usual *bonhomie*, replied that he had not been aware of the difficulty.

Lablache is not a singer in the ordinary sense of the word. Look not to him on every occasion for rapid execution, a profusion of graces, chromatic ascents and descents. He aims not at effect by such trivialities. He attains it by dramatic truth, by accents of real melody, by the intensity of his feelings. Ever awake to a sense of the beautiful, he is as capable of interpreting the *chef-d'œuvre's* of older masters, as the most finished productions of contemporary art.

These fine qualities are the result of studies which few of our musicians undertake. He never appears in public, without much patient and extensive enquiry as to traditionary costume and appearance of the individual to be represented. It may be remembered that in his first appearance in London, as *Henry VIII*, in *Anna Bolena*, his resemblance to the historical personage struck the spectators with horror; as though the tyrant himself were before them.

Lablache's great triumph is the Opera Buffa. No actor has ever been so natural in his bye-play, or more comic and diverting in his text illustrations. Few things are more amusing than to see this Rhodian colossus caper and flit about the stage with the elasticity of a sylph, we expect every moment to see him prostrate; but at the instant that a lapse seems inevitable, he is off again like a butterfly—"Mi Vedrai farfallone amoroso."

Thus, great alike in tragedy and comedy, unrivalled in the most opposite characters, a theorist of unexampled intelligence, Lablache combines the qualities of a perfect artist. To these we must add extensive literary knowledge, a keen wit, and an elevation of character that ensures the esteem and love of all who know him.

THE PHILHARMONIC SOCIETY.

An eminent pathologist has remarked, that furious insanity is a less dangerous disease than melancholy madness, but imbecility, gradually approaching, is generally incurable. We hope the feebleness that has of late years been growing upon the Philharmonic Society may not form one of the incurable cases, but symptoms of imbecility are here so extensively manifested, that we most reluctantly yield to the general belief that the Society must soon perish. These symptoms of decay will be more beneficially exhibited, and will be better understood by giving an outline of the origin and career of the society, to which we shall not hesitate to devote a few words, as the exhibition may induce the members to apply a remedy, and we believe there is only one that can obviate its approaching dissolution. At a time when the works of the great masters were but imperfectly known in England, a body of the leading professors, embracing all the talent in the metropolis, assembled with the determination to try their power upon the production of the most illustrious composers, by giving as perfect a performance of them as their talents and resources could possibly yield; the effect of their first performance was electrical, the members retired to their homes in perfect raptures and astonishment with their own experiments, and we may say the reputation of the Philharmonic Society was made "*au premier coup d'archet.*" At each successive performance the public clamored for admittance; a subscription list was immediately opened, and as rapidly filled, leaving multitudes panting to subscribe. The society searched for the most skilful talent in the country, and having plenty of means, they not only brought over the most celebrated artists on the continent to perform, but likewise engaged the greatest composers to write for them; and among the latter may be found the most illustrious that ever adorned any age or any country, the mighty poet Beethoven. The fame of the Philharmonic extended far and wide; it was an honour to belong to the society, and a great distinction to be heard, where none but the highest were allowed to perform.—Now it was when the Philharmonic was in its full tide of prosperity, that those members possessing the least talent and acquirement in their art, but endowed with the most cunning in worldly matters, attempted to conceal their incapacity and weakness by their connection with the society; veiled by its reputation and power, they assumed a most insufferable consequence and importance; by these parties have men of superior talent and abilities been subjected to insult and degradation at the ballot, whenever they suffered themselves to be placed in nomination as members, while others, matchless alone in stupidity and ignorance, have been triumphantly elected; but to detract from superior merit for the lesser, to endeavour to bring down the greater, is the common practice of common minds—it is indeed a failing of human nature, nor ought we to expect a better and stronger moral feeling should be exhibited by a body of musicians than is to be found in any other public society. Of late years parties have been elected members of the Philharmonic on terms similar to those upon which Swift obtained his Bachelor's degree at the Royal College, Dublin, *Ex speciali gratia*, which does not mean, as one would suppose, a reward conferred for distinguished success, but *a contra*, that the party would have been set aside for insufficiency had not that been given out of mere favour which could not be claimed from merit; to such an extent have the Philharmonic conferred their favours upon dulness, to the exclusion of all that is good, great, or excellent, that the society is becoming a worthless vessel manned with decrepid mariners, and o'erloaded with useless ballast; with sorrow and sad regret do we see the fame and reputation of the society fast fading in public, and its authority failing among the profession; we deplore this the more, as its energies and services were never so much required as at the present time, not only to satisfy and direct the taste of the public, but

to vindicate the character and to remove the accumulated disgrace which is inflicted on the art and the profession by vulgar concert givers and needy adventurers.

Amidst the host of talent that existed during the glorious days of the Philharmonic, let us think upon how many are dead, and how few remain who have not passed that period of life when their active spirits and vigorous efforts could be successfully excited for the welfare of the society. Let us reflect that members such as Messrs. Latour, Calkin, Ayrton, and others of that stamp, formerly useful trumpeters to the society, have long since lost their connections and interests; their names are now a dead letter in the list of members. If we peruse the list of the present directors, we are quite oppressed with the conviction that they have neither influence nor reputation sufficient to uphold the character and interest of the Philharmonic, against the host of talent opposed to them during a London season. When we consider the increase of concerts, the attractive bills of modern *beneficiaires*, the new entertainments where the best *artistes* perform a popular order of music in the most perfect manner, at a price of admission below that which is demanded at the commonest showman's booth in Bartholomew fair, and when we reflect upon the improved condition of our Italian theatre, which possesses unrivalled singers, a powerful chorus, and a band superior to any in the kingdom, we cannot entertain any hopes that the public will give their support or attention to a society that is out of fashion with the aristocracy, out of favour with the best part of the profession; and that, certainly unsupported by modern talent, but oppressed by the envy, jealousy, and jobbing of its members. On the contrary, under all these contending circumstances, with a yearly diminution of funds and a fading reputation, it needs no prophetic spirit to foretel the fate of the society; nothing short of a total regeneration can save it from becoming utterly contemptible. Grieved with the truth of this most sad foreboding, we earnestly entreat the members, for the honour of the society, for the benefit of the public, and for the sake of the profession, at once to add to their interest and reputation, to gather to themselves without delay fresh strength and talent, to silence the tongue of the envious and malicious, and to gain the applause of all by unhesitatingly inviting the chief talent resident in the metropolis to join them—the greater portion as members, the rest as associates; and we urge them to do this the more promptly, as that which they now confer as a boon, and which would be received with favour, will, if deferred, be offered with ignominy, and be rejected with ridicule. It would be absurd to refuse such names as Sterndale Bennett, Costa, Barnett, Blagrove, Lucas, Benedict, Holmes, Balfe, Adams, Rooke, Schultze, and David, because, according to the existing law of the society, the number of members was completed, let it be extended with the understanding that all future members and associates who may wish to subscribe for their relations, pay a trifle more than is demanded from the present members; for the room must not be filled with an unremunerating subscription. We should also recommend the number of directors being augmented to twelve, and that three selected in rotation from among themselves should have their names prefixed to the scheme of each concert, as being more immediately under the direction, whereby a greater individual responsibility would be incurred, and we should not have such a cramming of trash into the programmes. But we are sure if the Society can only be induced to bring among them the talent, strength, and interest we have proposed, all other suggestions on our part will be unnecessary, as they would encompass every improvement and amelioration talent could offer, or that activity and zeal could effect; we feel confident under such united powers, the Philharmonic Society would continue to flourish. It only remains for us to remind the present members that the failure and dissolution of the Society will bring ineffable degradation upon them—a disgrace lasting the term of their lives—for naught but gross mismanagement, the result of ignorance, pride, or incapacity, or a combination of the three, could have ruined so splendid an establishment in a metropolis which notoriously affords more encouragement to music than any other capital in the world.

Since writing the above, Blagrove and Lucas have been elected members at the last general meeting—this augurs well.

CORRESPONDENCE.

THE MOZART CONTROVERSY.

To the Editor of the Musical World.

SIR,—I promised you in my last a few words on "The Mozart Controversy," and though *controversially*, that is, *in re Mozart*, I have little to say—still, having made a promise, I proceed to perform it. I think Mr. Editor that, with all due deference to your numerous correspondents, the argument has been carried on in anything but a logical manner. In the first place, a hitherto unknown French critic has forced himself into public notice by making a host of sweeping assertions, wholly unsupported by proof, or attempt at proof, relative to Mozart. These sweeping assertions being presented to your readers in the pages of your highly respected journal, up starts an individual more obscure than the Frenchman (and infinitely less amusing, being a most dull dog), who, under the comprehensive *nom de guerre* of *Indagator*—heaven save the mark! gratifies the public by the important admission that he agrees in some things with M. Jules Maurel, and differs with him in others; *in fine*, that the "great unknown," the never before heard of Mr. Indagator, considers Weber as the standard of perfection, and states his "loss to the musical world as *unmesurable and infinite*."—(tautology for ever!) *Quid tum postea?* What are we, the unenlightened admirers of the vituperated great composer Mozart, to conclude from this? Simply, in my opinion, that Mr. Indagator is an "unmesurable and infinite" noodle, and quite unfit for rational discussion. We strongly suspect a *soi-disant* musical genius to be the author of this tautological rhodomontade. Do not *some of the acutest* of the numerous readers of "The Musical World" smell an "unmesurable and infinite" odour of "Village Coquettes," "Bassora Barbers," and sleepy "outposts," in the whole of the effusion. To speak out, Mr. Editor, you being unanswerable for any assertion made by a correspondent, I strongly suspect the great protégé of the voluminous and ponderously musical George Hogarth, historian, biographer, essayist, and anything you like *but musician*, to be the gentleman who, under the cognomen of "Indagator," attempts to sully the fame of one whose boots he is unworthy to have cleaned. "Sucking Purcell," and "British Mozart" he may be,* but we imagine he had better proceed with *new opiates* for the public, and leave *musicians* alone. But enough of this gentleman's "twaddle," as he himself allows it to be, and let us proceed to something infinitely more contemptible; namely, the communication of one "Brown," a dunghill cock crowing at the approach of a day of darkness and ignorance. This "Brown" (a composer of quadrilles which he pays Mr. Edward Loder to score for him) assumes among other absurdities that there is no melody in *Fidelio*, *Euryanthe*, and the operas of Spohr; that the melodies of Mozart are stiff, *square*, quaint, and formal, not to be compared with those even of the *second-rate* Italian composers; that *Don Giovanni* contains nothing whatever deserving the name of chorus (of of a chorus to use the more polished English of "Brown"), how different in this sense from *Guillaume Tell!* that the instrumental effects are *feeble* and *minute*; that the *concerted pieces* are *insipidity itself*—(how different in this instance from Rossini!)—that if *Don Giovanni* is dull, how duller is (in Brown's judgment) *Figaro*, and how *duller Zaubersföte*;† that *Così fan tutti* and *Il Seraglio* send him (Brown) to sleep. Then there are his Masses—he (Brown) has heard five or six of them, and has thought, (oh! glorious Brown!) that one of Haydn's or Beethoven's was worth the whole lot; that his symphonies and quartets *stand in the same predicament*, (unhappy symphonies! miserable quartets! to stand in the predicament of Brown's displeasure); that, as to his one oratorio, that is given up by his warmest admirers (here we must convict "Brown" of a most unsophisticated and unblushing falsehood.) To sum up the whole in his own words, "When I (Brown) want to *enjoy* choral effects, the *lofty fugue*" (does he mean a fugue up in the gallery?) "and the *stern* sublimity of pure church music, I (Brown) go to Handel;"—(oh, prodigious Brown!) "when I (Brown) *require* profound and vigorous *German* harmony," (good or bad no matter be it only German) "*and artful instrumental combination*, I (Brown) *look* to Haydn and Beethoven;" (oh! most cunning Brown!) "*sur*," (mark well the *but*) "when I (Brown) am in the *humour* for the *feminine graces* of music, for the *sweet* and the brilliant—the pathetic and the gay, I (Brown) find them all *by turns* in Rossini and *Bellini*, and in Mrs. Brown's performances of Brown's first set 'Les Niaiseries' on the pianoforte." Oh! most excruciating Brown! how nobly thou hast written thyself down a most unequivocal ass!! The only really good thing in Brown's letter is his somewhat cruel joke against John Barnett, which he utters in these playfully satirical words. "One or two pieces will not make an

* See a fulsome and absolutely farcical criticism in the "Morning Chronicle" by that great judge of music, G. Hogarth, Esq., on one of the operas above mentioned.

† Granted, if *Don Giovanni* be dull.

opera. If they could (*id est* one or two) then, I should say that John Barnett ought to take the place of Mozart, for I never heard anything on the stage which I thought superior to the "Fortune-telling scene" in the *Mountain Sylph* with its "exquisite harmony—its indomitable fire—its startling effects, and the MAGNIFICENT FUGUE (111) at its conclusion, not to mention some other pieces in the opera only inferior to this!!"

What can poor John Barnett have done to "Brown" to call down upon him this bitter irony, this heartless sarcasm? We are by no means among the least warm admirers of the very praiseworthy abilities of Mr. Barnett, but such stuff as the above paragraph is really too absurd. To call that a *fugue*, and a *magnificent one* in the bargain, which is no more like a fugue than Mr. Rooke's "*Amilie*" is like *Don Giovanni*, which, in fact, is but a vulgarism of a very trite subject in one of Andreas Romberg's overtures in D, and which betrays, in the very first answer, that the composer can possibly have no idea of what constitutes a fugue; is really a cast beyond even *Brown-ism*. Mr. Barnett's *Mountain Sylph* is an opera of much promise, but when that is said, all is said. *Farinelli* is worth a dozen of such operas. We shall next have Mr. Joseph Barnett taking the place of Beethoven, Zero Barnett of Shakspere, and Alfred Day, M.D.,* their gaunt, spare, and cadaverous ancient, of Cherubini and Abernethy put together. Lord bless us all! these great men are too much for us. I have already exceeded your space (I fear) Mr. Editor, and therefore, till next week, I must reserve my remarks on the highly amusing letters of MOZART'S DEFENDER (!!) Mr. Joseph Warren, and of that very conceited and very foolish writer *Un fanatico per la Musica*, otherwise Count Huguenots Ella, the *ciarlatano* of the Philharmonic and Opera orchestras, the intimate ally of the Duke of Cambridge, Captain Blackheath Legge, Lord Saltoun, and Mr. Thalberg Schulz.—I am, Mr. Editor, *sempre* i
November 2nd, 1839. Respectfully yours,
INDICATOR.

P.S. Be good enough to correct the following errors of the press which crept into my last letter. For "calumating" read "calumniating." For "controversy" read "controversy."

To the Editor of the Musical World.

SIR.—I beg to inform "Un Fanatico," that he has mistaken *indignation for passion*, and that the coarse passage alluded to by him, was only an apt simile; also he will find if he reads my letter attentively, ("I must presume he did not read it,") that it is perfectly within the "limits of civil discussion.") He says, "I have not the right to say the thing that is not," and challenges me to show the passage in his letter on which I ground the assertion—he sets up his own idols, Rossini and Meyerbeer, &c. My assertion is on the following passages in his first letter, "Grant again, that he (Mozart) is *beaten by Rossini, and I think he is, both in serious and comic opera*. In another passage, he says, "Oh! Vindex, break your little whip, admire Mozart as much as you please, but spare your abuse of a man with whose *Otello* we have all wept, whose *Semiramide* has thrilled us all with horror." (FUDGE!) Spare the author of the *Gazza Ladra*, and the *faultless Barbieri*. Touch not the head crowned with an hundred successes in *every style of dramatic music!!!*" If this is not admitting Rossini to be superior to Mozart, (especially the former passage,) and an idol of Fanatico's, I know not what is.

With respect to Meyerbeer, "Fanatico" says at the beginning of his former letter, "Why then, when *enraptured* by the *Robert* or the *Huguenots* must I be annoyed, etc.," And again when he refers to my letter, says, "He (meaning myself,) tells us, among many other questionable statements, that Mozart's operas are superior to the *Robert* and *Huguenots* of Meyerbeer. Let Mr. Warren hear these operas twelve times each, and he will probably change his opinion." To what? What am I to infer by this, but, that I would change my opinion, and admit that the *Huguenots* of Meyerbeer to be superior to the *Don Giovanni* of Mozart. "Fanatico" must have forgotten the contents of his former letter, or he would not have softened the passage down to "I merely said, that if Mr. Warren were well acquainted with *Robert* and the *Huguenots*, he would perhaps think them not inferior to *Don Giovanni*."

The following remarks by Weber, on his fellow-pupil, Meyerbeer, to be found in several letters addressed to his brother, the late lamented Gotfried Weber, Editor of *Die Cecilia*, will not be uninteresting.

Dresden, April 10, 1822.—"Meyerbeer has grown quite *Italianized*. What are become of all our fine dreams, and flattering hopes? His new opera, *L'Esule de Granada* has had great success at Milan.

* This gentleman I must allow to be one of the most talented men in England, both as a doctor of homeopathy and general medicine, and as the inventor of a most ingenious and admirable theory of Harmony; but he throws away his great abilities in theorizing, and looks up for glory among the stars; thinking more of Ptolemy and Agrippa, than of any ordinary or useful subject.

Dresden, Ath. Feb. 1824.—"Unfortunately Meyerbeer is falling into a wretched routine. What a glorious bud of promise has he crushed! How did we not hope from him! Oh! accursed hunger for success! I am at this moment writing his *Margherita d'Anjou*. He is writing the third opera for the carnival of Venice, and is to be in Berlin in April: so they say, but I do not believe it; "he is certainly facing us."

Dresden, Oct. 24, 1822.—"Meyerbeer is going to Trieste, to bring out his *Crociato*; in a year or so, he will return to Berlin, where he will perhaps write a German opera. Pray God he may! I made some very home appeals to his conscience." In another letter, dated Nov. 29, he speaks of sending his observations on Mozart's Requiem. Poor Weber what he would have said, had he heard the thundering of the *Huguenots*. Believe me, "Un Fanatico," that when you place the *Huguenot* on a par, (as an opera), with Mozart's *Il Don Giovanni*, you mistake noise for music. Study Mozart a little more, and I am sure you will change your opinion. I arrive now at another passage in his letter, "the Parisians possess an orchestra, that of the Conservatoire, beyond any comparison the finest in the world, 'I give the opinion Paganini gave me!!'" Has "Un Fanatico," then no opinion of his own, that he gives that of Paganini? How egotistical! I have at last detected by this very expression, who "Fanatico" is! Come Jack, brag not of speaking to Paganini, or any other great or celebrated personage, without first proving yourself on an equality with them. Believe me if you do, the public will not believe you. Apropos! about the *polish*, that is not an original joke of yours, it has already appeared in the "Musical World," see vol. VI. page 16. I will advise you to use that *celebrated* polish, by my namesake in the Strand, after which look at yourself in it, and see what a sorry figure you cut; I would advise you also, to use the same means that my namesake did, chalk the walls with "READER'S SKETCHES OF MUSIC IN PARIS!"

This is not the first time, Mr. Editor, that Mozart's fame has been assailed. Among the assailants, Sarti stood foremost, and it is known that his censure of an adagio in one of his quartetts, existed in a MS. in the possession of Signor Asioli, who, in consequence of the virulence of the attacks which it made on Mozart was reluctant to give it publicity. A correspondent of the "Leipzig Musical Gazette," having however obtained the MS. communicated to that journal an extract from it, and remarks that the MS. throughout breathes envy and malice. As every Italian *maestro*, who knows a little more of his art, than some other obscure Italian, is inflated with pride, and considers himself great and celebrated, so was it also with Sarti. Mozart's fame was still fresh in Milan, where, as an opera composer at twelve or fourteen years of age, he had commenced a brilliant era, when his six quartetts dedicated to Haydn appeared and produced a revolution in the musical world. It was therefore, in order to diminish the glory of the great German genius, that Sarti, at that time *Kapellmeister* at the Cathedral at Milan, strove hard to discover specks in the sun, and proclaimed the detection of 19 fundamental errors in the space of 36 bars. "As for the thousands of heavenly bars in those six quartettes," (says the editor of the "Harmonicon," vol. 8, new series, p. 246.) "what did the Kapellmeister think of them!"—I am, Sir, yours,

JOSEPH WARREN.

To the Editor of the Musical World.

SIR,—The petulant ill humour that my first communication on the subject of the "Mozart controversy," has elicited from certain of your correspondents, who would allow no one to hold an opinion different to their own, is only a proof that in exalting upon the pinnacle of fame their own peculiar idol to the exclusion of all others, they were in fact paying homage indirectly to their own exquisite taste and discernment.

I will not follow the example of your correspondent, Mr. J. S., and under the pretext of writing upon the "Mozart controversy," entertain you with a catalogue *raisonné* of my new musical reading. But I must be allowed to state, in proof that I have attached myself to no school, that although the works of most of the early madrigal writers, as well as many of the elaborate scores of Palestrina, Sebastian Bach, and Marcello, have been familiar to me from my youth, and even yet continue to afford me intense pleasure—still, I can listen with rapture to the brilliant or the passionate strains of Rossini and Meyerbeer, and give honour due to the unrivalled majesty, grace, and variety of Handel—satisfied with nearly thirty years' study of his works, that he is unapproachable in the style which he made his own, and which he brought to perfection. Also, I am ready to own my great admiration of many of Mozart's productions, yet I cannot and will not allow my appreciation of his beauties to blind me to the excellence of other writers.

But I have frequently been assured by the staunch Mozartists both of this country and of Germany, that the works of the early madrigalians are only tolerable, inasmuch as it is interesting to trace in them the early progress of the art, that Haydn is a light, pleasing composer without much depth, Rossini a mere twaddler, and Bellini a name not to be

* See Mozart's Thematic Catalogue, No. 13.

mentioned to ears polite! Nay, it is scarcely twelve years ago since the author of "Il Barbiere," "Semiramide," and the divine "Otello," was denounced in England as an ignorant pretender and an ungrammatical writer—in short, that the man who, at the age of twenty, penned "La pietra di paragone," was occasionally guilty of technical blunders which any obscure music master could have corrected. Well do I remember that to have even hinted that Rossini was a composer of genius would have called down upon one's head a storm of vituperation from the persons who were ever vapouring about Mozart. It appears that the spirit still exists, for utter but a single word of doubt respecting the pre-eminence of their idol, and a sort of inquisition is forthwith set on foot to extirpate the "heresy."

I will confess that if I have a leaning towards any composer in particular, it is to Haydn, who invented the style which he perfected, and who, in my humble opinion, has left behind him models of music for the church, the chamber, and the theatre. He always satisfies my judgment, and I think every musician must feel, after listening to his oratorios, quartets, symphonies, and canzonets, that his work is finished and polished to the last degree of perfection, and that the most fastidious critic could suggest no alteration or amendment. For the truth of this assertion upon a point which only a composer can thoroughly appreciate, I would refer to Mr. Bishop or any other writer of eminence. If it be true, it can hardly be applied to the works of Mozart, who evidently wrote rapidly, and often carelessly, and who omitted that "labour of the file," which is as necessary to musicians as to poets.

Mr. J. S. had almost escaped my memory; however, before I conclude, I will assure him that his remarks have not "made me wrath." On the contrary, when they have been intelligible they have afforded me amusement. For instance, what can be more edifying as well as amusing, than the two discoveries which he communicated to the "Musical World," in his last letter? He first tells us that Sebastian Bach is a "mightier composer than Handel; and he afterwards communicates a surprizing and original fact about the locality of the brain. He says, "so poor a hand at a letter could hardly have brains enough, &c." By this it would appear, that if Mr. J. S. has any brains, they are in his fingers, and he had previously demonstrated to the satisfaction of his readers, that they do not reside in his head.

If this gentleman will deign to refer to my first letter on the "Mozart Controversy," which had the misfortune to excite his indignation, he will, with a little assistance, find that I made no blunder about the respective dates of Mozart and Rossini. After stating the names of several composers of excellence, I added "in whose works I could point out passages which Mozart has made use of, meaning Martini, Sarti and Sacchini. I have the pleasure of being personally acquainted with Rossini, and I was present at the "Ancient Concert," some years ago, when Mozart was, for the first time, allowed to be heard there. Therefore, if any mistake in dates has been made; such mistake must have arisen in the heated imagination of Mr. J. S., of whom I now, once for all, beg to take my leave, wishing him much prosperity, with a small spice of discretion and good taste.—

Your obedient servant

ARISTIDES.

To the Editor of the Musical World.

STR.—"I find it stated in an extract from a Birmingham paper which appeared in your columns that Mendelssohn did not play an *extempore* fugue on the organ at the last Birmingham festival. So far from that being the case, he played a *double fugue* on the opening *motive* of Mozart's symphony in D, (which was performed at that evening's concert), and the first subject of the fine chorus from SOLOMON, "ye harps and cymbals," uniting the two subjects together in a manner which those who were so fortunate as to witness will not readily forget.—Your humble servant,

A LOVER OF THE FUGUE.

REVIEW.

Le Rendezvous au Salon. Albumd. Lyrique de Six Ariettes et Six Nocturnes à Deux Voix. By Frederic Ricci. (Boosey).

This is a very elegant volume—the contents by the author of the *Scaramuccia* and *Chiara di Rosenberg*. Many pieces will be found well worthy of study; there is a fair share of originality in the melodies, and much ingenuity in the accompaniments, alloyed with some quaint and eccentric passages.

No. 1.—*Non hai brando contro Amor.*

An Ariett, illustrative of the power of beauty; in E minor, which becomes major for a short chorus at the close. A cavalier is braving the terrors of an

enchanted wood; and after "serving out" a giant in the first stanza, and a wolf in the second, himself succumbs in the third to the witchery of a lady's eyes.

The unreasonable protraction of the last accords remind us of Lablache's farcical interpellation in the "Prova," when he finds his band holding on a Boa Constrictor of a note, which exhausts his patience. "*Ah ça, mes amis, quand vous aurez fini, vous viendrez me rejoindre au Café.*"

No. 2.—*Ch'io mai non oda.* An unpretending ariett in E flat.

No. 3.—*Il carrettiere del Vomero.* An essentially comic piece—the words in a Patois, exemplifying the ling of a plough driver. To be effective, it should be sung by those who have heard the original.

No. 4.—*La Preghiera d'un Bandito.* A melancholy Polacca in F minor; the words descriptive of an aged bandit, groaning under the stings of a guilty conscience.

The movement changes to a sort of chaunt in F major, which is taken up by other voices, as the sinner prays and tells his rosary.

No. 5.—*D'ou vient donc.* A pretty French romance in A flat. We doubt if the rhymes "*Doris*," and "*Mes esprits*," are quite canonical.

No. 6.—*Il ritorno à Napoli.* A very singular and characteristic piece. A Neapolitan skipper is striving to make his port in bad weather, and shouting to his fellows in Patois. Votive offerings to the Madonna are not forgotten; and his devotions alternating with the *Hjwo, hjwo!* will be found very amusing.

No. 7.—*M'ami tu, m'ami tu.* Duett.

In A flat, for soprano and tenor. The lovers reciprocate this query through a variety of keys, and answer it to their mutual satisfaction.

No. 8.—*Mortale io t'amo.* Another amorous duett, with some good modulations.

No. 9.—Of the same character as the two last, and for the same voices.

No. 10.—*Gli spazzacamini.* Duett.

A charming little piece, representing two little street sweepers crying for alms. It should be sung by two "childish trebles." We have been particularly pleased by the alternate cry on D major, and F sharp major above.

No. 11.—*Vicino a te.* A good duett in E flat, for tenor and soprano.

No. 12.—*La traversata del lago.* Duett.

This is excellent. A gallant voyageur amuses himself during the passage with making love to the pretty gondoliera, who is however "up to snuff," and mocks his protestations with "*Ciarle, ciarle, Signorino.*" There is room for much archness and coquetry in the lady's part. The accompaniment is of course in the "*Voga, Voga*" style."

Le Troubadour du Jour. Nouveau Recueil Periodique de Musique de Chant Français, Italien, Espagnol avec Accompagnement de Piano Forte et Guitare. (Boosey.)

Some little time since, we called the attention of our readers to the beauty of many of the French romances, which are but little known in England. The present publication will serve to facilitate an acquaintance with them. There are between 30 and 40 numbers published; very elegantly brought out—and at a cost little exceeding the *Parisian*. We have also a sprinkling of Italian and Spanish airs—some of them national; and the series will be continued by the addition of "the most interesting novelties." Panseron, Masdini, and Mlle. Puget will be found sure cards.

Andante Religioso, with Variations. By Jacques Rosenhain. (Boosey.)

A subject of much simplicity and grandeur, in A flat major, resembling a Gregorian chaunt. It is varied in a very striking and effective manner; first with a running bass to the original chords; next in broken chords played *staccato*, alternating for each hand. A *stretto* follows with the soft pedal; after which the subject is resumed with a bass in triplets, and carried through the last four pages with much vigour and harmonic skill. It requires a bold and decided finger, but no great execution. In bar 5th, page 6, the D in the bass is probably a misprint for C.

E Pur fra le Tempeste. Canzonetta. By Lord Burghersh. (Boosey.)

Rather a pleasing *canto sostenuto*, for a tenor voice; but without the smallest pretensions to originality.

MUSICAL INTELLIGENCE, FOREIGN.

WEIMAR. OCT. 30.—Last night the Grand Ducal Theatre of this city performed for the first time *Anselmo Lancia*, an opera in two acts, being one of the two pieces which M. C. A. Goëthe, nephew to the late celebrated writer of that name, has set to music for that theatre. *Anselmo Lancia* has met with much success, and proves the young composer to be gifted with a rich and lively imagination. M. Goëthe's other opera, *Der Fluchtling, or the Fugitive*, will be studied in February next.

PARIS.—The Minister of the Interior has granted to the children of Adolphe Nourrit an annuity of 1800 francs. This sum is to be paid into the hands of their tutor, who will employ it according to his appreciation of their talents. The pension is to be continued until the majority of the youngest.

HECTOR BERLIOZ has written a new choral symphony, on the subject of *Romeo and Juliet*. It is to be performed at the *French Conservatoire* on the 24th of this month.

PAULINE GARCIA.—On Saturday night she was to make her first appearance in the character of *Rosini*, in *Il Barbiere*; crowds flocked to the doors of the *Odeon*, when it was announced that she was suddenly indisposed, in consequence of which Dorrington's *Lucia* was substituted. Signor Campagnole, a new buffa, was to have made his first appearance as *Dr. Bertolo*.

PROVINCIAL.

[This department of the Musical World is compiled and abridged from the provincial press, and from the letters of our country correspondents. The editors of the M. W. are, therefore, not responsible for any matter of opinion it may contain, beyond what their editorial signature is appended to.]

WOLVERHAMPTON.—The first of Messrs. Hayward and Hay's concerts for the present season was given on Thursday evening last, at the Assembly Rooms, and, judging from the numbers present, was a most successful one in its pecuniary results. The room was crowded. The vocalists on this occasion were Miss Rainforth, of metropolitan celebrity, and Mr. Pearsall, of Lichfield—the former must be more than satisfied with her reception by a Wolverhampton audience. Her singing was truly beautiful, and was justly appreciated. The style in which she gave that graceful and impassioned canzonet of Haydn's, "My mother bids me bind my hair," was enough of itself to stamp her as the possessor of finished taste and true feeling. The polacca from *I Puritani* was cleverly sung, as was also Lover's pleasing ballad "Ned of the Hill." By way of displaying her skill she also gave "The Soldier tired," and gave it brilliantly, but it is in such things as "My mother bids me," and "Ned of the Hill" that she will achieve her best triumphs; they were both rapturously encored. Mr. Pearsall did not particularly distinguish himself; his recitative from *Jephtha* was a complete failure, and his cadence at the close of the air was in very questionable taste. His other songs were better, but call for no particular remarks. His duets with Miss Rainforth were flat, stale, and unprofitable—a fault that did not lie on the composers, and therefore must be shared between the singers. In the instrumental department we had two or three novelties—a solo on the trombone, which was clever; on the concertina, which was pleasing; and on the violoncello, which was clever, but not pleasing. The most finished performances of the evening were Mr. Hayward's splendid solo, "The Venetian barcarole," and Messrs. Hayward and Hay's concertante duet on violin and piano-forte. The former was perfect, and, though we have heard him play it before, we never listened to any music with more perfect delight. In the duet each performer displayed his peculiar excellences, and we must give unmixed praise to both. As inhabitants of Wolverhampton we are proud to have such accomplished musicians belonging to us. The orchestra was well filled; the overtures were well selected, and as well performed. Mr. Hayward led with his accustomed spirit, and Mr. Hay presided at the piano forte, and accompanied the singers in a most effective and judicious manner. Judging from the first, we should say that this series of concerts fully sustains, if it does not surpass, the high character of the former series, and we trust Messrs. Hayward and Hay will have as much profit as their audience have pleasure in them.

THEATRICAL SUMMARY.

HAYMARKET.—The *Sea Captain* and *Mr. O'Callaghan* draw crowds every night. Being rather late in the field, we shall not analyze the plot of the former, which every body has seen detailed in the daily journals. It will not prove so lasting a favourite as the *Lady of Lyons*; being too artificial and melo-dramatic; but it abounds in fine writing, striking situations, and unexpected incident. The performers exert themselves to the utmost—the great props of the *Lady of Lyons* are Macready and Miss Faucit; here they are Macready and Mrs. Warner, for Violet is a mere nullity. The buffo part of *Sir Maurice Beevor*, though well played by Strickland, seems a great blemish in the play—it is impossible to relish jokes from the lips of a wholesale murderer. The conclusion, too, leaves no satisfactory impression on the mind; we should almost have preferred a general massacre, saving the captain and his bride. As it is, though all are seized with fits of generosity in the last scene, yet the excess of it in the hero prevails over the rest; and the characters remain in the same relative position as at the commencement of the play.

Nobody should miss an opportunity of seeing the *Man of Genius* “on his last legs.” The piece is very cleverly written—those who have a smattering of medicine will revel in the glorious concatenation of scientific terms; correct in themselves, but converted into delicious absurdities by misapplication. The hits, too, at Homœopathy and Mesmerism are very fair, and come within the legitimate domains of farce.

MISCELLANEOUS.

THE CONCERTS A LA MUSARD succeed wonderfully. We will speak of them more in detail next week.

THALBERG gives concerts this week at Chelmsford, Colchester, Yarmouth, Norwich;—next week, Lynn, Boston, Lincoln, Stamford, &c.; accompanied by Ernesta Grisi, Miss Lucombe, and Parry, jun.

MR. C. H. PURDAY delivered two lectures at Hoxton National School Room on Thursday and Monday last. The subject was “the proper object of music.” The lecturer was assisted in his illustrations by the Misses Flower. The room was crowded to excess, and Mr. Purday was highly applauded during a very interesting discourse.

A performance of Mr. Marshall's exercise for the degree of Doctor in Music will take place at Oxford on the 2nd of next month. There will be a concert in the evening of the same day. Miss Clara Novello, Miss Hawes, and Borani are engaged; and Mr. F. Cramer will lead the band.

MR. EDWARD CLARE has been recently appointed organist of Blackheath Church. The organ is built by Harris, and is much in need of repair.

DR. CROTCH'S ORATORIO, *Palestine*, is to be performed at Manchester, on the 23rd. Mrs. Knyvett, Miss Birch, Mr. H. Phillips, Mr. Machin, and Mr. Hobbs are the vocalists engaged.

DR. CARNABY.—We regret to announce the decease of this amiable man, which took place on Friday last. His age was 67. Dr. Carnaby held the situation of Organist of Hanover Chapel, Regent Street, which by his death becomes vacant. The Salary is 50 guineas per annum.

THE ENGLISH ARE GREAT MUSICIANS.—There is no country in which Auber's music is more admired than in England. The fanaticism is carried so far that even the composer's name suffices to afford pleasure. Thus an opera has been lately “done” at Drury-lane Theatre entitled the *Lac des Fées*, which it would be believed was Auber's work; but it is no such thing. It is simply, as the bills have it, Auber's music adapted to the English taste. This monstrous arrangement has obtained great success, although the public has not heard twenty notes of the original score; but still it was nominally Auber's music, and no more was required. Happy English!—*Paris Print.*

PARISIAN NEWSPAPER CRITICS.—When the great musician, Mehul, was at Paris, and at the head of the French school, he often experienced the ill effects of the affectation of the Parisian journalists, who seemed to think that, in order to do justice to the taste and talents of the Italian composers, it was necessary to deny all merit to the masters of every other country. The exhausted patience of the pupil of Gluck determining him to mortify the injustice and self-conceit of these pretending critics, he composed the opera of *Irato*, and, while he announced the words as a parody of the Italian, caused it to be reported that the music was an adaptation from Paesello. “*See to what the faded talents of Mehul are reduced!*” said these notable critics. “*Not a solitary idea of his own is left him; and for melody and harmony he is compelled to resort to the land of song! to the princes of vocal composition,*” The piece was performed with the most brilliant success; and by the newspaper cognoscenti pronounced to be divine. The real composer then avowed himself; and the periodical judges were universally laughed at and ridiculed.

DR. JOHNSON.—The late Dr. Johnson’s ear, in respect of the power of appreciating musical sounds, was remarkably defective; nevertheless, he possessed a sense of propriety in harmonic composition that gave him an unconquerable distaste to all unmeaning flourish and rapidity of execution. Being one night at a concert where an elaborate and florid concerto on the violin was performed, after it was over, he asked a gentleman who sat near him what it meant. The question somewhat puzzled the amateur, who could only say, that it was *very difficult*. “*Difficult!*” answered the learned auditor, “*I wish to God it had been impossible.*”

HAYDN’S SENTIMENTS ON COMPOSITION.—“*A musical composition,*” said Haydn, “*ought to have a natural and striking melody; each idea ought to spring out of the preceding passage; the ornaments should be sparingly and judiciously introduced; and the accompaniments never be overcharged. The rigid rules of harmony should rarely be violated, and never without the compensation of some inspired effect. When I sit down to compose, I resign myself to my feelings and my unrestrained imagination. If fancy suggests a happy thought, I endeavour to follow it up; and, while I keep sight of my master-subject and general plan, my aim is, to work the different passages into a regular and consistent whole. In vocal composition, the art of producing beautiful melody may now almost be considered as lost; and, when a composer is so fortunate as to throw forth a passage that is really melodious, he is sure, as if he be not sensible of its excellence, to overwhelm and destroy it, by the fullness and superfluity of his instrumental parts.*”

HAYDN’S PICTURE OF THE LORD MAYOR’S FEAST.—Haydn being on his first visit to England, in 1791, invited to Guildhall on Lord Mayor’s Day, gave afterwards the following description of the scene and entertainment.—“*After dinner, there was a ball in three different chambers. The first was allotted to the haut noblesse, by whom only minuets were danced. I could not possibly remain there, both on account of the heat, and the detestable music performed by an orchestra consisting of two scrapers and a violoncello; in the second chamber, they danced country dances; the band there was somewhat better, because the noise of the tambours drowned that of the violins; the third chamber, which was the largest, had a band somewhat more numerous and less vile. The gentlemen were seated at several tables, in drinking parties. There was some dancing, but not to the sound of music, because the songs bawled at the tables, the toasts, and the laughing and the gabbling and clamouring, totally prevented the instruments from being heard.*”

INSTITUTION OF MUSICAL DEGREES.—The era in which, in this country, the science of harmony became raised to such estimation as to be ranked among those mental acquisitions which entitle their professors, not merely to the character of learned men, but to high academic honours, will, by all who have sense and taste enough to give music its due value, be considered as very important. In the year 1463, Henry Habington was admitted to the degree of Bachelor of Music, at Cambridge; and, about the same year, Thomas Saintwix, a Doctor in Music, was made master of King’s College in that University.

NOVEL MUSICAL INSTRUMENT.—THE PORCO-FORTE.—This is the name of a new musical instrument, said to have been invented in Cincinnati, of course. It is a long box, divided into compartments, one for each note, for as many octaves as may be wished. Into each division a pig is placed, and the tails of the porkers run through holes in the side of the box, arranged like the keys of a piano. The tails are pinched by a sort of spring and lever machinery, and the effect is said to be delightful. If the pigs are well selected, they will wear about three years without tuning.—*Barbadoes paper.*

TO CORRESPONDENTS.

Mr. WARREN has our thanks. the whole of his article, if sent in time, shall appear in our next. L. L. L.'s poetry will not suit our publication. We shall feel obliged to ARISTIDES for the translation he proposes sending us. MR. CLARE shall hear from us, his communication will be acceptable. We have not forgotten A CONSTANT READER.

HAYDN'S ORATORIO, THE SEASONS.

Two years after his Composition of "The Creation," HAYDN, animated by success and encouraged by his friend, Van Swieten, composed the Oratorio of "THE SEASONS," taking for the text of his work the poetry of our Thomson: the Music certainly contains less sentiment than "The Creation," but then the subject admits of those sallies of gaiety and joy which the former precluded. The "Seasons" would be the finest production in the world, in the Oratorio style of writing, but for the existence of "The Creation" and "The Messiah." (During the performance of one of the gigantic Choruses in "The Messiah," HAYDN remarked in a pensive tone,—“Handel is, indeed, the father of us all!”) The Music of "The Seasons" is less sublime, but it, nevertheless, surpasses its elder sister in one point, namely, its Quartets.

The best critique on this work is that of HAYDN himself, upon being told of the flattering approbation it had met with at the Palace of Schwartzenburg;—"I feel much delighted at the manner in which my Music has been received," said he, "but I do not wish to hear any compliments upon the occasion; I am well persuaded all must feel as I feel. It is not a Creation; and for this reason:—in the one, the characters are *angels*; in the other they are *peasants*." This was an admirable distinction. HAYDN's musical career finished with this Oratorio. Old age and the labour which it had cost him, exhausted his remaining strength; he died at the age of seventy-eight.

The Amateur or Professor, whose classic conceptions lead him above the level prescribed by the principal part of the vocal writings of the present day, and to whom the existence of an English edition of "THE SEASONS" is unknown, is respectfully informed that MUZIO CLEMENTI's beautiful adaptation and arrangement of this—the last and one of the most interesting works of this great Master may now be had in the following forms:—

Complete in One Volume..... £1 11 6

Ditto in Four Parts..... each 0 10 6

Or separately, according to the following catalogue:—

SPRING.		AUTUMN.	
Nos.	s. d.	Nos.	s. d.
1. Come, gentle Spring, <i>Chorus</i>	2 0	12. Whate'er the blossom'd Spring, <i>Recit.</i> — Thus, Nature ever kind, <i>Quartett.</i>	3 0
2. At last the bounteous Sun, <i>Recit.</i> —With joy impatient, <i>Air.</i>	1 6	13. Ye Swains now hasten, <i>Recit.</i> —Ye gay and painted fair, <i>Duet</i>	2 6
3. Laborious Man, <i>Recit.</i> —Be propitious, <i>Trio</i> & <i>Chorus.</i>	2 6	14. Lo! where the plenteous harvest, <i>Recit.</i> — Behold along the dewy grass, <i>Air.</i>	2 0
4. Our fervent prayers, <i>Recit.</i> —Spring, her lovely, <i>Duet.</i>	2 0	15. Now sounds the sife, <i>Duet.</i> —Hail! all hail! to the vine, <i>Finale</i>	2 6
5. God of Light, <i>Finale</i>	2 6		
SUMMER.		WINTER.	
6. Her face in dewy veil, <i>Recit.</i> —From out the fold, <i>Air</i>	1 6	16. The Traveller stands perplexed—And now revived, <i>Aria</i>	1 6
7. Behold, on high, <i>Quartett.</i> —Hail! oh, glorious Sun, <i>Chorus.</i>	2 0	17. As he draws nigh, <i>Recit.</i> —Let the wheel move gaily, <i>Quartett.</i>	2 0
8. 'Tis Noon, <i>Recit.</i> —Distressful nature, <i>Aria</i>	1 6	18. The evening's task, <i>Recit.</i> —A wealthy Lord, <i>Aria</i> & <i>Chorus.</i>	2 0
9. Oh, how pleasing, <i>Air.</i>	1 6	19. Now from the feast, <i>Recit.</i> —In this, O, vain misguided man, <i>Aria.</i>	1 6
10. Hark! the deep, <i>Chorus.</i>	2 6	20. Alone it stands, <i>Recit.</i> —Then comes the dawn, and But who shall dare? <i>Finale.</i>	3 6
11. Now cease the conflicts, <i>Trio.</i> —To rest, away. <i>Finale</i>	2 0		

CRAMER AND CO.'s

LIST OF

BEETHOVEN'S WORKS EDITED BY I. MOSCHELES.

PIANOFORTE SONATAS.

No.	s.	d.	No.	s.	d.
1. Sonata Pathétique, dedicated to Prince Lichnowski, Op. 13.....	3	6	18. Grand Sonata, Op. 7.....	5	0
2. Grand Sonata, dedicated to ditto, Op. 26.....	3	6	19. Sonata, No. 1, Op. 49.....	2	6
3. Sonata, No. 1, Op. 29.....	4	0	20. Sonata, No. 2, Op. 49.....	2	6
4. Sonata, No. 2, Op. 29.....	4	0	21. Sonata, dedicated to Madame la Comtesse de Browne, No. 1, Op. 10.....	4	0
5. Sonata, No. 3, Op. 29.....	5	0	22. Sonata, dedicated to ditto, No. 2, Op. 10.....	4	0
6. Grand Sonata, dedicated to Count de Browne, Op. 22.....	5	0	23. Sonata, dedicated to ditto, No. 3, Op. 10.....	4	0
7. Sonata, dedicated to Mademois. Juliette Guicciardo, No. 1, Op. 27.....	3	6	24. Grand Sonata, dedicated to the Count de Waldstein, Op. 53.....	5	0
8. Sonata, dedicated to the Princess de Lichtenstein, No. 2, Op. 27.....	4	0	25. Sonata Appassionata, dedicated to the Count de Brunswick.....	5	0
9. Sonata Pastorale, dedicated to M. Sonnenfels, Op. 28.....	5	0	26. Sonata Caractéristique, Op. 81.....	4	0
10. Sonata, Op. 90.....	5	0	27. Sonata, No. 1, Op. 14.....	4	0
11. Sonata, Op. 54.....	4	0	28. Sonata, No. 2, Op. 14.....	4	0
12. Sonata, Op. 110.....	5	0	29. Grand Sonata, Op. 109.....	5	0
13. Sonata, dedicated to the Countess of Brunswick, Op. 78.....	4	0	30. Grand Sonata, Part 1, Op. 106.....	6	0
14. Sonata, dedicated to Haydn, No. 1, Op. 2.....	4	0	31. Grand Sonata, Part 2, Op. 106.....	4	0
15. Sonata, dedicated to Haydn, No. 2, Op. 2.....	4	0	32. Sonata, Op. 101.....	4	0
16. Sonata, dedicated to Haydn, No. 3, Op. 2.....	4	0	33. Sonata, Op. 79.....	3	0
17. Grand Sonata, dedicated to Madame Antonia de Brentano, Op. 111.....	5	0	34. Fantasia, Op. 77.....	3	0
			35. Andante, Op. 35.....	3	0
			36. Variations and Finale alla Fuga.....	3	0

*. The above embrace the whole of Beethoven's Sonatas for the Pianoforte Solo, and may be had in 3 vols. handsomely bound, price 42s. each volume.

SONATAS FOR PIANOFORTE AND VIOLIN.

1. Sonata, No. 1, Op. 12, in D major, dedicated to Salieri.....	4	0	6. Sonata in A major, dedicated to the Emperor of Russia, No. 1, Op. 30.....	4	0
2. Sonata, No. 2, Op. 12, in A major, dedicated to Salieri.....	4	0	7. Sonata in C minor, dedicated to the Emperor of Russia, No. 2, Op. 30.....	4	0
3. Sonata, No. 3, Op. 12, in E flat, dedicated to Salieri.....	4	0	8. Sonata in G major, dedicated to the Emperor of Russia, No. 3, Op. 30.....	4	0
4. Sonata in A minor, dedicated to Mons. le Comte Maurice de Fries, No. 1, Op. 23.....	4	0	9. Grand Sonata, dedicated to Prince Rudolph, Op. 96.....	5	0
5. Sonata in F major, dedicated to Mons. le Comte Maurice de Fries, No. 2, Op. 23.....	4	0	10. Grand Sonata, dedicated to M. Kreuzer, Op. 47.....	5	0

*. The above form a complete edition of Beethoven's Sonatas for the Pianoforte and Violin, and may be had in one volume, handsomely bound, price 31s. 6d.

SONATAS FOR PIANOFORTE AND VIOLONCELLO.

1. Sonata in F, No. 1, Op. 5.....	5	0	4. Sonata in A, Op. 69.....	6	0
2. Sonata in G minor, No. 2, Op. 5.....	5	0	5. Sonata in C, No. 1, Op. 102.....	5	0
3. Sonata in F, Op. 17.....	4	0	6. Sonata in D, No. 2, Op. 102.....	5	0

*. The above form a complete edition of Beethoven's Sonatas for Pianoforte and Violoncello, and may be had in one volume, handsomely bound, price 21s.

TRIOS FOR PIANOFORTE, VIOLIN, AND VIOLONCELLO.

1. Trio, No. 1, Op. 1, in E flat.....	5	0	4. Trio, No. 1, Op. 11, dedicated to Madame la Comtesse de Thunn.....	5	0
2. Trio, No. 2, Op. 1, in G major.....	5	0	To be continued.		
3. Trio, No. 3, Op. 1, in C minor.....	5	0			

CONCERTOS.

1. Concerto in C major, Op. 15.....			3. Concerto in C minor, dedicated to Prince Louis Ferdinand de Prusse, Op. 37.....		
2. Concerto in B flat, dedicated to Mons. Charles Nikl, Op. 19.....			4. Concerto in E flat, dedicated to the Archduke Rudolph, Op. 78.....		

Price 12s. each; or 7s. each without Accompaniment. To be continued.

N.B. The titles of these Concertos have been adapted from the score and small notes added to the Solos by Mr. Moscheles, so that they may be performed with or without accompaniments; when the full orchestra is employed, the small notes in the stringed-instrument parts must be omitted. The flute part, which has been expressly arranged for this edition, is only to be used when unaccompanied by other wind instruments.

AIRS WITH VARIATIONS.

1. Air Russe.....	2	6	4. Air from the ballet of "Le Nozze".....	3	0
2. Nel cor più.....	2	0	5. La Stessa la Stessissima.....	3	0
3. Une Réverie.....	3	0	6. Swiss Air.....	2	0

To be continued.

TWO RONDOS, Op. 51—No. 1, Grazioso—No. 2, Andante Cantabile—Price 2s. 6d. each.

SIX SONGS.—The English Version by THOMAS OLIPHANT, Esq.—5s.

THE MOUNT OF OLIVES.—The English Version by THOMAS OLIPHANT, Esq.—Price 12s.

The Chorus Parts may be had separately.

THE PRAISE OF MUSIC.—A Cantata, the English Version by THOMAS OLIPHANT, Esq.

IN THE PRESS,

A complete edition of **BEETHOVEN'S QUARTETS**.

TO FLUTE PROFESSORS AND AMATEURS.
RICHARDSON'S Swiss Boy, for Flute and Piano, as performed by him at various Concerts, and which gained him such unbounded applause, price 4s.

Richardson's Kinloch, for Flute and Piano, price 4s.; also, Rousseau's Dream, by Richardson, for Flute and Piano, and which is now publishing, price 4s.

The above pieces deserve the attention of every Professor and Amateur in the Kingdom. Published by **THOMAS PROWSE**, at C. Nicholson's, Flute Manufactory, 13, Hanway Street, Oxford Street, London, and may be had of every Music-seller in the Kingdom.

NEW VOCAL MUSIC.—

Composed by Clement White, and published at C. Nicholson's Flute Manufactory, 13, Hanway Street, Oxford Street, London, by Thomas Prowse.

Come, come with Me, by L. H. Cove, Esq.	2 0
She threw back the clustering ringlets of jet ditto	2 0
Young Love in a frolicsome humour one day, ditto	2 0
The beautiful Maid of the dale, by Desmond Ryan, Esq.	2 0
Old Friends, ditto	2 0
How dear to me my native vale, by Miss F. Byron	2 0
Also, just published, E. J. Loder's Pianoforte Instruction Book	6 0

PIANOFORTES.—LUFF AND Co.
 solicit the attention of Purchasers to their new **SEMI COTTAGE PIANOFORTES**,

combining power and sweetness of tone, durability and cheapness.

BOUDOIR, COTTAGE, AND SEMI GRAND PIANOFORTES.

L. and Co. from their increasing connection and extensive arrangements, can offer to the purchaser advantages superior to most Houses; also, having a large stock always on hire, can sell Pianofortes but little used at very low prices. Purchasers from the Country will find the arrangement of this House very desirable.

LUFF and Co., 103, GREAT RUSSELL STREET BLOOMSBURY, LONDON.

Price 8s.; or, separately, each 2s.

SONGS OF THE MID WATCH.
 The Poetry by

CAPTAIN WILLES JOHNSON, R.N.,

the Music Composed and Dedicated to the

OFFICERS OF THE BRITISH NAVY,

by
PHILIP KLITZ.

Consisting of—1. The Mariner's Invocation.

2. Hurrah for the Seal 3. The Light House.

4. The Sailor's Bequest. 5. The Sailor's Funeral.

6. The Heart knows only one.

••• For a review of these Songs see the *Musical World*, No. 86, Aug. 22, 1839.

Z. T. PURDAY, 45, High Holborn.

HENRY HOOPER, 13, Pall Mall, East, where all communications for the Editor, Works for Review, and Advertisements are received.—**R. GROOMBRIDGE**, Panyer Alley, Paternoster Row.—**G. BERGER**, Hoiywell Street, Strand, and the following Agents:—

- CHAPPELL**, Bond Street.
- D'ALMAINE**, and Co., Soho Square.
- DUFF and HODGSON**, Oxford Street.
- GEORGE and MANBY**, Fleet Street.
- J. KEEGAN**, Burlington Arcade.
- MANN**, Cornhill.
- BETTS**, Threadneedle Street.

Just out.
ORPHEUS,
 A COLLECTION OF GERMAN GLEES OR VOCAL QUARTETS.

- BOOK 8, price 5s., containing:—
- "The Twelve" by *Pink.*
 - "Libera me domine" *Kalliwoda.*
 - "The Chapel" *Kreutzer.*
 - "Under every Tree top is peace" ... *Kuhlau.*
 - "The Rifleman" *F. Otto.*
 - "Pleading Pain" *De Call.*
 - "Thro' woods and fields" *Kreutzer.*
 - "Ah! tell me not" *Mendelssohn.*

J. J. EWER and CO., Bow-Church Yard.

PIANOFORTE MART.

J. HART, 109, HATTON GARDEN, Manufacturer of Improved Cabinet, Cottage, and Piccolo Pianofortes, which combine Brilliant and Powerful Tone, Superior Touch, Elegant Form, and the greatest Durability, at very low prices for Cash.

A liberal Allowance to Merchants, Country Dealers, and the Profession.

MELODIA DIVINA, or Sacred Companion for the Pianoforte. Publishing in Nos. One Shilling each.

DANCING TAUGHT in the most fashionable style by Mr. **WILLIS**, 41, Brewer-street, Golden-square. Private lessons at all hours to Ladies and Gentlemen of all ages wishing privacy and expedition. An evening academy on Mondays and Fridays. A juvenile academy on Wednesdays and Saturdays. A card of terms may be had on application at the rooms. The rooms may be engaged by private parties.

NEW BALLAD.

"O! I REMEMBER WELL!"
 Composed by C. H. CAMPBELL, and sung by Miss Bruce at the London and Provincial Concerts.

This Ballad possesses extraordinary beauty; and, charmingly sung as it is by Miss Bruce, it popularity is certain. In her late provincial tour the "O! I remember well!" has been invariably the gem of the Concerts at which Miss Bruce has delighted her audience.

J. BERRY and Co., 31, Frith Street, London.

MADAME STOCKHAUSEN'S
 NEW GERMAN BALLAD, Erinnerung an die Kindheit; or Remembrance of Childhood, 2s.; also the two popular Duets, sung by Madame Stockhausen and Madlle. Bildstein.

- The Miners of the Lake of Leman 2s.
- The Two Mountain Girls 2s.

Just published by **CHARLES OLLIVIER**, 41, Old Bond Street, and may be had of all Music Sellers in Town or Country.

- CRAMER, ADDISON, & BEALE**, 201, Regent St.
- JOHANNING**, 122, Great Portland Street.
- MILLS**, Bond Street.
- OLLIVIER**, Bond Street.
- Z. T. PURDAY**, High Holborn.
- SHADF**, Soho Square.
- JOHN LEE**, 440, West Strand.

THE MUSICAL WORLD,

A MAGAZINE OF
ESSAYS, CRITICAL AND PRACTICAL,
AND WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

“Ἡ μὲν ἁρμονία ἀδατόν τι καὶ ἀσώματον,
καὶ πάγκαλόν τι καὶ θεῖόν ἐστιν.”

PLAT. *Phædo. sec. xxxvi.*

Music is a something viewless and incorporeal,
an all-gracious and a God-like thing.

NOV. 21, 1839.

No. CXCH.—NEW SERIES, No. XCXIX.

{ PRICE 3d.
STAMPED, 4d.

THE Promenade Concerts at the Lyceum thrive prodigiously; the visitors may be counted by hundreds. Though we denounced quadrilles in a former number, we cannot question the worldly wisdom of the management; and when we contemplate the gratification that the lighter music seems to afford to a very large portion of the audience, it appears selfish to sneer at the means that produce it. Musard is a giant when compared with Weippert and Collinet. His quadrilles are characterized by great ingenuity and novelty of effect, and put in requisition all the resources of a modern orchestra. We may particularize the Swiss echoes; where the horn, oboe, or flageolet performs fragments of an air resembling *Kitty Clover*, and is echoed *dans le lointain* by a compeer; also the musical-bells and a *finale*, where the gentlemen of the orchestra exhibit their versatility by joining in a vocal accompaniment.

As for Strauss and Länner, they turn our heads. In Germany they are all but deified; and have gone far to establish the creed that the great destiny of mortals is to waltz; if with a partner, so; if without, still to waltz. Länner was Strauss's master; the pupil has the greater name, but we much prefer the former. Their style is very similar; much of its charm is owing to two expedients, suspension and syncopation; and the regular accent being always preserved by the basses, the effect is certainly very piquant. Their compositions have a regular symmetrical plan—a short introductory movement; during which the cavalier is supposed to be complimenting his partner, and maturing his Iambic ideas; then the waltz itself, generally in four or five movements, skilfully contrasted, and wound up by a *coda accelerando*, being a sort of recapitulation of the whole. Each piece lasts about ten minutes; being the time during

which a sober person is thought capable of spinning without nausea or prostration.

We will give an anecdote of these great men, without vouching for its authenticity. They were both engaged to play at some festival in Vienna, and were directed to perform alternately on the understanding that a prize would be adjudged to the most successful. The palm of superiority was long disputed—Länner at length played a waltz of such exquisite beauty, that the scale appeared to be turning. Not so however. Strauss, now fully put upon his mettle, retorted with a strain of such ecstatic and soul-enthraling loveliness, that Lanner saw it was all up; and he and his troop, one and all, urged by an irresistible impulse, flung aside their instruments, and started off in pairs to the rhythm of the victorious orchestra.

We are still of opinion that there is hardly a fair share of classical music. It is superfluous to counsel any change while the tide of success is on the flow; should it be found ebbing, we would recommend the adoption of the Valentino plan before mentioned, namely, the giving every alternate night a treat of a severer character, one part to consist of an entire symphony by some great writer, and the remainder of first-rate overtures and concertos. The execution of the band is perfect, and gives earnest of what might be expected of them on great occasions.

MOZART'S REQUIEM.

FEW persons are aware of the several contradictory accounts abroad respecting the production of this last great work of Mozart's. *The Requiem*, which he left unfinished, and which is said to be completed by Sussmeyer.* M. André, the music-seller at Offenbach, published in 1827 an edition of this work, collated with the original sketches, then in the possession of Mozart's widow, to which he added a preface, extremely interesting, and containing the most explanatory account of the portion in which it is said Sussmeyer had a hand; with observations by himself.

Of the *mysterious* part of the story, the following appears to be *nearer* the truth than any other I can find. It was about the middle of the year 1790 when Mozart's physical powers were evidently rapidly declining under the efforts of his mind; and during the progress of several operatic works he had then in hand (among which it is not improbable to suppose may have been the *newly-discovered* opera, "Zaïda," which he also left unfinished), that he one day received a letter from an unknown person, requesting to know the terms for which he would compose a Requiem, on which he was to exert his utmost genius; also, in what time it would be completed. The reply of Mozart is *supposed* to have been *one hundred ducats*—but this is not certain. Soon after a stranger called to see Mozart, but would not give his name, and ordered the *Requiem*, paying, as it is conjectured, *fifty ducats in advance*, stating at the same time that he would call from time to time, and receive the various pieces as they were finished. Mozart, who was all imagination, and labouring under a melancholy impression, fancied, from the mysterious manner of the stranger, that he had not long to live. The stranger called several times, and received various pieces as they were finished. Soon after, Mozart received orders from the emperor to attend his coronation at Francfort and Prague; consequently the *Requiem* did not proceed so rapidly as was wished; but in order to fulfil his engagement with the stranger, the emperor, and the managers of the theatres he was writing for, he sat up night after night in order to complete the various works, particularly the *Requiem*, until at last, from the enervated state of his frame, he became im-

* See Von Nissen's Life of Mozart, published by the widow of Mozart.

pressed with the idea that he was writing it for himself. This he often mentioned to his wife, which she confirms. His friends seeing that this unceasing work of the mind was killing him by inches, as a last resource, (by the advice of Madame Mozart) were compelled to take the manuscript away from him, as he would work at it so incessantly as to be frequently taken to his bed in a fainting state.* Soon after, while at Prague, he took to his bed entirely. One day he called to his wife, and, as a last request, begged she would let him see the *Requiem* once more; which being given to him, he said, "Did I not say I was writing it for myself?" In a few days he was no more. Prague owns his remains; but no one can point out his grave—not a stone marks the spot where he lies. "*O tempora! O mores!*"

M. André states, in his preface to the work, published in 1827,—“In presenting to the public this new edition of the *Requiem*, I feel called upon to state by what means I came into possession of the documents employed in the publication, and the reason of their being made public. In an edition of the works of Mozart, given by me in 1800, I was anxious to obtain the most correct copy possible of the celebrated *Requiem*; and for this purpose applied to his widow for a sight of the original manuscript, for the purpose of collation. The following was the answer to my application:—

“Vienna, Nov. 26th, 1800.—I am sorry to say that it is not in my power to procure you a sight of the *whole* of the original MS. of the *Requiem*. Dr. Sortschén, who resides here in the *Tuchlauben*, delivered it to the *Anonymous*, and I had no other resource than to compare my copy of Breitkopf's edition with that in the hands of Abbe Stadler. The consequence is, that mine is not only more correct than any other, on account of its containing the *improvements* of the Abbe's masterly hand, but may be said to exceed in correctness the original itself. * * * Possessed of this, you will feel justified in publicly announcing your piano adaptation as having been collated with the original.

“I said that my copy was more correct than the original; for, between ourselves, you must know that the whole of the composition was not from the pen of Mozart, particularly many of the middle parts; and therefore you will not have to be scandalized at the defects which were found under his name in the original MS. As a token of my regard, I will do something more:—I send you the *Dies iræ*, *Tuba mirum*, *Rex tremendæ*, *Recordare*, *Confutatis* and *Sanctus*; and confide to you the following secret:—that the originals of all the parts preceding the *Dies iræ*, *Tuba mirum*, *Rex tremendæ*, *Recordare* and *Confutatis*, Mozart composed only the principal parts, but of the middle parts little or nothing; these were added by another person. But in order to avoid the appearance of a different handwriting in the MS., the same individual copied the whole of the work of Mozart, together with the parts he himself composed. You are now in possession of all the particulars respecting the share that Mozart had in the *Requiem*; I have told it you without reserve. The *Sanctus*, which I send you, is in the original handwriting of the person who composed this movement, as well as the rest. Hence it is that the middle parts of the pieces which I send you are *different from those in the Breitkopf copy*; they are, with the exception of some little improvements, the same as the originals delivered to the *Anonymous*. The person who completed the work must have done these parts twice over; and, therefore, you have it at your option to choose between them. The *Sanctus* is entirely from the hand of him who completed the other parts; but of the rest, only such portions as are encircled by a pencil mark. You may therefore assert with truth, that your piano adaptation is made directly from the original of six of the movements (the whole *Requiem* consisting of twelve). The pieces I enclose you are as follows:—1. A *Capriccio*, which I beg you to return to me. 2. The corrected copy of the *Requiem*. The original MS. of the six above mentioned pieces of the *Requiem*, which I also beg you to return to me.

(Signed) C. MOZART.”

The packet (continues M. André) containing these papers, was received January 26th, 1801. They were as follows:—First, a copy of Breitkopf's edition of

* It was during the progress of the *Don Giovanni*, his finest theatrical work, that he was first taken with these fainting fits.

he *Requiem* in score, in which the Abbe Stadler had designated by the letters M. and S., the portions of the work by Mozart, and the additions by Sussmeyer. These letters were in common pencil marks, and the figured bass accompaniments by the Abbe in red pencil (the latter is entirely wanting in the printed copy). These marks had been afterwards written over in red ink, in order to preserve them; and in some places traces of the pencil marks are still visible, as may be seen in the copy, which is still in my possession. Besides this, on the back part of the title page there is the following memorandum, in the handwriting of Counsellor Nissen:—“*Hostias, Sanctus, Benedictus, Agnus Dei, down to the repetition by (S) Sussmeyer.*” Second, Mozart’s *original sketch* in score, from p. 11 to 32, containing five numbers,—1. *Dies iræ*; 2. *Tuba mirum*; 3. *Rex tremenda*; 4. *Recordare*; 5. *Confutatis*. At the period in question, I compared the Abbe Stadler’s marks with the copy, and regret that I did not take a fac-simile before returning the MS., I therefore made my adaptation without taking advantage of these marks, as the manuscript was confided to me under the seal of secrecy, and as I did not consider myself authorised to allude to the question of the rumours then in circulation, relative to the authenticity of the *Requiem*. In the year 1825, the question respecting the authenticity of this work, was again agitated in Godfrey Weber’s periodical work, *Cæcilia*, but still I did not think myself justified in making public the facts confided to me by the widow of Mozart. Therefore when this gentleman applied to me for information on the subject, I still deemed it right to withhold it for the reasons assigned above. Shortly afterwards, however, I received the following letter from the widow:—

“My Dear Sir,—I think it advisable under circumstances, finally to set at rest the agitated question of the authenticity of the *Requiem*. I think this will be most effectually done by publishing the copy of the work I formerly sent you. It might be given in two different types, in order the more distinctly to point out the parts of the work belonging to my late husband, from those added by M. Sussmeyer. Yours, &c.
(Signed) C. NISSEN.”*

In consequence of the authority thus received, I proceeded with the edition of the *Requiem*, now presented to the public, which is a faithful copy of the one above mentioned; which besides the Abbe Stadler’s figured bass, contains the indicative marks M. and S. of the different pieces belonging to Mozart and Sussmeyer. Not satisfied with this, I sent my son to Vienna, for the express purpose of comparing my copy with that in the possession of the Abbe Stadler. The variations between the two copies are but few, and are carefully marked in the present edition, which I therefore trust will render it as complete as could be desired. Thus much in general; for the rest, I have to offer a few observations upon single passages in the *Requiem*. First, of the *Kyrie*; it is evident that this, like several of the other parts, was rather a sketch than a complete piece, and which it was reserved for Sussmeyer to finish. The words of Sussmeyer are as follows:—

“Of the *Kyrie*, the *Dies iræ*, and *Domine Jesu*, Mozart entirely completed the four vocal parts, together with the fundamental and figured-bass. But with respect to the accompaniments, he only introduced a motivo here and there. In the *Dies iræ*, his last verse was *Quæ resurgat ex favellâ*, which he left in the same state as the pieces just mentioned. Beginning inclusively with the verse ‘*Judicandus homo*’ of the *Dies iræ*, the *Sanctus*, the *Benedictus*, and the *Agnus Dei*, were entirely composed by myself.

“With respect to the *Tuba mirum*, (continues M. Andre) I have been assured by the Abbe Stadler that it was written for the trombone, and not for the bassoon as it now stands; and if I recollect right, it stood so in the MS. of which I spoke above; but as my object was merely to give a piano adaptation, I did not take such particular notice of the passage; but as far as my memory serves me, my impression is that it was written for the trombone. I also find that several bars of this movement are by Sussmeyer. The *Hostias*, in the collated copy, is marked as belonging to Sussmeyer, which seems further confirmed by the note of Counsellor Nissen on the blank page, as mentioned above. But the Abbe Stad-

* Mozart’s widow had been since married to Counsellor Nissen of Saltzburgh.

ler affirms that the outline of this piece was also by Mozart, and has backed his assertion by proofs that, to me, are satisfactory, and in my edition the passages will be found marked accordingly. With respect to the two other numbers following the *Lacrymosa*, I feel assured that they are nothing else than former compositions of Mozart, introduced to fill up the *lacuna*. These my surmises seem confirmed by the following particulars, relative to the origin of this extraordinary composition. As to the mysterious part of the story respecting the *Requiem*, I must say, from the very beginning, I was always sceptically inclined, and felt convinced that time, the great resolver of mysteries, would also throw light upon this.

About the time that the widow of Mozart first sent me the papers in question (continues M. André), I also obtained another document, by which it appears, that in March, 1792, a short time previous to the death of Mozart, Frederick William II., of Prussia, a well-known amateur and admirer of the art, had received a copy of the *Requiem* from Vienna, through the hands of his ambassador, for which the sum of a hundred ducats had been paid. I have frequently been tempted to believe that this circumstance gave occasion to the romantic tale of the mysterious order for the *Requiem*, and the one hundred ducats paid for the same. In the mean time, no further notice was taken of the story, either by the widow of Mozart or myself, and it was suffered quietly to drop into oblivion. It was only in the spring of 1826, that the more credible account came to my knowledge.

"Being on a visit at Amsterdam, I met with M. Zaurzel, a performer on the oboe of some note, who had formerly filled a place in the band of the Count of Waldsek, who resided at the Castle of Stubbach, nine miles from Wiengrischneustadt. He assured me that this nobleman was the real *stranger* who gave Mozart the order for the *Requiem*, and that it was his steward who fulfilled in the summer of 1790, his master's commission, by paying down the stipulated sum, which however, he understood to have been *fifty* ducats only; the conditions were that the composition was to be finished with the greatest dispatch, and as being considered the exclusive property of the purchaser, was *not to be published*. After the death of Mozart, Sussmeyer, who was a friend of the family, was requested by the widow to examine and put in order the posthumous papers of Mozart, which, as was well known, were in an extremely confused state. On proceeding with his task, he also found an unfinished MS. of a *Requiem*, and upon his inquiring more minutely respecting it, the widow recollected that it was the same that had been ordered of her late husband, and was not yet paid for.* She begged Sussmeyer to complete the work. The following letter, in answer to some questions put by me, will throw more light upon this subject:—

"Amsterdam, July 25th, 1826.

"My dear André—You ask me how the name of the Count Waldsek is written; all I can say in reply is, that never having seen his signature, even to those pieces of music which he passed off as compositions of his own, I write his name merely as I have been accustomed to pronounce it. It was in August, 1779, that that I was engaged by the count—it was immediately after the death of the countess. A young man who was in the service of the count as violoncellist, and who understood something of composition, informed me that the latter was composing a *Requiem* to the memory of his late wife, and had already far advanced in the work. He took me one day to the count's study to look at the MS. I examined it minutely, and found that, as far as the *Sanctus*, the handwriting was of a very neat kind, and the *whole score was complete*. I took particular notice of certain passages for *basset horns*, and afterwards told the count that these instruments could not be procured in Neustadt; his answer was, that when he had completed the whole of the *Requiem*, he would order the *basset horns* from Vienna.†

* This seems a contradiction, according to the previous statement of M. Zaurzel, but as I have before stated, the probability is, that fifty ducats were paid on the order being given, and that the other fifty were to have been paid on the completion of the work.

† *Corna di Bassetto*, the *Bartolone*, *Cromhorne*, and *Corno Inglese*, are all instruments of the same genus, and whose rich and impinging tones are very effective in an orchestra. Those who have heard the beautiful solo on the *Corno Inglese* in Rossini's overture to *Guillaume Tell*, may understand the character of the *Basset horns*.

"The following October I went to Vienna. You know that, in the meantime, Mozart composed the *Zauberföte* and *La Clemenza di Tito*, and entirely laid aside the *Requiem*. The coronation of the Emperor at Francfort and Prague demanded his presence at both these places; and in the latter city, as is well known, he fell ill and died. The house was all confusion in consequence; Sussmeyer, the friend of the family, was desired to put in order a quantity of music which lay in a confused heap in the room where Mozart expired. Among these pieces was a *Requiem* in an unfinished state; and when Sussmeyer inquired what *Requiem* this was, Madame Mozart recollected that a person had ordered such a composition of her husband, and paid in advance the sum demanded for it, receiving the different movements as they were finished off from time to time, but having been disappointed in several of his visits, and finding nothing ready for him, he did not call again for a considerable time. You may well suppose why the good Count came no more after Mozart's death, for then the secret would have come out, and he would no longer have been able to pass himself off among his people as the composer of the *Requiem*.

(Signed)

"ZAUERZEL."

"The above account strengthens me (says M. André) in the conjecture that Mozart, in order to fulfil his engagement, and expedite the work at a time when he was busily engaged, had made use of some sketches of a former *Requiem*, which he had never finished, and introduced them in the present work. This was no unusual practice with him; for instance, in the Grand Mass in C minor, which he commenced in 1783, and left unfinished, the parts thereof he afterwards worked up in his cantata, *Davide Penitente*; I think I am not wrong in my conjecture, that the pieces thus introduced into the new *Requiem* are antecedent to the *Tuba Mirum*, which finishes in the bass solo with the bassoon (*trombone*) obligato; for it is only after this passage, and at the entrance of the tenor solo, '*Mors stupebit*,' that I recognise those enchanting sounds which so peculiarly characterise Mozart's latter compositions, but which I miss, more or less, in all the preceding ones, the admirable introduction excepted. This transition, at least to my ear, is very perceptible, not less so than the passage to the part supplied by Sussmeyer, whose work, as we have seen, begins exclusively from the eighth bar of the *Lachrymosa dies illa*. And should it be maintained that the two following movements, the *Domine* and the *Hostias* belong to Mozart, yet, in accordance with my above-mentioned supposition, I cannot help thinking that these are but some of the earlier productions of a master, whose latter skill was of so much more finished a kind, and that after his death they were employed for the completion of the *Requiem*.

"From February, 1784, Mozart entered whatever he composed in a Thematic Catalogue, which was published by me in 1805. That it was not unusual with him to enter such subjects as he had merely sketched out, is proved by the air No. III., of which I possess the original manuscript. It is merely a sketch in score, done in Mozart's usual manner. His plan was to write down fully the part for the voice and instrumental bass; but of the other part only occasionally to introduce the motivos. With respect to the method followed by Sussmeyer, in the completion of the *Requiem*, I cannot but think that the account given me by M. Zaurzel is much more creditable than that stated by Breitkopf and Hartel. It is evident that it would have taken Mozart much less time to finish the passages himself, than to have entered into all the explanations with Sussmeyer necessary for their completion, as he would wish us to believe. I feel sure that every experienced composer will agree with me in this view of the subject."

Having thus far stated M. André's opinion on this interesting question, with the documents he produces, I shall now give an "Extract of a letter from M. Sussmeyer, Kapellmaster at Vienna, to Messrs. Breitkopf and Hartel, dated September 8, 1800; the original of which is (or was) in the possession of Fayolle:—

"You are aware, gentlemen, that to me was confided the task of finishing the *Requiem* of Mozart. I will give you a detail of the circumstances by which I was led to undertake it. The widow of Mozart foresaw that the works of her husband would be objects of public interest. Death having surprised him in

the midst of his labours, many composers were engaged to put a *finishing* hand to the work ; but no one dared to compromise his talents by venturing a competition with the genius of Mozart. At last I was applied to, as it was known that I had executed and sung over with Mozart, several pieces of this composition ; that he had often talked over the subject with me, and had communicated to me his ideas relative to *that part of the accompaniment which still remained to be added*. I have done my best, and shall be fully rewarded if the connoisseur shall find in my work any portion, however small, of the immortal genius of Mozart. The pieces which Mozart had almost completed, are, the *Requiem æternam*, the *Kyrie*, the *Dies iræ*, and the *Domine Jesu Christe*. The four parts for the voice, and the bass of these four pieces are entirely from the hand of Mozart ; but only the *motivi* of different parts of the accompaniment was written. The last couplet of the *Dies iræ* composed by him, is that beginning *Quæ resurgat ex favella*. From the couplet, *Judicandus Homo reus*, the remainder of the *Dies iræ*, the *Sanctus*, the *Benedictus*, and the *Agnus Dei*, belong exclusively to me ; but in order to give more uniformity to the work, I took the liberty of repeating the *fugue* in the *Kyrie*, at the couplet '*Cum Sanctus*.'

This letter of Sussmeyer's is somewhat contradictory and inexplicable ; but let us analyse the *Requiem* itself, and if possible, trace by internal evidence what movements are the composition of Mozart, and what are the *additions* by Sussmeyer. It appears to me that Sussmeyer's mode of proceeding and statements are somewhat contradictory, and does not agree with the statements in Zaurzel's letter to André. Sussmeyer had ample opportunities to have withheld from the knowledge of the widow, as well as the musical world, what *sketches* Mozart may have left unfinished relating to this celebrated work ; and it is not at all improbable that he wished the world to believe that he has had more to do with the *Requiem* than he really has ; and upon internal evidence, it is almost impossible he could have been the author of the movements he lays claim to.

The *Requiem* opens in D minor, with the slow and mournful tones of the *Corni de bassetto*, mingled with the notes of the bassoon, in a strain of bewailing harmony that strikes to the soul at once ; no one can listen to it without being excited to tears. At the eighth bar the *Requiem æternam* is commenced by the bass voices, followed by the tenors, next by the altos, and lastly by the sopranos, in the *fugued* style. At the words *Te decet hymnus*, a magnificent rolling counter-point is commenced by the orchestra. At the *Dona eis* the basses again introduce the *Requiem æternam*, the *Dona eis* being again brought in as a second subject on the rolling passage before mentioned. The second movement is the *Kyrie* in double fugue ; it is commenced by the basses on the words *Kyrie Eleison*, the altos falling in on the words *Christe eleison*, being the second subject ; on another striking passage, the sopranos take up the *Kyrie*, which is followed by the tenors on the words *Christe eleison* ; the whole of this movement is in fine double fugue.

The *Dies iræ* next commences in a movement full of terror and dismay, in *allegro assai* time ; next is heard the *Tuba mirum*, commencing by the *trombone* in B flat, the whole of the previous movements being in D minor ; the bass voice begins the *Tuba mirum* solo, the tenor coming in, also in solo, on the words *Mors stupebit*, followed by the alto solo at *Index ergo*, and lastly by the soprano at *Quid sum*. On the words *cum vix justus*, the four voices join in, in quartette, which closes the movement. The *Rex tremendæ* opens in G minor in a style of regal grandeur which cannot be surpassed ; next follows the beautiful and flowing *Recordare*, in the key of F ; in this movement the impressive tones of the *Corni di bassetto* are again heard. Next follows the *Confutatis* in A minor, with an extraordinary instrumental bass ; the *Lacramosa* succeeds in D minor ; it is in this movement that Sussmeyer is said to have finished the latter part, which I think may be traced after the eighth bar ; however, Sussmeyer has closely followed Mozart's sketch and style in this piece. After which appears the *Offertorium Domine Jesu Christe* in G minor ; this is a fine movement, and is undoubtedly Mozart's. The *Hostias* which follows in E flat, is a smooth flowing movement, which, if Mozart did not sketch for the present *Requiem*, must have been one of his early sketches, for even in its present form it is in an unfinished state, which, from its abrupt conclusion, every practical composer will side with me in. After

the *Hostias*, which has been ascribed to Sussmeyer, is repeated *Quam olim Abrahæ*. The next movement, the *sanctus* in D major, Sussmeyer claims as his own composition; but it appears to me that this is only a sketch of Mozart's introduced to fill up the vacancy, which probably Sussmeyer instrumented; independent of which it is much too short a *sanctus* for a mass of this magnitude. The *Hosanna* which follows, is the same as that following the next movement, the divine *Benedictus*, in B flat. Sussmeyer claims this also, but that is impossible. If Sussmeyer composed this movement he must be as great a composer as Mozart; there is not a note in the *Benedictus* but what every one will say is Mozart's. The short *Hosanna* which follows in fugue is the same as that introduced after the *Sanctus*. The *Agnus Dei* in D minor, Sussmeyer also claims as his; it is probably only an earlier sketch of Mozart's introduced. The *Lux Æterna* is set to the same music that occurs in the first part, at the words *Te decet hymnus* commencing in B flat, and finishing on the chord of A, the dominant to D minor. The final movement of the *Requiem* on the words *cum sanctis tuis* is the same double fugue to which the *Kyrie* is set and the *Requiem* closes, on the words *quia pius es* in D minor. Sussmeyer, to answer his own ends, has evidently laid claim to more than belongs to him; and the probability is that he suppressed the original sketches referring to these several parts, as also the complete score of the beautiful *Benedictus* and following *Hosanna*,

It is to be hoped that this question will soon be set at rest. On the authority of a late letter from Vienna, it is stated that the *original MS. of Mozart's Requiem* has been discovered, and that it was composed for the Count de *Waldsek*, who wished to be thought a great composer, and who had already appropriated several of Mozart's compositions as his own. It was the Count's agent, *Lehtgab*, who was the real *anonymous*, and who gave the order to Mozart for the *Requiem*; but Mozart dying before the work was finished, it would have been rather awkward for the Count to acknowledge it as his own composition; he would have been sure to have been found out; hence the secrecy for so many years. The MS. after passing through the hands of four proprietors, is said to have been purchased for the Imperial library, at the price of 480 francs. The above confirms the statement of Zaurzel to M. André, and agrees in almost every particular.

It is to be hoped that a *fac simile* of this interesting MS. will soon be published; so that the musical world may know what portions are found in Mozart's hand-writing, and if any of the movements differ from those already published.

JOSEPH WARREN.

CORRESPONDENCE.

GOD SAVE THE KING.

To the Editor of the Musical World.

SIR,—Observing a long letter in the last week's "Musical World," on the subject of the date of "God save the King," it occurred to me that I had seen a song or hymn on the same subject in an old manuscript in my possession. On referring to it, however, I find that it does not bear any similarity whatever to our present anthem, and therefore presume, naturally enough, that "God save the King" is not descended from it.

As some of your readers may be interested in the matter, I will give you a brief account of this little manuscript:—I saw it upwards of ten years since at an old book stall in Barbican, and bought it for a trifle, being attracted by the singularity of the writing, which I then thought was not very different from that in the fac-similes of *Magna Charta*.

It is a small quarto, and contains three different subjects: the song alluded to, which is in English, and written on remarkably coarse brownish paper; a few pages treating on a theological subject, entitled "*Boetius de Consolatione Philosophiæ*," which is apparently part of some copy; and also another little tract, headed "*Analyse des pensées variées sur L'Imprimerie*," both of which tracts are in a ragged and imperfect state, very much stained; they are written in different hands, the latter illegible and the former very plain; the writing of the song, which is in a different hand, is large and heavy, and the paper has run; it appears to have been a rough copy, and written in haste on a chance piece of paper, for it is very different from the paper of the other two.

The song is not headed with any title; the two first verses are tolerable plain, but the three last very illegible; it only contains five verses; the following are the two first as near as I am able to make them out.

“ Ye kinge yis gode, ye kinge yes brave,
Ye kinge ye countrye he will save.
Godde prosper longe yis highnesse myte,
And gyve him grace to wynne ye fyte.

“ Younge Henrye gode yis faire and brave
Noe fayrer kinge, noe countrye yever gave
To give ye yorkys in yier onne gyve
Long lyve ye kinge—ye kinge long lyve.

After the end of the last verse, but separated by a good interval, is the following, apparently a chorus, which is the best of the whole, and nearest our anthem:—

“ Godde preserve yis highnesse grete
Godde preserve yis pryncelye statte
Godde preserve yis highnesse grete
Godde preserve yis myghtye statte.”

At the back of the sheet on which this is written is a piece of music; but written on *six lines* instead of five; and with the small letters of the alphabet written above the top line. This, I am informed, is called “tablature music;” and I suppose it to be the music to the above words, as at the commencement is written, in a wild scrawl, “Godde preserve ye kinge;” and in a corner are the initials “G. I.”

Who the song alludes to I cannot state; but I have thought, by the occurrence of one word in it, that it alludes to Henry VIIIth. The word in question is “*Yorkys*,” which I have rendered “*Yorkists*,” to make any sense of it—this is only a supposition. The song, in modern English, would be as follows:—

The king is good, the king is brave,
The king the country he will save;
God prosper long his highness might,
And give him grace to win the fight.

Young Henry good is fair and brave,
No fairer king no country ever gave;
To snare the Yorkists in their own snare,
Long live the king—the king long live.

God preserve his highness great,
God preserve his princely state,
God preserve his highness great,
God preserve his mighty state.

The manuscript appears to have been collected together by some individual, as it is a mixed affair. On a fly-sheet is a name “Gascoinge Jeffray,” in the same hand as the song; and near the bottom of the page is the date 1538, in a different hand, but equally ancient.

I have no objection to show the manuscript if any one deems it curious. If Mr. Rimbault will send me his address, I shall be happy to forward it to him.

Bishopsgate-street, Without

JAMES HENRY SAVILLE.

November 6th, 1839.

To the Editor of the Musical World.

MR. EDITOR,

“Strange that such difference should be
“Twixt tweedle-dum and tweedle-dee.”

Not less remarkable the difference between Indicator and Indagator! Your correspondent expresses a suitable horror of the printer’s confusing our names. I can assure Mr. Indicator that had the mistake in question been committed, my chagrin would have been equal to his own; my mind, however, is now at ease; for after the specimen he has given us, there will be very little danger, henceforth, of his being mistaken for any decent or respectable writer.

Why the plague could he not have chosen a title not liable to this risk, and withal more appropriate? “Diffamator,” “Spurcator,” “Fædator, &c.” were all at his service, Besides, Indicator is a misnomer. When a letter is signed “Indicator,” the public naturally looks to find something *indicated*, which it cares about knowing, whereas this writer exhibits nothing but his own proficiency in the slang vocabulary.

Your correspondent honestly confesses that “he has little to say on the Mozart con-

trovery, quoad Mozart;" a fact which will be evident to all his readers. As there is not a line in his letter to indicate that he knows a crotchet from a bull's foot, I have merely to reply to his literary criticism. He fastens upon two unlucky expressions of mine, "unmeasurable and infinite;" and worries them with cruel pertinacity through a score of pungent sentences. He discovers them to be tautological. Now his "Quid tum postea?" ingeniously introduced when no English could possibly serve the turn, repudiates at once a charge of classical ignorance. But surely a smattering of Latin might have taught him, that the terms are not synonymous. Be they so or not, I have the consolation of being condemned in good company, for the expression occurs in a line by one of our greatest poets, the name of whom, your correspondent will probably discover in the course of his critical and literary researches.

Your correspondent having shewn much shrewdness and penetration in his guesses as to the authorship of various letters, I may be permitted to hazard one on his account. *La langue trahit souvent le metier*, and his "boot-cleaning" metaphor would seem to indicate an acquaintance with that useful accomplishment. I shall not, however, be so unpolite as to suppose this, but guess him, to be a collector of Facetiæ from the Satirist newspaper; to whose classical columns, he would do well to confine his lueubrations.—I am, Sir, yours,
INDAGATOR.

REVIEW.

NEW SONGS.

O take me back to Switzerland. Ballad. Written and adapted to a German air, by the Hon. Mrs. Norton. (Chappel.)

The fair authoress has set some beautiful words to an air of indifferent quality. The sentiment is mournful and nostalgic; so that the concluding fal lal la seems inappropriate.

Forget me not. Composed by the Same. (Chappel.)

The poetry again far above the music. The latter should have been revised by an experienced hand—there is no decision in the rhythm or modulations.

Five Songs. Words by the Hon. Mrs. Norton. Music by Miss A. Cowell. (Chappel.)

No. 1.—*The Blind man's Bride.*

No. 2.—*The Indian Exile.*

No. 3.—*Song of the Fairies.*

No. 4.—*The Name.*

No. 5.—*The Midshipman.*

Oh, for some British Schubert to set Mrs. Norton's ballads! We mean no disrespect to her fair partner, whose arrangements are by no means devoid of merit, but so little adventurous, that criticism starves upon them.

No. 1.—*A Blind man* finds the voice of his *cara sposa* a never failing source of delight. Years roll, and beauty fades; but he is not conscious of the change, as her voice is "all in all to him." The melody, in A flat, is quiet and unobtrusive, with a good modulation in the concluding phrase.

No. 2.—*The Indian Exile* is neither a Hindoo, nor a "gentleman from the back settlements," but merely a compatriot of ours with a liver complaint. He gets his furlough and sails for England, but dies in sight of shore. The melody resembles "Flow on thou shining river."

No. 3.—A very decided waltz. The words are addressed to some drowsy mortal by a troop of light-tripping fairies. The comatose gentleman cannot be a German; or he would be up and spinning with them before the end of the first stanza.

No. 4.—We must quote a few lines.

"Thy name was once the magic spell
By which my heart was bound,
And burning dreams of light and love
Were wakened by that sound.

My heart beat quick, when stranger tongues
With idle praise or blame
Awoke its deepest thrill of life
To tremble at thy name.

The rest is more beautiful still; and calls for musical expression of more passion and power.

No. 5.—A monody on some departed midshipman, from the lips of a fair friend. The air is tasteful and expressive, perhaps the best of the five. In bar 2 of symphony, A sharp should be B flat.

In speaking of these productions, we have exalted the poet above the musician; but Miss C. is evidently a lady of talent, and writes correctly. Our only wish is to stimulate her to a more ambitious effort.

My dear Mistress. Words, 1669. Music by E. Clare. (Coventry.)

A song of some pretensions in point of modulation. In bar 15, the D sharp in the treble should be F. The running bass passage is clever.

The scenes so long forgot. Words by H. P. Davies. Music by R. Carter. (Cleaver.)

A smooth and expressive andante in A flat.

INSTRUMENTAL.

Fantasia and Variations, or an Air à la Bellini for the Piano. By W. H. Holmes, Professor of the Piano at the Royal Academy. (At the Author's, 36, Beaumont-street).

We cannot understand this production. What is the meaning of an air "à la Bellini?" Every body will recognise Amina's first Cavatina in the *Son-nambula*, "Come per me Sereno." But Mr. Holmes has made some most injudicious alterations in the text, which effectually mar its beauty, without exhibiting a particle of invention, or in the least affecting the identity of the air. There are, moreover, several harmonic crudities, at which an academician should blush. We may instance the doubling of the 7th in the 9th bar of the Introduction, and many subsequent errors of a similar nature.

6. *Waltzes di Bravura, for the Piano.* By J. R. Ling. (George and Manby).

Mr. Ling's Waltzes have not much of the Bravura in them, but are very easy and pretty; and will please those whose heads have not been turned by *Lüner* and *Strauss*. No. 5, is by far the best, and includes a good enharmonic transition from a sharp 6th to a dominant 7th.

Grand Fugue, Kyrie Eleison. From *Mozart's Requiem*. Arranged for Organ with Pedals, by E. Clare. (Coventry.)

A very good arrangement of this superb *fugue*; requiring some active pedal execution; three hands may perform it on the piano.

MUSICAL INTELLIGENCE.

FOREIGN.

PARIS.—The following is the programme of M. Hector Berlioz's new Symphony, to be performed at the Conservatoire, on the 24th instant:—

"Romeo and Juliet," dramatic Symphony; with Choruses, Solos, and Prologue, in harmonized recitative; the words by M. Emile Deschamps.

No. 1. Instrumental introduction, representing combats, tumult, and the intervention of the Prince—First Prologue (semichorus) air for Contralto; continuation of Prologue; Scherzino for Tenor Solo, with Chorus—end of the Prologue.—No. 2. Romeo solus—Ball and Concert Music in the distance—Grand Fête at Capulet's house—Andante and Allegro for orchestra only.—No. 3. Capulet's Garden, silent and deserted—Young Capulets, leaving the Fête, sing their recollections of the Music as they pass (Chorus and Orchestra)—Juliet in the balcony, and Romeo in the shade—Adagio (orchestra only).—No. 4. Queen Mab, or the Fairy of Dreams (Scherzo for orchestra only).—No. 5. Second Prologue (semi-chorus) Funeral Procession of Juliet (Chorus and Orchestra)—March in Fugue, alternatively Instrumental and Vocal.—No. 6. Romeo at the Tomb of the Capulets—Juliet's revival (orchestra only).—No. 7. Finale Song by all the Voices—Double Chorus of Montagues and Capulets—Recitative and Air for Friar Lawrence; Strife of Montagues and Capulets in the Cemetery—Double Chorus; Invocation by Friar Lawrence—Oath of reconciliation—Triple Chorus.

Contralto Solo, by Madame Stolz; Tenor Solo, by M. A. Dupont—Father Lawrence, M. Alizard—Chorus of the Prologue, 12 voices—Montague Chorus, 44—Capulet Chorus, 42—Total, 101 Voices, and 100 Instruments.—M. BERLIOZ will conduct in person.

METROPOLITAN.

MARYLEBONE LITERARY INSTITUTION.—The first of a series of four concerts was given last evening at this institution. The band was very ably led by Mr.

Walkins, and conducted by Mr. Sterndale Bennett, performing the overtures to *Der Freyschutz*, *Otello*, and *Massaniello*. The first of these was given with perfect ensemble, and with a power that we were far from expecting from a small orchestra. After so creditable an effect, we were surprised to find them wasting their talents in such twaddle as *Otello*, which is one of Rossini's most flimsy productions, and quite unworthy of the opera so named; nor do we think *Massaniello* much better. For overtures give us such writers as Mozart, Beethoven, Winter, Weber, Spohr, and Cherubini. The singers were Misses Rainforth and Woodyatt, Messrs. Burnett and Ransford. The former lady was only respectable, in "Should he upbraid," *en revanche*, she took an efficient part in the *Norma Duett* with Miss Woodyatt, and excelled herself in Haydn's lovely canzonet, "My mother bids me bind my hair." The latter was deservedly encored—we have seldom heard it given with more pathos and force of expression. It is something like impertinence to praise Miss Woodyatt; her style is the true one, free from all gew-gaw, and there is a *je ne sais quois* in her voice which affects us more than we care to divulge—it is the "Canto che vell'anima si sente." She sang the soprano in Barnett's trio, "This magic wove scarf," subsequently a very beautiful contralto ballad by Hawes, or his daughter, "I must be silent still," part of the *Norma Duett*, and the variations to "O dolce concerto," with flute obligato by Mr. Richardson. These consist of little more than the ascending and descending scales of the gamut, which all our singers should be able to execute with facility. Yet, alas! how many of them would fail in the attempt. Mr. Burnett sang in the trio, and expectorated two songs, "All is lost," from the *Sonnambula*, and "The rose that blooms in yonder vale," a very pleasing ballad by T. H. Severn. This gentleman has a fine organ; but his articulation is any thing but distinct. If he would let his tones make their exit more naturally, they would be doubly effective. Mr. Ransford sang Bishop's descriptive scena, "Fast into the waves," and a composition of his own, "The oak and the lily." Unless he were labouring under temporary hoarseness, we should say that his voice had lost much of its *timbre*. Mr. Richardson and Mr. Patey performed solos on the flute and violin.

PROVINCIAL.

[This department of the Musical World is compiled and abridged from the provincial press, and from the letters of our country correspondents. The editors of the M. W. are, therefore, not responsible for any matter of opinion it may contain, beyond what their editorial signature is appended to.]

CAMBRIDGE.—*The Choral Society*.—The Oratorio of the Messiah was performed at St. Mary's, on Tuesday morning, the 12th instant, by an efficient band of 130 musicians. Mr. Venua led, and Professor Walmisley conducted. The vocal chorus had been so well trained, that very few *hitches* occurred, and the whole went off smoothly and with effect. The Overture was particularly well played, and indeed throughout the Oratorio, the instrumental band, including many of the Cambridge Philharmonic Society, left nothing to be desired. Mr. Hobbs was the principal *Tenore*, and the opening recitative and air were sung by him in better taste (to our mind) than we have heard them sung by Braham.—Miss Birch seemed to delight the audience even more than usual by the purity of her intonation, and the brilliant quality of voice to which we have so often given our meed of praise. But she does not appear to have studied the peculiar genius of Handel's music so successfully as Miss Hawes, and her *cadenzas* were more than once decidedly out of character.—Miss Hawes possesses the finest *contralto* voice we have heard since Malibran, indeed her lower tones can scarcely be called inferior even to those of that great artiste. Miss H.'s performance of the pathetic air "He was despised," and of her part in the duet, "O, Death, where is thy sting," were as perfect specimens of singing as the most refined connoisseur need wish for.—Mr. Machin sung the noble bass song, "Why do the Nations," in grand style, and the accompaniment by Harper, both in this and in "The Trumpet shall sound," was something not to be forgotten by all who heard it. Now we appeal to those who were wise enough to attend this Oratorio, and who felt (as we observed by most palpable evidence) the amazing power of Handel's music, as connected with the sublime words of Scripture, and the additional sublimity conferred by it on *them*, whether it were possible to be otherwise than penetrated with a sense of deep religious awe, and of genuine devotion. Yet there are not wanting some in this town who profess a holy horror at the idea of the sacred edifice being appropriated to a display of musical talent. Is this the result of stupid ignorance, or hypocrisy, which strains at a gnat and swallows a camel? Can there be anything *blasphemous* (this sounding word we quote as applied in our hear-

ing,) in chanting the praise of God, and of the great scheme of redemption, in God's own house?—where would they have it? in a theatre? we confess our disapproval of the performance of sacred Oratorios in any place of that kind, and agree with the Bishop of London, that they were better suppressed. But for the love of common sense, do let us hear no more of that wretched cant, which would proscribe the music best calculated to inspire true devotion in the place most expressly set apart for it. Much the same absurd pseudo-religious objections were raised at the last Norwich Festival to the performance of Spohr's Oratorio "Calvary." But truly on the appointed day, (in spite of pulpit harangues) the riveted and devout attention of fifteen hundred people gave St. Andrew's Hall the appearance of a church, and its occupants that of a congregation listening with heart and soul to some powerful and persuasive preacher; yet is Spohr's music less devotional, and less sublime than Handel's, especially in the Messiah. The *à fortiori* argument is sufficiently obvious. We cannot presume to say how many of our fellow town-folk were kept away from the performances on Tuesday by ill-defined and vague notions touching the blasphemy (!) of hearing *Hallelujah* and *Worthy is the Lamb*, repeated by the echoes of a church—but, whatever may have been their reasons, we cannot help thinking they displayed not only bad taste, but want of common courtesy, in staying away. It was equivalent to saying that the exertions made by Professor Walmisley to procure for them a good performance of first-rate music, had better been spared. The receipts of the oratorio and concert fall 60*l.* below the necessary expences incurred; and although this was provided for by the guarantee committee, it is a result little to be expected in a town like Cambridge—supposed to be some degrees in advance of others less favoured by the influence of literature, and the arts of refined life. The University showed that *they*, at least, appreciated the opportunity offered them; but the empty pews of St. Mary's Church, and the great predominance of academical dresses at the concert, spoke eloquently, and not much in favour of the refined burgesses of Cambridge. This censure, of course, is partial, and cannot apply to some cases of marked exception—which, perhaps, were so marked, as to make up for the want of appreciation shown by the tasteless part of the inhabitants. The concert was exceedingly good; and the two symphonies of Beethoven and Mozart were admirably played. Mr. Hobbs' singing of the *Adelaide*, was, perhaps, the gem of the evening. Professor Walmisley's quartett, *Fair is the Warrior's mural Crown*, gave unmixed pleasure to all who heard it; it is a beautiful composition, in which science is concealed beneath a sweet flow of harmony in the vocal and instrumental parts, leaving the ear satisfied, yet longing for more at the end. Miss Woodyatt sang Haydn's Canzonet "*The Mermaid*," very imperfectly, not comprehending the composer's intention, viz. the extreme of simplicity, to the exclusion of all ornament. The Overture to *Der Freyschütz* came in at the death, and is too magnificent to be wasted on an audience who could not spare ten minutes more to hear it. This "leaving too soon" is an indistinguishable annoyance to those who are capable of enjoying good music. On the Continent it is thought *mauvais ton*, but is unfortunately common in England. The whole of the performances on Tuesday were such as to reflect much honour on the conductor and his troops, who merit thanks for their exertions, which were by *some* most shabbily paid.—It should also be generally known, that it is proposed to give another Oratorio in December. But whether this is to be or not, depends on the lovers of music in Cambridge, and near it. We can scarcely think it necessary to direct the attention of our readers, who may be admirers of this first of arts, to what is implied in this announcement. *By becoming Subscribers to the Choral Society* and by *this means only*, they may secure a repetition of the enjoyment, which those who heard the Messiah on Tuesday can appreciate; but unless some interest is displayed by the upper and middle classes in the town, it is not to be expected that such a loss, as has been incurred by the late performance, will again be risked.

MISCELLANEOUS.

MR. SHERIDAN KNOWLES is writing an Opera, to be composed by Benedict; but for which theatre we have not heard, most probably Covent Garden.

A NEW OPERA, composed by Mr. Loder, is to be brought out next week at Drury Lane, for which Mr. H. Phillips has been engaged; the subject of the Libretto is taken from the old nursery tale of the "Little Riding Hood."

THE PHILHARMONIC.—The directors have decided on not issuing single tickets for the concerts next season.

BLAGROVE AND LINDLEY gave concerts at Plymouth, Exeter, and Taunton this week, and they perform at Miss Lockey's concert at Oxford this evening; the vocalists are Miss Bruce and Miss Dolby.

THALBERG gives a concert at Newbury on Monday, and another at Bath on Tuesday, after which he will proceed to Devonshire and Cornwall; he is accompanied by the same vocalists. He has received very pressing solicitations to perform once more at Brighton, before he proceeds to Scotland and Germany.

MRS. ALFRED SHAW has accepted an engagement for a year at La Scala, at Milan, and was to have appeared in an Opera by Signor Verdi; entitled *Il Conie di San Boniface*. Another opera is to be ready for her in the spring.

WESTERN CITY GLEE CLUB.—The second meeting for the season was held at the new quarters of the society, Anderton's Hotel, on Thursday evening last, but was not so fully attended as the first. This may in some measure be accounted for by the Polish ball at Guildhall taking place on the same evening. A choice selection of glees was performed, and gave great satisfaction. It was announced that the new room, which is said to be well suited for the purpose of the club, will be ready by the next meeting.

SOCIETY OF FEMALE MUSICIANS.—H. R. H. the Duchess of Kent has very graciously consented to patronize this deserving institution, and has become an annual subscriber of five pounds.

SEDLATZEK, the flute player, will give a concert at Stafford very shortly, in conjunction with Messrs. Hay and Hayward, of Wolverhampton.

MADRIGAL SOCIETY.—The second meeting for the season takes place this evening.

THE CLASSICAL HARMONISTS, one of the oldest societies in the metropolis, commences its meetings on the first Thursday in next month; there are eight meetings held during the season on the same day in each month.

THE CHORAL HARMONISTS commence their eighth season on Monday the 9th of December. The following are the days appointed for the meetings of the society—9th December, 30th December, 20th Jan., 10th Feb., 2nd March, 30th March, 4th May. The rehearsals take place on the previous Saturday evenings.

THE VACANT SITUATIONS OF ORGANIST to Hanover Chapel, Regent Street, and Bermondsey New Church, have been filled up. The former by Mr. Lucas of the Royal Academy and four vocalists, who have undertaken to do the duty at the rate of sixteenpence each service; there are, however, three services, so that they will get four shillings each for their Sunday's exertions. We understand the reason for this strange proceeding is that the church does not fill so well as the gentlemen of the vestry think it ought, and therefore the above liberal offer made by the *violoncellist* has been accepted. We have not heard whether the instrument possesses a "violoncello" stop, if it does our friend will be quite at home. "Miss — a violoncello obligato, Mr. Lucas." The situation at Bermondsey was very properly played for; Mr. Adams, Mr. Novello, and Mr. Goss were the umpires, and Mr. May, after a contest with several candidates, has been elected the organist. This causes a vacancy at Greenwich Hospital to which Mr. May was organist.

A VIOLONCELLO PLAYER had a favourite instrument, which he called his "old woman;" being at a concert, the finger-board of his bass gave way: on which he dispatched a porter to his residence, desiring that his *old woman* might be sent to him immediately. The man ran with all speed, and knocked at the musician's door, which was opened by an elderly female. The messenger said, "You must come to the Hanover Square Rooms immediately, your master wants you on important business."

PLAY BILLS.—A rich Hollander has collected all the play bills of all the theatres in the world for the last twenty years, which he has bound up with notes, &c. By these documents, it appears that *Der Frieschutz*, by Weber, *Tancredi*, by Rossini, *Robert the Devil* by Meyerbeer, have been the pieces most often represented during that period. Up to this time, *Robert the Devil* has, it appears, by the archives of this Dutch amateur, been performed at one hundred and forty-four theatres.

MR. JOLLY'S OPERA, rehearsed at the Surrey Theatre in March last, has been accepted, and will be speedily produced at Covent Garden Theatre.

MISS DELCY.—This young lady, the daughter of Mr. Rophino Lacy, has made a most successful *debut* in *Cinderella*, at Drury Lane, of which we shall speak at length next week.

CZERNY'S PIANOFORTE SCHOOL is decidedly one of the most valuable contributions to art of modern times. We are glad to see that the efforts of the publishers to bring it out in a splendid style, which it really is, will be in some measure rewarded by a numerous list of subscribers, amongst whom may be found a host of professors and *dilettanti*. The work is dedicated to Her Majesty; and the presentation copy, which we saw a few days since, was most handsomely bound in red morocco, well worthy the acceptance of our gracious sovereign.

TO CORRESPONDENTS.

The Letter of "An Observer" in our next.
Any correspondence on the subject of "God save the King" will be acceptable.

NEW LIST OF WORKS BY
SIGISMOND THALBERG.

	s.	d.
Impromptu (en forme d'étude), Op. 36	3	0
Nocturne, Op. 35	4	0
Divertissement on a Theme from the Gipsy's Warning, Op. 34	3	6
+Grand Fantasia on the celebrated Prayer in Mosè in Egitto, Op. 3	7	0
+Andante in D flat, Op. 32	3	6
Scherzo in C sharp minor, Op. 31	5	0
+Grand Fantasia on the National Airs Rule Britannia and God save the Queen, Op. 27	6	0
Mi Manca la Voce (Rossini's celebrated Quatuor)	2	0
Grande Fantaisie in B minor, Op. 22	5	0
Grande Fantaisie et Variations on two Themes from Don Juan, Op. 14	5	0
Grande Fantaisie et Variations on a Theme from I Montecchi e Capuletti	5	0
Divertissement on a French Romance	5	0
Melange on favorite Airs in Euryanthe	3	0
Introduction and Variations on We're a noddin	3	0
Grand Duet for two Pianofortes on a Theme from Norma, performed by M. Döhler and the Author, price	7	6
The same for two performers on one Pianoforte	6	0

NEW LIST OF WORKS
BY
THEODORE DÖHLER.

	s.	d.
Twelve Grand Studies, dedicated to Hector Berlioz	12	0
Trois Morceaux brillants de Salon, Op. 20	each	3 6
Grande Fantaisie on Themes from the Gipsy's Warning, Op. 27	6	0
Vales Brillantes, Op. 26	3	0
Notturmo in D flat, Op. 24	2	9
Fantaisie et Variations de Bravoure, Vivit tu, Op. 17	5	0
Variations Brillantes et finale alla Polacca (I Puritani), Op. 13l	4	0
Rondino, Le Pré aux Clercs	3	6
Fantaisie, L'Elisir d'Amore	3	6
Rondino, Un Avventura di Scaramuccia	3	6
Rondino, Somnambula Waltz	3	0
Variations, La dernière pensée de Bellini	3	6

PUBLISHED BY

CRAMER, ADDISON, AND BEALE,

201, REGENT STREET, AND 6, CONDUIT STREET, LONDON.

+ The above may be had arranged as Duets for two performers.

CONCERTS a la MUSARD.—New QUADRILLES and WALTZES, now performing at these splendid Concerts, for the Pianoforte, namely:—Musard's Krakoviack, la cloche sonne, and le rendezvous le chaise, quadrilles, each 3s.; Länner's Prometheus, Die Kosenden, Petersbourger, and Die Aeppler waltzes, each 3s.; Strauss's Exotic, Taglioni, Freuden Gresse. Londoner Saison, Die Berggeistér, and Hommage a la Reine waltzes, each 3s. and 4s.; and La-Jitzky's Brandhofen, Fairy, Aurora, Paulien, and Sophien waltzes, each 3s. All the above Waltzes may be had as Piano Duets.

London, published only by Messrs. COCKS and Co., 20, Princes Street, Hanover Square, Music Sellers in ordinary to Her Most Gracious Majesty Queen Victoria I., and to be had of all Music-sellers and Booksellers.

CZERNY'S PIANOFORTE SCHOOL, dedicated by permission to the QUEEN, is this day published by Mr. COCKS, 20, Princes Street, Hanover Square, Music Seller in ordinary to Her Most Gracious Majesty Queen Victoria I., in 3 Vols., price each 3ls. 6d.

"Mr. CZERNY coming into the field after every other Author, has had the advantage of meditating on their plans, and the opportunity of ascertaining experimentally in what respects they have failed in the execution of them. He has amply and nobly supplied every deficiency in former methods, whether of theory or practice, and he has presented us with a Work which, in regard to interest and utility, can never be surpassed."—J. A. HAMILTON, Author of the Musical Catechisms.

NEW VOCAL MUSIC.—

Composed by Clement White, and published at C. Nicholson's Flute Manufactory, 13, Hanway Street, Oxford Street, London, by Thomas Prowse.

Come, come with Me, by L. H. Cove, Esq.....	2 0
She threw back the clustering ringlets of jet ditto.....	2 0
Young Love in a frolicsome humour one day, ditto.....	2 0
The beautiful Maid of the dale, by Desmond Ryan, Esq.....	2 0
Old Friends, ditto.....	2 0
How dear to me my native vale, by Miss F. Byron.....	2 0
Also, just published, E. J. Loder's Pianoforte Instruction Book.....	6 0

TO FLUTE PROFESSORS AND AMATEURS.

RICHARDSON'S Swiss Boy, for Flute and Piano, as performed by him at various Concerts, and which gained him such unbounded applause, price 4s.

Richardson's Kinloch of Kinloch, for Flute and Piano, price 4s.; also, Rousseau's Dream, by Richardson, for Flute and Piano, and which is now publishing, price 4s.

The above pieces deserve the attention of every Professor and Amateur in the Kingdom. Published by THOMAS PROWSE, at C. Nicholson's, Flute Manufactory, 13, Hanway Street, Oxford Street, London, and may be had of every Music-seller in the Kingdom.

NEW MUSIC.

W. S. BENNETT'S Fourth Concerto for Pianoforte, composed and dedicated to Moscheles, 8s.

Orchestral Accompaniment for ditto; Quartette ditto.

Classical Practice for Pianoforte Students, selected from the most celebrated Composers, Ancient and Modern, intended as Preparatory Studies to the more abstruse and difficult compositions belonging to the present school of Pianoforte playing. Edited by W. S. Bennett. No. 1, Clementi's first Sonata, Op. 40, price 5s.

Three musical sketches for the Pianoforte, entitled "The Lake," "The Mill-stream," and "The Fountain," second edition, fingered and corrected by the Author, 3s.

"The Better Land," words by Mrs. Hemans, 2s.

FERDINAND DAVID'S Introduction and Variation on an Air by Mozart, for the Violin, with an Accompaniment for the Pianoforte, performed at the Philharmonic Society, 6s.

Orchestral Accompaniment to ditto.

EDWIN J. NIELSON, "The Hour of Prayer," words by Mrs. Hemans, 2s.

COVENTRY and HOLLIER, 71, Dean Street, Soho.

MADAME STOCKHAUSEN'S

NEW GERMAN BALLAD, Erinnerung an die Kindheit; or Remembrance of Childhood, 2s.; also the two popular Duetta, sung by Madame Stockhausen and Madlle. Bildstein.

The Miners of the Lake of Leman 2s.
The Two Mountain Girls 2s.

Just published by **CHARLES OLLIVIER,** 41, Old Bond Street, and may be had of all Music Sellers in Town or Country.

HENRY HOOPER, 13, Pall Mall, East, where all communications for the Editor, Works for Review, and Advertisements are received.—**R. GROOMBRIDGE,** Panyer Alley, Paternoster Row.—**G. BERGER,** Holywell Street, Strand, and the following Agents:—

- CHAPPELL, Bond Street.
- D'ALMAINE, and Co., Soho Square.
- DUFF and HODGSON, Oxford Street.
- GEORGE and MANN, Fleet Street.
- J. KEEGAN, Burlington Arcade.
- MANN, Cornhill.
- BETTS, Threadneedle Street.

Price 8s.; or, separately, each 2s.
SONGS OF THE MID WATCH.

The Poetry by

CAPTAIN WILLES JOHNSON, R.N.,
the Music Composed and Dedicated to the
OFFICERS OF THE BRITISH NAVY,
by
PHILIP KLITZ.

- Consisting of—1. The Mariner's Invocation.
- 2. Hurrah for the Sea! 3. The Light House.
- 4. The Sailor's Bequest. 5. The Sailor's Funeral.
- 6. The Heart knows only one.

*•• For a review of these Songs see the *Musical World*, No. 86, Aug. 22, 1839.
Z. T. PURDAY, 45, High Holborn.

NEW BALLAD.

"O! I REMEMBER WELL!"
Composed by C. H. CAMPBELL, and sung by Miss Bruce at the London and Provincial Concerts.

This Ballad possesses extraordinary beauty and, charmingly sung as it is by Miss Bruce, its popularity is certain. In her late provincial tour the "O! I remember well!" has been invariably the gem of the Concerts at which Miss Bruce has delighted her audience.

JEFFERYS and Co., 31, Frith Street, London.

PIANOFORTES.—LUFF AND Co.

solicit the attention of Purchasers to their new **SEMI COTTAGE PIANOFORTES,** combining power and sweetness of tone, durability and cheapness.

BOUDOIR, COTTAGE, AND SEMI GRAND PIANOFORTES.

L. and Co. from their increasing connection and extensive arrangements, can offer to the purchaser advantages superior to most Houses; also, having a large stock always on hire, can sell Pianofortes but little used at very low prices. Purchasers from the Country will find the arrangement of this House very desirable.

LUFF and Co., 103, GREAT RUSSELL STREET BLOOMSBURY, LONDON.

DANCING TAUGHT in the most

fashionable style by Mr. **WILLIS,** 41, Brewer-street, Golden-square. Private lessons at all hours to Ladies and Gentlemen of all ages wishing privacy and expedition. An evening academy on Mondays and Fridays. A juvenile academy on Wednesdays and Saturdays. A card of terms may be had on application at the rooms. The rooms may be engaged by private parties.

WANTED, by an Organist and

Teacher of the Pianoforte in the Country, a youth of about 18 or 20 years of age, as **ASSISTANT and PUPIL,** for a term not exceeding two years, one capable of undertaking the entire duties as Organist of a Parish Church, and instructor of the Choir, and will be wanted to assist in teaching pupils on the Pianoforte. A moderate salary will be given.

For further particulars apply to Messrs. **BROADWOOD'S,** 33, Great Pulteney Street, or to the Publisher of the *Musical World*.

- CRAMER, ADDISON, & BEALE,** 201, Regent St.
- JOHANNING,** 122, Great Portland Street.
- WILLS,** Bond Street.
- OLLIVIER,** Bond Street.
- Z. T. PURDAY,** High Holborn.
- SHADE,** Soho Square.
- JOHN LEE,** 440, West Strand.

THE
MUSICAL WORLD,

A MAGAZINE OF
ESSAYS, CRITICAL AND PRACTICAL,
AND WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

“Ἡ μὲν ἁρμονία ἀόρατόν τι καὶ ἀσώματον,
καὶ πάγκαλόν τι καὶ θεῖόν ἐστιν.”

PLAT. *Phædo.* sec. xxxvi.

Music is a something viewless and incorporeal,
an all-gracious and a God-like thing.

NOV. 28, 1839.

No. CXCIII.—NEW SERIES, No. C.

{ PRICE 3d.
STAMPED, 4d.

There is nothing better calculated to produce a correct musical taste in the rising generation, than the formation of juvenile classes for the practice of singing in parts. Scarcely a town is found in Germany without some establishment for the purpose—many such exist in France. We have heard much of an institution at Boulogne-sur-mer, for young ladies only, conducted by M. Guilmart, the organist, who appears to have combined the systems of Choron and Wilhelm, in a manner productive of the greatest benefit to his pupils. All visitors, among others, M. Meyerbeer and Madlle. Pauline Garcia, speak in the highest terms of their proficiency; children at the age of ten and twelve years are found decyphering the most difficult passages with ease and fluency.

It is needless to expatiate on the pleasures derived from church-singing. In Germany, labour is cheered, and fatigue beguiled by it in almost every situation where man meets his fellow. The University students forming themselves in little knots for pedestrian expeditions in Switzerland, tramp with light hearts over the mountains, their steps measured to the rhythm of some wild melody. Artizans, mechanics,—common haymakers, may be heard intoning beautiful four-part glees, and finding therein a harmless recreation, capable of strengthening the bands of social union, and softening the rigours of a cheerless destiny. To meet the general demand for *morceaux d'ensemble* for male voices, much vocal music has been written for two tenors and two basses, a combination which forms, perhaps, a more pleasing and perfect harmony than any other, attributable to the unity of effect, arising from the juxtaposition of the parts, and the absence of violent contrast.

VOL. XII.—NEW SERIES, VOL. V.

G G

We are happy to hear that musical classes are to be found in many of the schools established by the Central Board of Education, and that the art is cultivated on scientific principles without interfering with pursuits of graver import. The progress made by some pupils in the Norwood school, has been matter of astonishment to all visitors.

THE NEW SYMPHONY BY BERLIOZ.

(From the "Neue Zeitschrift für Musik.")

The new symphony is intitled as follows: *Romeo et Juliette, Symphonie dramatique en 2 parties, avec chœurs, chants et prologues, Musique: Hector Berlioz. Paroles: Emile Deschamps.* The poet Deschamps has written an excellent *libretto*, that is to say, has closely translated Shakspeare into marvellous verses. In the musico-poetical arrangement the co-operation of Berlioz in the book is frequently to be observed.

The introduction is an *allegro fugato* in G major, common time, the theme of which is begun by the *altos*. After this is gone through fugue-fashion, comes a short movement, *col carattere di recitativo*, by trombones and ophicleide, which ends with a pause, soon after which the fugue theme appears again. Then come mysterious chords, and the wind instruments have the strongest modulations. The quartet plays the fugue theme once more, and *perendosi* brings in the long deferred conclusion. In this introduction the wind-instruments are chiefly employed, but the quartet has the last thirty bars to itself. Now comes the prologue. The *Capuleti* and *Montecchi*, two hostile families, have drawn their swords at Verona, but the prince, by threatening the disobedient with death, has again restored quiet. During this period of truce *Capulet* gives a feast. The young *Romeo* is wandering around the palace, for he loves *Juliet* the daughter of the enemy of his family. The sound of the instruments, which express joyous singing, cheerful dance, and song awaken in him a wish to see her, and indeed to see whether she mingles in this gaiety. In defiance of all danger he takes a mask, and enters the brilliantly illumined hall. *Tybalt*, the nephew of *Capulet*, to whom the ardent gestures of *Romeo* betray the purport of his words to *Juliet*, is about to chastise him; but old *Capulet*, struck by the noble form and youth of the young cavalier, opposes and disarms *Tybalt*, who retires indignantly. The feast concludes, the music dies away, and among the chords the retiring guests and dancers are heard trolling airs and talking of the splendid feast. *Romeo* alone sighs, for he has left *Juliet*! To imbibe the air which she breathes he climbs over her garden wall. There stands *Juliet* on the balcony, who thinking herself alone, makes the night the confidant of her love. *Romeo*, trembling with joy, discovers himself. Here ends the first prologue. It is sung by a chorus of three voices in the character of a recitative, but "*à peu près mesurée*," as the score says. The accompaniment consists of short characteristic phrases played between the words, first by horns, trombones, trumpets, and drums, and afterwards in quartet. Then follows an air (*andante, avec solennité*, G major ♯) for a tenor, with guitar accompaniment; the accompaniment being occasionally strengthened by the quartet, or flute and clarinet. The words express the happiness of first love:—

“ Premiers transports, que nul oublie,
Premiers aveux, premiers sermens
De deux amans
Sous les étoiles d’Italie! &c. &c.”

There are four stanzas. The recitative by three voices begins again. *Romeo's* dreamy state soon calls forth the teasing humour of his friends. "My dear fellow," says *Mercutio*, "I will wager Queen Mab has paid you a visit?" A *scherzino-vocal* (*allegro leggiero*, F major ♯) follows, a short fantastical piece for contralto, tenor bass, and tenor-solo. The accompaniment is particularly characteristic, with the violoncellos and bass-parts, though there is but little instrumentation, that the dream-like character may not be interrupted. The bases are here so singular that Berlioz has remarked:—"Il n'y a point de fautes ici dans les premiers, ni seconds violoncelles; je prie les exécutans de ne pas corriger les

parties." The last verses are called, "*Mais le coq chante, le jour brille, Mab fuit comme un éclair, dans l'air!*" At the close of this *scherzino* the prologue (still in three voices) says to the public:—"Tels sont d'abord les tableaux et les scènes que devant vous, cherchant des vocales incertains, l'orchestre vu tenter de traduire en accords; puisse votre intérêt soutenir nos efforts."

Here the prologue ends, and the first piece of the symphony begins:—*Andante malincoho e sostenuto* (F. major, common time, without singing). The superscription of this first bit of the symphony is *Romeo seul*. His pain, his wandering, and dreary state are signified. Then come *bruits lointains de la Fete*, and then comes the feast itself. In the middle, but without interruption of the first movement, is a *larghetto espressivo*, which soon becomes again an *allegro*, and concludes tumultuously as the "feast." The themes, which were but hinted in the prologue, are now worked out, for now really happens what the prologue foretold. The feast is ended, and the departed guests are heard talking of the splendour of the evening. Berlioz had the idea of making them troll the melodies which they heard at the ball, yet not completely, but as one who does not recollect aright:—"Allez rever d'amour, jusqu'au jour! au revoir! au revoir! ah quel festin! que de folles paroles, &c. &c." The voices become more distant, and the garden scene follows. The orchestra now takes up the characteristic of the scene hinted at in the prologue from the part when *Juliet* appears on the balcony. *Allegros* and *adagios* follow each other in their gradations, and pourtray the feelings of happiness, love, anguish, uneasiness, &c. No. 4, *scherzo*, follows under the title:—*La reine Mab, ou la Fee des songes* (orchestra solo.) With these four pieces the first part of the symphony concludes.

The second part likewise opens with a prologue; five contraltos, four bases sung as above, but there are no more feasts—no more love-scenes! Bloody discord prevails, *Mercutio* has fallen, and *Tybalt* is slain by the sword of *Romeo*, who having been privately married to *Juliet*, is now in banishment. *Juliet* has to bear a still greater misfortune; she is to be married to another, and goes to the pious *Lorenzo*,* intreating help and counsel. He has consecrated and is also to protect the union. He it is, who gives her the potion, which causes a deep, death-like sleep. Now mourning reigns in the house of the Capulets. She is dead, and weeping virgins bear the coffin with her lovely remains to the dark vault. *Romeo* was unable to receive a communication from *Lorenzo*; he hastens back, in spite of his banishment, and enters the vault. He drinks a cup of poison on her coffin. *Juliet* wakes, really to kill herself with a dagger. &c. The Montecchi and Capuleti come in, and entreated by *Lorenzo*, and shocked by the death of their children, are reconciled and vow eternal peace. The symphony of the second part begins with an *andante* (*Convoi funebre de Juliette, chœur et orchestre*); a *fughette espressivo*, to which the chorus of young girls sing, from time to time, *piano* in unison; "Strew flowers, strew flowers, on the departed virgin!" The chorus afterwards takes up the *fughette*, and the orchestra sounds the unisons, "strew flowers!" Priests murmur in a church tone their *requiem æternam*, and the piece concludes by dying away in *pianissimo*. By degrees *Father Lorenzo*, the Capuleti and the Montecchi, enter the vault. The latter utter curses against the Capulets, because their son has, for the sake of *Juliet*, come to Verona, to suffer the death which threatens him who returns in spite of exile. The Capulets cry for revenge, because *Romeo* has desecrated the grave of *Juliet* by his presence. However they approach nearer, and both horrified cry; "*Ciel! morts tous deux! oh quel mystere affreux!*" Both choruses join. *Lorenzo* narrates all, the private marriage, the apparent death, &c.; and an aria of *Lorenzo's* follows, in which he laments the sacrifice. *Allegro*; *Lorenzo* calls down the vengeance of heaven on the heads of the enemies, who have heaped so much misery on their children, and killed them amid a thousand agonies. If heaven should forgive them, they might forget their discord and contract peace. Chorus of Capulets: "But our blood flows from their sword" (pointing to the Montecchi). Chorus of Montecchi: "Our sword is raised over them in vengeance!" Chorus of Capulets: "*Tybalt* fell!" Chorus of Montecchi: "*Mercutio* fell!" Both chorusses together: "No! no!—no peace, never, never!" *Lorenzo*: "*Grand Dieu! chasse et dissipé leur*

* *Id est*, our venerable friend, *Friar Lawrence*.

colère comme la paille au gré du vent !" During the last words of the invocation, of which only some are here given, the two parties sing alternately :—

Oh ! *Juliette*, douce fleur !
 Dans ces moments suprêmes,
 Les Montaques sont prêts eux-mêmes,
 A s'attendrir sur ton malheur.

O ! *Romeo*, jeune astre éteint,
 Dans ces moments suprêmes,
 Les Capulets sont prêts eux-mêmes,
 A s'attendrir sur ton destin.

After the invocation, both choruses united : (all these airs and choruses have a rich orchestral accompaniment)—

Plus d'horreur ! plus de fiel !
 Mais—des larmes du ciel !
 Toute notre âme change !

Lorenzo gives the heads of the houses a crucifix, demanding them, in an aria, to swear eternal peace. Both choruses are taking a solemn oath. Here begins the finale, which consists of three different choruses, the chorus from the prologue, and the choruses of Capulets and Montecchi, at first separately, and afterwards together. The conclusion has been written in by Berlioz, and is thus arranged. Chorus of Capulets : "*Amis !*" they stop short. *Lorenzo*, with elevated voice : "*Le ciel vous attend !*" Chorus of Montecchi, again stopping short : "*Amis !*" *Lorenzo* (louder) "*Le ciel vous entend !*" Both choruses : "*Amis pour toujours !*"

MADAME MALIBRAN.

(From *Desultory Reminiscences, by an American.*)

As I think anything relating to the latter exhibitions of this celebrated singer—now passed away like a dream—will not be devoid of interest to the general reader, I shall offer no apology for entering somewhat into detail upon the subject of a concert, at which she sang for her husband's benefit, which constituted, probably, the greatest musical treat of that nature, ever offered to the London public. The talent enlisted upon this occasion was unprecedented. Besides the unrivalled heroine, there was Mademoiselle Guili Grisi, second only to her. There was Lablache, with his voice of thunder ; there was Rubini's delicious tenor ; there was Tamburini and Ivanhoff, with others whose names Fame has less trumpeted. On the violin there was De Beriot, than whom none could elicit from the chords more touching strains, save that arch magician of fiddlers, Paganini ; Henry Herz and the German Thalberg, acknowledged the most eminent pianists in Europe, swept the keys of a magnificent double instrument. The price of tickets at this concert (a morning one in the London acceptance, that is, commencing at 2 p. m.) was a guinea each, being double the usual sum. The exhibition took place at the concert-room of the King's Theatre. Before the appointed hour, the large hall was entirely filled, and the outer doors absolutely thronged with baffled applicants for places. I paid my twenty-one shillings, and, for lack of other place, secured a position upon the stage, where I remained standing during the whole performance. My position, however, was not without its advantages, for it afforded me a near view of all the celebrated *virtuosi* of the Italian stage, and of Malibran herself, I remember hearing this distinguished singer converse upon that day in four different languages : French, Italian, English, and German ; in three of which she could sing with equal effect. The *bijou* of the concert was a duetto between Mlle. Grisi and herself, from Rossini's brilliant music. In the execution of this piece, Madame Malibran let loose the luxuriance of her inventive fancy, and electrified her audience with the most brilliant *roulades* and *cadenzas*. The other lady attempted not to follow her rapid course, for the attempt *even there*, must have involved a failure.

In the tones of Malibran there would at times be developed a deep and trembling *pathos*, that, rushing from the fountain of the heart, thrilled instinctively upon a responsive chord in the bosoms of all. This it was, even more than her wonderful execution or unequalled power, that gave her such mastery over the feelings. In her performance of *Amina*, in Bellini's beautiful opera of *La Sonnambula*, who could listen to those passionate, imploring, thrilling notes, of mingled *love* and *anguish*, without being affected even unto tears ? But to resume

our subject, the concert did not conclude until after five o'clock, Madame Malibran sang many different pieces, and there were several repetitions. At the conclusion of her last *aria*, she hastily quitted the room, amid the busy murmur of acclamation. The interest of the occasion was now gone. I left the theatre of sweet sounds behind me, and entered the apartment appropriated to the singers. There were present only, besides myself, De Beriot, and a brother musician, and Madame Malibran, who had just seated herself in a chair, almost upon the instant, overcome with fatigue and excitement, she had fainted away. De Beriot turned with great *sang froid* to the other, who was Thalberg, the noted pianist, and merely observing, with much indifference, "Elle a chante tant." [She has sang so much] gave himself no further trouble. His companion threw up the window, procured cold water, and she soon returned to consciousness. Her first question, tenderly expressed, "On est Carl?" [Where is Charles] seemed to me in striking contrast with the indifference of him who evidently occupied the first place in her awakening thoughts.

The slight incident I have mentioned, might, from its intrinsic unimportance, have slipped my memory, had not the subsequent melancholy fate of her to whom it related, tended to impress it deeply upon my mind. There are many, doubtless, among us, who recollect that bright creature, the Signorina Garcia, with her attractive person, and her even then acknowledged talents; but for those who do not, I shall merely observe, in conclusion, that Madame Malibran was in person a little below the middle size, with the just and graceful degree of *enbon-point*; her hair, which, at the time I saw her, she wore smoothly combed over the head, from whence it fell in masses upon the snowy neck, was black and glossy as is the plumage on the raven's wing. Her eyes were those dark, expressive orbs, that we gaze upon as indicating the fatal possession of genius. Her teeth were beautifully white and regular, and her whole countenance, with its pensive, and, at times, melancholy expression, possessed a something of indefinable interest and attraction.

DIRECTIONS FOR THE HAND IN PLAYING THE PIANO-FORTE.

In the first place the body should be kept nearly erect, with a gentle inclination towards the instrument, without any appearance of uneasiness or constraint. The arms from the elbow upwards, a little advanced, and nearly close to the body, except when the right hand plays in the highest part, and the left hand in the lowest part of the instrument, in which case the arms are necessarily a little extended.

The shoulders must in every case be well kept down, and the chair of the performer must be so adjusted as never to require their elevation.

The hand must be a little elevated over the keys, but lying parallel to them, slightly turned outwards, so as to make a small angle with the outside of the wrist, thus preventing the thumb from being withdrawn from the keys. The hand will be in its proper place, if in this position it is advanced upon the keys as far as the root of the thumb nail, the first joint of which is gently turned inwards, the fingers falling in graceful arches until they slightly touch their respective keys. During a performance it is not necessary to raise them higher than just sufficient to suffer the key to return to its place; and in young players it is of no consequence if the force of the sound produced is at first weak, provided the motion proceeds from the fingers alone; time will very soon increase their power.

Every master will be ready to acknowledge the great consequence of attention to these particulars in perfecting his pupil.

It cannot be too strongly impressed upon the mind, that all the force used in striking the key must proceed from the finger alone.

We will consider the fingers as little hammers, like those which strike the strings of a piano-forte; suppose them attached by hinges to the hand, which can only move in a horizontal direction properly elevated and parallel to the keys; this is conducted by the arm to any part of the instrument where the hammers are required to act; these are always ready to strike the keys with a force and motion all their own, and independent of any foreign assistance.

When a pupil is for the first time placed at the piano-forte, a general awkwardness and constraint is observable; the joints of the fingers being weak, he is always naturally inclined, in his endeavours to press down the keys, to assist them with the weight of the wrists and arms.

The fingers are the only agents by which a smooth, graceful, and brilliant execution can ever be obtained; any additional force or motion they may receive from the hand or arm must be detrimental, and a marked inequality of tone will ever be the consequence: the *ear* of the auditor will be continually offended by a broken, dry, and tasteless execution; and the *eye* by the rolling and shuffling of the hands; the pupil, too, will find that all his progress is attended with incessant labour, which nothing but a complete and radical cure of this bad habit can prevent.

A KNOWLEDGE OF MUSIC NECESSARY TO THE FULL COMPREHENSION OR ENJOYMENT OF A MUSICAL PERFORMANCE.

Every admirer of music, who takes the pains to inquire what it is that constitutes real excellence, will hear good music with more pleasure than if he heard it in ignorance: for the ignorant are very apt to be most pleased with false excellence, and to despise the true, because their minds are not yet opened and prepared for its effects. If you play an *Adagio* of *Corelli* to a person who knows nothing of harmony, you will raise no admiration; for the same reason, as if you were to read *Milton* or *Shakspeare* to a man who does not understand the grammar. But a noisy vulgar *allegro*, full of impertinence and repetition, or a common ballad, will strike the fancy of the one as a low comedy or a farce is adapted to the capacity of the other. There is as much incompetent and erroneous judgment in music as in any art whatsoever; and it cannot be effected but by infusing more knowledge into those who are capable of it and willing to receive it. Of this we have many lamentable examples amongst the psalmodists of the country, who bestow great labour on music not fit to be introduced into the worship of God, and conceive a higher opinion of it than of the best compositions of our greatest masters, who being truly learned in their profession, knew how to adapt their music to the nature and dignity of their subject, and have inspired the hearers of it with pleasure and devotion for ages past. But the works of some other self-recommended composers, not half learned in the art, are generally better accepted; as many of the common people are found to have a better opinion of a mountebank than of a physician who has a talent for his profession, and is possessed of all the improvements of science. How often has my patience been tried, and my nerves put upon the rack by the impertinent quaverings in some country choirs; while at the same time I have observed the congregation either laughing or frowning, and all serious people uneasy at seeing every good end defeated for which music is brought into the church.

Where there is more learning, there will of course be more taste and better discernment; and when a person who is present at a performance of choral music, has skill enough to see the progress of it in a score book at the same time, he hears it with as much effect as if he had more ears than nature has given; and, indeed so he has: for as learning gives a *second sight* to the mind of man, so doth skill in music improve the hearing in the same degree. As we amuse ourselves by reading a tragedy without seeing it acted on the stage, so is it possible to be entertained by music without hearing it; and at times when I could neither hear music nor play it, I have found satisfaction and improvement by casting my eye over the score of some excellent composition.

I should, therefore, be happy if I could persuade myself that the following sheets will have any effect in promoting a taste for the best kind of music, from which we seem to have been departing daily of late years. There is a fashion, to the power of which the wisest are subject in some degree, in music as in other things; and a love of novelty will tempt us to prefer the worse to the better, as we prefer an inconvenient unnatural fashion in our dress, and really come to think it handsome, only because we have it continually before our eyes. But in the imitative arts, there certainly is a *true sublime*, which cannot vary as the humour of the world does, but is founded in nature and reason, and has the sanction of experience. Why has not *Virgil* grown old in seventeen hundred years, but

because his work is founded in nature, and is carried on according to the best and strictest rules of art? Yet to a school-boy it is drudgery to read him; and all his beauties pass by unobserved and neglected, till the taste is formed by habit and practice to understand and enjoy them.

We are now divided into parties for the old and the new music, in which there is, undoubtedly, a great diversity of style, and an attention to different effects, some of which will be preferred to the others, according to the studies and tempers of different hearers. It is easy for a man to affect liberality of sentiment, and disclaim all prejudice: but where there is variety of judgment, we are apt to offend one another by opposition, and then it is hard to be perfectly clear of prejudice. I confess, very freely, that my feelings give their testimony to the style which is now called ancient; and in explaining the rules of music so far as they are known to me, I quote *Corelli*, *Purcell*, *Geminiani*, and *Handel*, as naturally, and I hope as reasonably, as writers on poetry and oratory fetch their examples from *Virgil*, *Horace*, and *Cicero*; or as *Aristotle* exemplifies his precepts from *Homer* and *Sophocles*. What is truly excellent, and has had the suffrage of the best judges in different ages, can never become obsolete; but by being unjustly neglected, or impudently overborn and superseded; and then the disgrace is not to the style of the production, but to the capriciousness of man, which becomes weary of the best things, and has not patience to examine the merits of the cause. When the true sublime has been attained, men may forget it as they forget the sun, whose brightness is inherent; but such music, to those who know it, will be esteemed as a pattern of excellence to the end of the world. *Galliard's* hymn of Adam and Eve can no more grow old than the poetry of *Milton*, to which it is joined; and *Dr. Cooke*, like a painter who fills up the sketch of a former master with a brighter colouring, has of late displayed an elegant taste, as well as profound skill, in supporting *Galliard's* air with additional harmony. But language and custom may be arbitrarily changed with length of time, till the poetry of *Milton* shall be obsolete, and require a learned interpreter. When this shall happen, few will apply to it; and the hands of all common readers will be filled with other things—the productions of the times.

Modern composers have introduced many improvements into melody, and some into harmony; but by no means such as will compensate for their corruptions. Novelty and custom, two overbearing tyrants, have given a sanction to degenerate harmony, wildness of air, effeminacy, tautology, and affected difficulties, inconsistent with the powers and beauties of expression. The luxury of the times, which has produced so many innovations, has diffused itself into our music; as the music at Rome underwent a sensible alteration with the manners of the people.

Accessit numerisque modisque licentia major.—HOR.

If I may venture without offence to declare my own private sentiments, I think the golden age of music is past. In this country it began to flourish under *Bird*, *Tallis*, *Gibbons*, *Purcell*, and *Croft*; and ended with the works of *Handel*. The four pieces of *Orlando Gibbons's* service for the church are as sweet and perfect in their way as the four books of *Virgil's Georgics*; and many of *Handel's* choruses have the fire and sublimity of *Homer*. Ever since instrumental music has been made independent of vocal, we have been in danger of falling under the dominion of sound without sense: and I think it an unanswerable objection against the modern style, which must have its weight with all lovers of harmony, that if you try its effect upon an organ, you discover its emptiness and insignificance. It is like that painting which depends for its effect on a glare of colouring, to strike the eyes of the ignorant, rather than upon correctness of drawing, justness of design, and greatness of manner. Though I take the organ as a test of style in general, I must yet allow, that there may be music good in its kind, without being proper for the organ. I apprehend then, that to say the best we can, we are fallen into the silver age; and may think ourselves happy if we do not sink at length into the noisiness of brass and the hardness of iron. Without any flattery to the Right Honourable Directors of the Ancient Music, it must be said, that their plan is not only serviceable, but necessary to save us from the puerility and bombast which has been so rapidly increasing upon us. The generous encouragement which has also been given of late years to learned vocal harmony,

has contributed very much to preserve the spirit as well as the works of the ancient artists; and has produced many excellent compositions, which will always retain their value with the true lovers of social harmony. *Dr. Burney* has also done great justice to the old ecclesiastical composers, in his learned commentaries on the works of *Josquin de Prez*; and if he carries his work down to later times, I hope he will do the same justice to the fathers of instrumental harmony in the last age, whose excellencies he is well able to distinguish and recommend for imitation.—“*Treatise on the Art of Music.*”

EVERYTHING IN A GREAT NAME:

BY F. LISZT.

When I was very young, I often amused myself with playing school-boy tricks, of which my auditors never failed to become the dupes. I would play the same piece, at one time as of Beethoven; at another as of Czerny; and lastly as my own. The occasion on which I passed myself off for the author, I received both protection and encouragement: “it really was not bad for my age.” The day I played it under the name of Czerny, I was not listened to: but when I played it as being the composition of Beethoven, I made dead certain of the “bravos” of the whole assembly. The name of Beethoven brings to my recollection another incident, which confirms my notions of the artistical capacity of the dilettanti. You know that for several years, the band of the Conservatorio have undertaken to present the public with his symphonies. Now his glory is consecrated: the most ignorant among the ignorant, shelter themselves behind his colossal name; and even envy herself, in her impotence, avails herself of it, as with a club, to crush all contemporary writers who appear to elevate themselves above their fellows. Wishing to carry out the idea of the Conservatorio (very imperfectly, for sufficient time was not allowed me), I this winter devoted several musical performances almost exclusively to the bringing forward duets, trios, and quintets of Beethoven. I made sure of being wearisome; but I was also sure that no one dare say so. There were really brilliant displays of enthusiasm: one might have easily been deceived, and thought that the crowd were subjugated by the power of genius; but at one of the last performances, an inversion in the order of the programme completely put an end to this error. Without any explanation, a trio of Pixis’ was played in the place of one by Beethoven. The “bravos” were more numerous, more brilliant than ever; and when the trio of Beethoven took the place assigned to that of Pixis, it was found to be cold, mediocre, and even tiresome; so much so, indeed, that many made their escape, pronouncing that it was a piece of impertinence in Monsieur Pixis to presume to be listened to by an audience that had assembled to admire the master-pieces of the great man. I am far from inferring by what I have just related, that they were wrong in applauding Pixis’ trio; but even he himself could not but have received with a smile of pity the applause of a public capable of confounding two compositions and two styles so totally different; for, most assuredly, the persons who could fall into such a mistake, are wholly unfit to appreciate the real beauties in his works.

THE COUNTRY CHOIR.

During service, master Simon stood up in the pew, and repeated the responses very audibly; evincing that kind of ceremonious devotion, punctually, observed by a gentleman of the old school, and a man of old family connexions. I observed, too, that he turned over the leaves of a folio prayer-book with something of a flourish, possibly to show off an enormous seal-ring which enriched one of his fingers, and had the look of a family relic. But he was evidently most solicitous about the musical part of the service, keeping his eye intently fixed on the choir, and beating time with much gesticulation and emphasis.

The orchestra was in a small gallery, and presented a most whimsical grouping of heads, piled one above the other, among which I particularly noticed that of the village tailor, a pale fellow with a retreating forehead and chin, who played on the clarionet, and seemed to have blown his face to a point; and there was

another, a short pousy man, stooping and labouring at a bass-viol, so as to show nothing but the top of a round bald head, like the head of an ostrich. There were two or three pretty faces among the female singers, to which the keen air of a frosty morning had given a bright rosy tint; but the gentlemen choristers had evidently been chosen, like old Cremona fiddles, more for tone than looks: and as several had to sing from the same book, there were clusterings of odd physiognomies not unlike those groups of cherubs we sometimes see on country tombstones.

The usual services of the choir were managed tolerably well, the vocal parts generally lagging a little behind the instrumental, and some loitering fiddler now and then making up for lost time by travelling over a passage with prodigious celerity, and clearing more bars than the keenest fox-hunter, to be in at the death. But the great trial was an anthem that had been prepared and arranged by master Simon, and on which he had founded great expectations. Unluckily there was a blunder at the very outset; the musicians became flurried; master Simon was in a fever; everything went on lamely and irregularly until they came to a chorus, beginning "Now let us sing with one accord;" which seemed to be a signal for parting company, all became discord and confusion; each shifted for himself, and got to the end as well, or rather, as soon as he could, excepting one old chorister in a pair of horn spectacles bestriding and pinching a long sonorous nose, who happening to stand a little apart, and being wrapped up in his own melody, kept on a quavering course, wriggling his head, ogling his book, and winding all up by a nasal solo of at least three bars duration.—*Sketch Book.*

CORRESPONDENCE.

To the Editor of the Musical World.

SIR,—So that I be not mistaken for "Indagator," I am but little anxious about the opinions of such as he on the "decency or respectability" of my communications. This gentleman has made a great splash in the mud of his own imbecility and fancied importance; the result is, that he has bedaubed himself "to the eyes and ears;" none else being affected by his splash in the mire. "Indicator" is *not* a misnomer, with all due deference to your sapient correspondent. If I have indicated that "Indagator's" letter on the Mozart Question is nonsense, then I have borne out my right to the appellation, according to that gentleman's own definition; having "*indicated something*," which, himself, as one of the public, was not aware of. As to his "immeasurable and infinite," to which he appears to be so parentally attached, I cannot perceive what, "a smattering of Latin," has to do with the question. A smattering of *English* has taught me, that, employed as "Indagator" has employed them, the terms *are* synonymous. What difference is there between an unmeasurable loss and an infinite loss? Everybody knows that a loss cannot be *measured* by inches or yards; consequently an unmeasurable loss can only mean an infinite one. Whereby "Indagator" still remains open to the accusation of tautology. With regard to the "great poet" who has made use of the terms after the fashion of your subtle correspondent, all I can say is, that I hope, if in the course of my "*critical and literary researches*" I do happen to stumble over the passage, that *I shall not forget the poem where it is to be met with, and the poet who has made use of it, a la facon d'Indagator.* My opponent has paid me two or three compliments, which I take very kindly at his hands, and at the same time, must express my deep regret, that I cannot in justice return them. Who that has perused the Indagatorian lucubrations, would ever think of laying to their author's charge "pungent sentences," or "shrewdness and penetration?" Still less would any one dream of accusing him of being a "collector of *Facetiae*," even for the "Town," or "Paul Pry." I should as soon, Mr. Editor, think of calling Mr. Edward Taylor a *musician*, because he is ignorant of what constitutes a common chord; Mr. Edward Clare a *fine* organist, because he has a running bass passage "which went go," in every little trumpery ballad; or the stupendous Parry, (of Eistedvodd celebrity) a great composer, because he has published *five* hundred national airs for the flute, "which he" has presented to the Queen; and because he writes ungrammatical nonsense, yecept "musical criticism," in the "Sunday Times." I must defer the conclusion of my letter on the "Mozart Controversy," till a future opportunity, and in the mean time, Mr. Editor, I am, respectfully yours,

INDICATOR.

* To the Editor of the Musical World.

SIR,—No apology will be needed in calling your attention, and that of your readers, to the scandalous and unmerited abuse which the *learned* professor, who writes the musical article in the Spectator, levels against all musicians, better educated than himself. Unfortunately this man possesses a greater influence than real musicians are aware of, and it would be well, were the *complete extent* of his capabilities made known to the world; but this would be a very difficult affair, inasmuch as he would grant but little assistance himself.

Mr. Editor, have the goodness to read the article entitled "*Musical Prospects*," in last Sunday's Spectator. Can you, or can the world have faith in the opinion of a man, ignorant in his profession, and malicious from his heart. I am not one of those who admire Sir George Smart as a man of talent or genius, nor do I think that he is exactly the man that I would choose as composer royal. *But this I do know*, that Sir George Smart is an excellent musician, a very careful conductor, a man of gentlemanly bearing towards all members of the profession; and all this I know the editor of the musical department of the "Spectator" is not. Then why should this man be allowed to follow up his course of irony and abuse, being himself by no means the perfect musician his Norwich friends take him to be.

Warn the young musician, Mr. Editor, not to be misled by his affectation of musical knowledge, which he only obtains through the medium of Burney, and Sir John Hawkins. But more than this—warn the young and enthusiastic musician not to be broken-hearted at the opinions of a man whose chief duty on this earth is (or at any rate appears to be) the abuse of real talent, and the upholding of that system of humbug, which, in spite of his labour, must soon expose itself.

The musical editor of the "Spectator," has, I fear, but in too many instances, succeeded by his unwarrantable criticism in breaking the musical ardour of many a youthful candidate for public favour—and why? I am, Sir, yours obediently, AN OBSERVER.

London. November 19th, 1739.

REVIEW.

VOCAL.

Orpheus. A Collection of Glee's by the most admired German Composers, with English Poetry. Book 8th. (Ewer.)

This is a delightful publication for male glee-singers, the pieces being set for two tenors and two basses; there are eight in the number before us. Good readers at sight can scarcely spend an evening more pleasantly than in trying over these *morceaux d'ensemble*, for the term Glee is inappropriate; and as the parts are separable, there need be no knocking together of heads and straining of eyes over the keyboard, nor any impertinent interruption to the circulation of the bottle.

While around me sweetly stealing. Air by Bellini. Words by W. Ball, Esq. (Mills.)

This is another English version of an air that we noticed under the title of "Bellini's last thoughts." We hope poor Bellini was better engaged. As it seems we must have it in an English dress, we can recommend this arrangement, as the words suit the air much better than in the other; there is a French ballad of Madame Malibran's very nearly related to it.

Hohenlinden. Music by Hon W. Ashley. (Mills.)

A good arrangement of Campbell's glorious little piece is yet a desideratum. That by C. Smith is rather a fine scena; but monotonous from the identity of key; this has much less pretension, it is *tout bonnement*, a regular melody in eight phrases, repeated as often as necessary. We remember to have heard it sung three or four years ago, by a bass amateur, and certainly with considerable effect; it should however, have been revised by a professor previous to publication.

SONGS RECEIVED.

Come, come with me. Words by L. H. Cove, Esq. Music by C. White. (Prowse.)

Old Friends. Words by Desmond Ryan, Esq. Music by Ditto. (Ditto.)

The beautiful Maid of the Dale, Words by Ditto. Music by Ditto. (Ditto.)

She threw back the Clustering Ringlets of Jet. Words by L. H. Cove, Esq. Music by Ditto. (Ditto.)

INSTRUMENTAL.

Fantasia on Subjects from Lucrece Borgia. By Henry Dukken. (Chappell.)

A very pleasing selection from an opera not remarkable for exuberance of melody. The airs introduced, are "Bella Venezia Amabile," the andante, "Della Duchessa," and the rather commonplace motivo, "Il segreto per esser felici," which serves however to wind up the whole with *éclat*. It presents no difficulties in execution.

Bellini's March and Rondino. Arranged for the Piano, by Augustus Maves. (Mills.)

Haydn's Emperor's Hymn. Arranged with Variations for the Piano. By E. Clare. (Coventry.)

Vesper Hymn, with Ditto. By Ditto. (D'Almaine.)

These pieces are sufficiently described by their titles; in the latter, Mr. Clare has introduced a fair specimen of adagio variations à la Mozart.

OMNIANA.

SOME SINGULAR IDEAS IN REGARD TO MUSIC.—1st. One perhaps would scarcely believe it possible for a person to compose an air, though entirely ignorant of music, or at least of composition. This secret, however, was published a few years ago, in a small work, entitled *Le Ju de Dez harmonique*, or *Ludus Melothedicus*, containing various calculations, by means of which any person, even ignorant of music, may compose minuets, with the accompaniment of a bass. 8vo. Paris, 1757. In this work the author shows how a minuet and its bass may be composed, according to the points thrown with two dice, by means of certain tables.

This author gives a method also of performing the same thing by means of a pack of cards. We do not remember the title of this work; and we confess that we ought to attach no more importance to it than the author does himself.

We shall, therefore, content ourselves with having mentioned works to which the reader may have recourse for information respecting this kind of amusement, the combination of which must have cost more labour than the subject deserved. We shall, however, observe, that this author published another work, entitled, *Invention d'une Manufacture et Fabrique de Vers au petit metier*, &c. 8vo. 1759, in which he taught a method of answering, in Latin verse, by means of two dice and certain tables, any question proposed. This, it must be confessed, was expending much labour to little purpose.

2nd. A physician of Lorrain, some years ago, published a small treatise, in which he employed music in determining the state of the pulse. He represented the beats of a regular pulse by minuet time, and those of the other kinds of pulse by different measures, more or less accelerated. If this method of medical practice should be introduced, it will be a curious spectacle to see a disciple of Hippocrates feeling the pulse of his patient by the sound of an instrument, and trying airs analogous by their time to the motion of his pulse, in order to give its quality. If all other diseases should baffle the physician's skill, there is reason to believe that low spirits will not be able to withstand such a practice.

FARINELLI.—When Farinelli was at Venice, he was honoured with the most marked attention from the Emperor Charles VI.; but of all the favours he received from that monarch, he used to say, that he valued none more than an admonition which he received from him on his style of singing. His imperial majesty condescended to tell him one day, with great mildness and affability, that his singing was, indeed, supernatural, that he neither moved nor stood still like any other mortal; but these "gigantic strides," continued his majesty, "these never-ending notes and passages, only surprise, and it is now time for you to please; you are too lavish of the gifts with which nature has endowed you; if you wish to reach the heart, you must take a more plain and simple road." These few words brought about an entire change in Farinelli's singing; from this time he mixed the pathetic with the spirited, the simple with the sublime, and, by these means, delighted as well as astonished every hearer.

MALIBRAN.—It has been generally supposed that the late Madame Malibran made her first appearance as a public singer in this country. The following extract, taken from "Musical Reminiscences of an old Amateur," (attributed to the Earl of Mount Edgcombe), gives an account of her *début* at the King's Theatre in 1825, previous to her going to America.—"The King's Theatre having been repaired with incredible celerity, the Opera removed *home*, and shortly after, the great favourite Pasta arrived for a limited number of nights. During her stay the theatre prospered exceedingly, crowded audiences attending it whenever she performed. About the same time Ronzi fell ill, and totally lost her voice, so that she was obliged to give up her engagement and return to Italy. Madame Vestris, too, having seceded from the Opera to confine herself entirely to the English stage, where she is so deservedly a favourite, and Caradori unable for some time to perform, it became necessary, in order to repair these losses, to engage a young singer, the daughter of the tenor Garcia, who had sung here for several seasons. She was as yet a mere girl, and had never appeared on any public stage; but from the first moment of her appearance she showed evident talents for it, both as a singer and an actress. Her extreme youth, her prettiness, her pleasing voice, and sprightly easy action as Rosina in the *Barbiere di Seviglia*, in which part she made her *début*, gained her general favour; but she was too highly extolled, and injudiciously put forward as a prima donna, when she was only a very promising *débutante*, who in time, by study and practice, would in all probability, under the tuition of her father, a good musician, but (to my ears at least) a most disagreeable singer, rise to eminence in her profession. But in the following year she went with her whole family (all of whom old and young, are singers *tant bons que mauvais*) to establish an Italian opera in America, where, it is said she is married, so that it is probable she will never return to this country, if to Europe."

PRINCELY BENEFICENCE.—So sincere and munificent a friend was the Prince of Esterhazy to the celebrated Haydn, that the great musician being so unfortunate as to have his house, at Eissenstadt, twice destroyed by fire, his highness, each time, caused it to be rebuilt solely at his own expense. Haydn, but for the bounty of his generous benefactor, would not only have been houseless, but without an article of furniture. The Prince's benevolence was not satisfied with twice providing him with a new-raised dwelling, he also replaced the lost furniture, linen, utensils, and everything which the flames had consumed; and Pleyel, Haydn's pupil and friend, was charged with attending to their entire reinstatement. The affectionate disciple was as active as zealous in the execution of the Prince's liberal order; and it happening at the time of the second conflagration, that Haydn was at a distance, on a particular mission, when he returned, except for the new appearance of his house, he would not have known that it had been burnt down, and rebuilt. Feelings of gratitude, however, soon succeeded to those of surprise, and the joy he experienced had no other alloy, than that arising from the loss of the only copy he had of his *Armida*, which he secretly lamented, as one of the greatest he could have suffered, till Pleyel relieved his sorrow, by confessing that he had clandestinely made a copy for his own private use, and which now he would have the honour and happiness of presenting to its rightful owner.

MOZART'S RETENTIVE MEMORY.—When Mozart was at Rome, he went to the chapel *Sixtine*, to hear the celebrated *Miserere* of Allegri, of which every one was forbidden, under pain of excommunication, to take a copy. Apprised of this, the ingenious German placed himself in a retired corner of the building, where he could have his thoughts to himself, and gave his closest attention to every bar. When the performance was over, he hurried home, his head charged with what he had heard; and, by memory, wrote down the whole of that elaborate composition. Some days after, at a concert, he sat down to a harpsichord, and, accompanying himself, sung a part of Allegri's *Miserere*. The profound knowledge of music, and wonderful power of retention, evinced by this extraordinary circumstance, drew upon Mozart the attention of all Rome. His Holiness, hearing of it, caused the young musician to be presented to him; when, instead of reprimanding his evasion of the sacred prohibition, he had the liberality to receive him in the most gracious manner, and to create him a chevalier of the Golden Spur.

HANDEL AND JOHN SEBASTIAN BACH.—John Sebastian Bach entertained so high an esteem for Handel's genius, that he wished for nothing more than to be personally acquainted with him; and Handel was too sensible of Bach's merits, not to be almost equally anxious to see so eminent a musician; but, unluckily, neither could ever find an opportunity to gratify his desire. At the moment when Bach just flattered himself with the expectation of paying his respects to Handel, the latter left Germany for England. Handel afterwards came three times to Halle, his native town. On his first visit, about the year 1719, Bach was at Coethen, only four miles from Halle. Hearing of his arrival, he instantly hurried off, rejoiced at the seeming certainty of seeing him; but Handel had left Halle on the morning of the day on which Bach arrived there. At the time of Handel's second visit, (about 1735,) Bach was at Leipsig, but ill. As soon, however, as he was informed of Handel's arrival at Halle, he immediately despatched his eldest son with a polite invitation to visit him at Leipsig; but Handel's professional concerns were too pressing to allow of his doing what would have been so agreeable to his feelings. On Handel's third visit, in 1752 or 1753, Bach was dead.

MUSICAL INTELLIGENCE.

FOREIGN.

PARIS.—The musical world has been deeply interested in a trial which took place last week before the Commercial Tribunal of the Seine. The question to be decided was, whether a publisher, without the consent of an author or composer, had the right to publish works which he disavows, even when the publication in France is only the reprint of a foreign publication, and whether the foreigner has the same right as a native to bring an action in the French Courts of Justice for the abuse made of his name. The question derived additional interest from the celebrity of the plaintiff in this action, who was De Beriot, the violinist. The defendants were Lemoine and Co., the music publishers. Although the trial took up much time, the facts are in a very narrow compass. Lemoine and Co. published lately "twelve Italian melodies, arranged for the violin, with piano accompaniment, by Charles de Beriot." The latter immediately denied, in the public journals, that he was the composer, and a controversy ensued, Lemoine contending that the work was a reprint from a London edition, with De Beriot's name. As the publishers refused to suppress De Beriot's name, he brought his action, asking for twenty thousand francs damages, and the suppression of all the copies and plates bearing his name. The court, in the first instance, ordered M. Hector Berlioz, the composer, to make a report of the case as *arbitre rapporteur*. M. Berlioz, in his report to the tribunal, stated that it was utterly impossible De Beriot could have written the work, as it was too ridiculous, and evidently had been arranged, in the first instance, for the flute instead of the violin. The melodies were printed in London in 1836, and afterwards reprinted at Bonn, in Germany; but as M. de Beriot formally disavowed having given the use of his name to any English or German publisher, M. Berlioz was of opinion that the publishers in Paris, who acted in good faith in merely taking a foreign publication, ought, however, to suppress M. de Beriot's name. The court, after hearing the arguments of counsel, adopted M. Berlioz's award, and condemned MM. Lemoine and Co. to suppress all the plates and impressions with M. de Beriot's name, wherever they may be found, under penalty of 200 francs for each copy which may be afterwards found. The court also awarded to De Beriot 10,000 francs damages (400*l.*) besides condemning Lemoine and Co. in all the costs, as they had persisted in usurping M. de Beriot's name after his notice and disclaimer.

MOSCHELES, before taking leave of our capital to return to England, gave his Paris friends a musical treat which will long dwell in their memory. A concert given on Saturday, the 16th inst., at the salons of Mr. Erard, had attracted a dense crowd, for it was known that this would be the only opportunity of hearing Moscheles, and nothing could surpass the taste, bravour, and profound science displayed in his compositions and performances of that morning. His new characteristic studies, and amongst them that lovely *morceau*, "A Nursery Tale," drew down showers of applause; and his extemporaneous fantasia on two themes

of *The Huguenots*, blended in the most bewitching manner, stirred up the audience to such a degree, that when Moscheles left the piano one lengthened "Bravo" resounded all about him. May this truly classical pianist prove to us, by his speedy return to our capital, that he has not been dissatisfied with his reception amongst us.

Nothing striking has occurred lately in the musical world with the exception of Berlioz's new choral symphony on Shakspeare's *Romeo and Juliet* being played for the first time at the Conservatoire, by upwards of two hundred performers, vocal and instrumental.

The *Gazette Musicale* has had its fifth *matinee musicale*. The vocal department rested on Duprez, Gerald, Mesdames Nathan and Cassimer. The instrumental consisted of a trio for pianoforte, violin, and violoncello, composed by Moscheles, and executed by him and MM. Attard and Chevillard; five pianoforte studies by Moscheles, *Anger*, *Reconciliation*, *Contradiction*, the *Nursery Tale*, and *Terpsichore*, played by the composer; and an improvisation by the latter, in which he took for themes two choruses from Meyerbeer's *Huguenots*, and treated them with consummate skill and effect. Moscheles has since returned to London.

The annual distribution of prizes of the Conservatoire was presided over by M. de Heratry, a French peer, who pronounced a discourse in which the progress of the pupils was lauded. He promised a fine singer and future *prima donna* in Mademoiselle Dobree, and noticed, in flattering terms, the new tenors Masset and Marie at the Opera Comique.

The next novelty at the Academie Royale will be Halevy's opera of the *Drapier*, which is in active rehearsal. In the meanwhile the *Huguenots*, *Robert le Diable*, the *Lac des Fees*, *Guillaume Tell*, the *Juive*, *Guido et Genevra*, *Count Ory*, *Xacarilla*, &c., continue the stock operas; Duprez and Mario, with Dorus Gras, Stoltz, Nathan, Rieux, &c., being the leading singers. At the Opera Comique, Cinti Damoreau, who talks of retiring, still draws crowded houses in the *Domino Noir* and the *Ambassadrice*. Chollet and Prevost; Colon, Leplus, and Rossi; Marie and Masset, the new tenors, are nightly heard with unabated pleasure. Madame Garcia will shortly appear in a French version of Coppola's *Nina*, which is also preparing at the Odéon, by the Italian company, for the next part of Pauline Garcia. The Italian Opera requires some novelties; the attendance lately has not been so good as could be wished. Sinister reports are in circulation here respecting the health of Grisi, which I hope are incorrect. Her reappearance is much desired, as the sole weight of the attraction, at present, falls on Persiani; and she cannot, of course, be expected to sing every night. The *Cenerentola* and *Il Barbiere* have failed to draw. The popularity of Lablache, Rubini, and Tamburini is, if possible, on the increase.

Perrot and Carlotta Grisi appear soon at the Renaissance, in an operatic burletta, called the *Zingaro*. Persiani has been offered a *carte blanche* for the Scala for the next year.

Donizetti's new opera of *The Martyrs* will follow Harlevy's *Drapier* at the Académie, where a new ballet, *Le Diable Amoureux*, is also in preparation. A new bass singer is coming out shortly.

The Salle Favart, now rebuilding, is to be ready for the Opera Comique in May, at which period the Vaudeville will take up its quarters at the Theatre de la Bourse. I must add, by way of postscript, that young Lablache is engaged at the Académie, and will appear as *Guillaume Tell*. Pauline Garcia is to appear as *Ninetta*, in the *Gazza Ladra*, before she plays *Nina*.

The pianist Liszt is in Vienna, giving concerts for Beethoven's monument. Paganini has quitted Genoa for Nice. His strength is daily declining, and he can scarcely speak. Clara Wieck, the pianist, has been giving concerts in Berlin with Muller, the violinist. Beriot, the violinist, and Benedict, the pianist, have given a concert at Stuttgart. An opera of Benedict's, entitled *Gomez*, is to be brought out at the last mentioned capital, his natal place. Döhler, the pianist, is giving concerts in Holland, and will be next month in Paris.—*Correspondent of the Morning Post.*

METROPOLITAN.

EXETER HALL.—Handel's fine oratorio, *Solomon*, was selected for the performance of the Sacred Harmonic Society, on Friday evening last. It is one of the most dramatic in its character of Handel's choral writings, and abounds in fine specimens of eight part writing, which were ably executed by the society. The *principal* vocalists (a term, by-the-by, anything but correct, when speaking of these performances) were Miss Masson, Miss Birch, Mrs. T. H. Severn, Hobbs, Novello, and Phillips. Without entering into a detail of the performance, which we reserve for our notice of its repetition announced for Friday evening, the 8th Dec., we must not omit to mention the highly creditable exertions of Hobbs, who although naturally possessing a weak vocal organ, was audible throughout the spacious room; his distinct enunciation of the words he sings is delightful, and well worthy the imitation of vocalists generally. The hall was crowded in every part. We most heartily wish this society well, for we believe it has done more during its brief existence for music in this country than anything beside.

ISLINGTON LITERARY AND SCIENTIFIC INSTITUTION.—On Monday evening, the first concert of the season, comprising a miscellaneous selection, was given in the elegant theatre of the above Institution. The vocal exertions of Misses Jenkins and Cubitt, the latter of whom sang "The secret that lies in my heart," (*Ganz*), to a violin accompaniment by Willy, were warmly applauded, as were also the respective solo performances of Baumann on the bassoon, and Willy on the violin. The theatre was filled by a most respectable audience, who were evidently much gratified.

THE MADRIGAL SOCIETY.—For the information of our Madrigalian friends in the country, who, we are informed, take an interest in the "doings" of the parent society, it is our intention to give the *programmes*, and any other intelligence which we think will be acceptable:—

FIRST MEETING, Oct. 17.—Anthem, "I call and cry," Tallis; Madrigal, "Who prostrate lie," Bateson; "You'll never leave still tossing to and fro," Farmer; "Thy pleasures moderation give," Handel; "Can I live without the heart," Converso; "Ben sempre deggio," Anon.; "For life's gay morn," Dr. Tye; "Sing shepherds after me," Weelks; "The Lady Oriana," Wilbye; "Say dainty dames," Weelks; "Fair Oriana," Hilton; "Round about," E. Gibbon; finale, "Fal la la," Saville.

SECOND MEETING, Nov. 21.—"We have heard, &c.," Palestrina; "Phyllis the bright," Ward; "The nymphs in green array," Morley; "The white delightful swan," Vecchi; "Oft have I vowed," Wilbye; "Give me my heart," Weelks; "Thus bonny boots," J. Holmes; "How still and peaceful," Dr. Tye; "The silver swan," Gibbon; "To shorten wintry sadness," Weelks; finale, "The waits—fal la la," Saville.

MISCELLANEOUS.

PHILLIPS has left the St. James's Theatre, but has not yet entered into an engagement with any other house.

MISS RAINFORTH has taken the part of Miss Austin as *Polly* in Gay's *Beggar's Opera*, now performing at Covent Garden.

MADAME PERSIANI.—It is positively stated that Madame Persiani, whose engagement with the Italian Theatre at Paris expires this year, has just entered into another one for next season with the Scala Theatre of Milan. The director of that theatre, M. Morelli, is said to have even sent a blank engagement to Mme. Persiani, to be filled up on her own terms. Notwithstanding his munificence we doubt that anything has been finally concluded with the celebrated cantatrice, for Paris clings too much to the child of its adoption to let her go.

THE BELFAST ORGAN.—This noble instrument is just completed, and its powers will be exhibited on Monday evening next, at seven o'clock, by Mr. Thomas Adams, at the manufactory of Messrs. Gray and Son. Our musical friends will do well in applying early for tickets of admission, which it will be seen by our advertizing columns are limited in number.

THE BELFAST ORGAN.

JOHN GRAY AND SON respectfully announce to their Musical Friends that the above Instrument, which is of the first class, will be opened at their Manufactory, No. 9, New Road, Fitzroy Square, by Mr. THOMAS ADAMS, on Monday Evening next, at Seven o'clock. Tickets of Admission, which are gratuitous, and limited to 300, may be obtained, upon presentation of the card of any lady or gentleman, at the Manufactory, or on application to Mr. Novello, No. 69, Dean Street, Soho; Messrs. Monro and May, Western City Musical Repository, Holborn; and at Mr. Hooper's, Postage Depot, 13, Pall Mall, East.

NEW VOCAL MUSIC.—

Composed by Clement White, and published at C. Nicholson's Flute Manufactory, 13, Hanway Street, Oxford Street, London, by Thomas Prowse.

	s. d.
Come, come with Me, by L. H. Cove, Esq.	2 0
She threw back the clustering ringlets of jet ditto	2 0
Young Love in a frolicsome humour one day, ditto	2 0
The beautiful Maid of the dale, by Desmond Ryan, Esq.	2 0
Old Friends, ditto	2 0
How dear to me my native vale, by Miss F. Byron	2 0
Also, just published, E. J. Loder's Pianoforte Instruction Book	6 0

TO FLUTE PROFESSORS AND AMATEURS.

RICHARDSON'S Swiss Boy, for Flute and Piano, as performed by him at various Concerts, and which gained him such unbounded applause, price 4s.

Richardson's Kinloch of Kinloch, for Flute and Piano, price 4s.; also, Rousseau's Dream, by Richardson, for Flute and Piano, and which is now publishing, price 4s.

The above pieces deserve the attention of every Professor and Amateur in the Kingdom. Published by THOMAS PROWSE, at C. Nicholson's, Flute Manufactory, 13, Hanway Street, Oxford Street, London, and may be had of every Music-seller in the Kingdom.

SACRED LYRICS; the Music by S. NELSON.

- No. 1. THE BETTER LAND, Mrs. Hemans.
2. THE HOUR OF PRAYER, Ditto.
3. MISSIONARY HYMN, Bishop Heber.
4. THE LAST HOUR, Charles Jefferys.
5. THE ANGEL'S CALL, Rev. J. Young.

(To be continued.)

The stamp of popularity has long been seen upon the poetry of the above; the music will be found equally deserving of praise, Altogether, this publication is the most delightful that has for a long time passed under our notice."

JEFFERYS and Co., 31, Frith Street, Soho.

NEW POPULAR SONGS.

When the dew is on the grass	A. Lee.
Thou wilt go and forget me	Ditto.
The Daughters of my Sunny Italy	Ditto.
The Pope he leads a happy life	Dr. Lever.
The Water Drinker	A. Fry.
They tell me she's no longer fair	Ludgen.

London: ALFRED SHADE, Soho Square, and H. SHADE, Dublin, of whom may be had, Second Edition of Phipps' Instruction for the Piano-Forte, price 6s., equal to any book at 10s. 6d.

Also, just published, "THERE'S MUSIC IN THY VOICE," a New Ballad, by EDWIN RANSFORD.

SACRED HARMONIC SOCIETY, Exeter Hall—On FRIDAY, Dec. 6, will be performed Handel's Oratorio, "SOLOMON.

Principal performers: Miss Birch, Miss Masson, Mrs. Severn, Mr. Hobbs, Mr. Novello, and Mr Phillips. The Band and Chorus will consist of above 500 performers. Tickets, 3s. each; reserved seats, 5s.; may be had of the principal Music-sellers, and of Mr. RIES, 102, Strand, opposite Exeter Hall.

T. BREWER, Hon. Sec.

DANCING TAUGHT in the most fashionable style by Mr. WILLIS, 41, Brewer-street, Golden-square. Private lessons at all hours to Ladies and Gentlemen of all ages wishing privacy and expedition. An evening academy on Mondays and Fridays. A juvenile academy on Wednesdays and Saturdays. A card of terms may be had on application at the rooms. The rooms may be engaged by private parties.

PIANOFORTE MART.

J. HART, 109, HATTON GARDEN, Manufacturer of Improved Cabinet, Cottage, and Piccolo Pianofortes, which combine Brilliant and Powerful Tone, Superior Touch, Elegant Form, and the greatest Durability, at very low prices.

A liberal Allowance to Merchants, Country Dealers, and the Profession.

MELODIA DIVINA, or Sacred Companion for the Pianoforte. Publishing in Nos. One Shilling each.

HENRY HOOPER, 13, Pall Mall, East, where all communications for the Editor, Works for Review, and Advertisements are received.—R. GROOMBRIDGE, Paner Alley, Paternoster Row.—G. BERGER, Hoiwell Street, Strand, and the following Agents:—

CHAPPELL, Bond Street.
D'ALMAINE, and Co., Soho Square.
DUFF and HODGSON, Oxford Street.
GEORGE and MANBY, Fleet Street.
J. KEGAN, Burlington Arcade.
NANN, Cornhill.
BETTS, Threadneedle Street.

CRAMER, ADDISON, & BEALE, 201, Regent St.
JOHANNING, 122, Great Portland Street.
MILLS, Bond Street.
OLLIVIER, Bond Street.
Z. T. PURDAY, High Holborn.
SHADE, Soho Square.
JOHN LEE, 440, West Strand.

London: Printed by JOHN LEIGHTON, at his Printing-office, 11, Johnson's Court, Fleet Street, Nov. 28th, 1839.

THE
MUSICAL WORLD,

A MAGAZINE OF
ESSAYS, CRITICAL AND PRACTICAL,
AND WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

“Ἡ μὲν ἄρμονία ἀόρατόν τι καὶ ἀσώματον,
καὶ πάγκαλόν τι καὶ θεῖόν ἐστιν.”

PLAT. *Phædo.* sec. xxxvi.

Music is a something viewless and incorporeal,
an all-gracious and a God-like thing.

DEC. 5, 1839.

No. CXCIV.—NEW SERIES, No. CI.

{ PRICE 3d.
STAMPED, 4d.

M. Berlioz appears to have invested Paganini's munificence in a way likely to return him abundant interest in fame and fortune: and made a noble effort to justify the dictum of the great violinist, that “on him alone rested the mantle of Beethoven.”

The choral symphony presents a comparatively new feature in the musical art, and opens a wide field for the development of genius. The highest treat to the lover of music, *per se*, is unquestionably the oratorio. Now, the Choral Symphony partakes of its nature, and may be employed alike on sacred and profane subjects; it may have the plot and sustained interest of the regular drama, unalloyed by scenic tinsel and frippery; and by its command of both vocal and instrumental resources, may engross attention far more than the purely orchestral composition. An example has been set, which we hope to see followed by other great writers, though it is evident that none but first-rate abilities are adequate to the task.

We very much approve of printed programmes, setting forth in plain terms the general design and particular descriptive efforts of the composer, especially at the first hearing of a new piece; without them the mind is kept too much on the stretch, and though all good instrumental music has a meaning, it is not always so easy of apprehension as to preclude error. There is an occasional vagueness and uncertainty which belongs not to the sister arts. A poet (we mean of course a good one), describes a horse—there can be “no mistake;” a limner paints, and a sculptor models the same animal, nobody does, or ought to take it for a rhinoceros. Now, in Haydn's song in the *Creation*, the horse, stag, and tiger

VOL. XII.—NEW SERIES, VOL. V.

H H

are respectively portrayed in musical colouring; but we shrewdly suspect that without the verbal adjuncts, the imitative passages would be liable to much confusion. We well remember the comparative apathy with which we listened to the overture to *Der Freyschutz*, when played in England before the production of the opera had made us acquainted with the subject. How different were our sensations when furnished with the key! What before was misty and confused, then became clear as daylight; the design was as visible to the mind's eye, as that of a picture by Rubens to the natural, and the several characters, with their conflicting passions, were found to be illustrated with a descriptive power to which the works of Scott and Schiller alone afford a parallel.

Erratum in the last leader.—In page 1, line 11, for "church-singing," read "choral singing."

CHARACTERISTICS OF TAMBURINI.

(From *La France Musicale*.)

Tamburini! Here is another offspring of that fertile country, whose talented progeny console her for the loss of political domination.

Antonio Tamburini was born at Faenza, on the 28th of March, 1800. He received from his father, Pasquale, those timely instructions which give the bent to early genius. Placed, however, in the orchestra, at the age of nine years, he was sensible of an instinctive yearning for a different career; and was soon found taking a part in the ecclesiastical and operatic choruses of his native city. His vocal efforts attracted the attention of old Mombelli, of Madame Pesaroni, and of other celebrated artists. His vocation was thenceforth decided; and at the age of 18 he made a successful debut at the Cento Theatre, in Bologna, in an opera of *Generali*; performing subsequently at Mirandola and Corregio, where he was received with enthusiasm. The report of his talents reached the ears of the different impresarii; and in 1819 he accepted an engagement at the Piacenza theatre, where his brilliant representations in the *Cenerentola* and *L'Italiana*, will be long remembered. In the same year we find him at Naples; Pavesi, Generali, and Mercadante writing for him, and affording him opportunities of adding some original creations to the list of his triumphs.

Driven from Naples by the political convulsions of 1820, Tamburini appeared in succession at Florence, Leghorn, Turin, and Milan. It was in the latter city that he first met Mlle. Marietta Gioja (now Madame Tamburini); with whom he sung in *Il posto abbandonato*, an opera composed for them by Mercadante.

Mlle. Gioja is the daughter of the celebrated chorographer of that name, deceased in 1826. Her mother was of French origin, and widow of the Marquis of Missiallia, who bequeathed to her a large fortune on the condition of her remaining single. Preferring, however, the love of a poor and needy artist to a state of opulence, she secretly espoused Gioja; and on the marriage becoming known, was thrown into a convent, whence she was delivered by the good offices of Marie Caroline. A daughter and two sons were the fruit of this union; the former is now Madame Tamburini.

It was about this period, and shortly before his marriage, that Tamburini had the misfortune to lose his mother; and his affliction was such as to engender a desire to quit the world for a cloister. Fortunately for the cause of art, his application was rejected, on the score of his quality of comedian. Time, reflection, and a love of his profession, soon restored him to his studies, cheered as they were by dreams of a brilliant future yet unrealized.

Having an engagement at Trieste, Tamburini arrived at Venice, and took occasion to indulge that sympathising curiosity which all poetic imaginations experience at the sight of fallen greatness. It chanced that the Emperors of Russia and Austria were then in the city, and whether in fulfilment of imperial orders, or from a desire in the municipal authorities to gratify their illustrious guests, the artist was arrested at the moment of departure, and conducted with

all due respect to the opera, where he was detained two days, and his services put in requisition to complete the solemnity. His success was prodigious. Rome, Palermo and Naples, were subsequently the scenes of his exploits; it is said that at the two latter places he had the extraordinary fortune of replacing Mesdames Livarini and Boccabadati, who from timidity or caprice, had refused to execute their cavatine. A Palermo writer informs us that this *coup d'essai* produced thunders of frenetic applause, and that he was summoned fifteen times to receive the congratulations of the audience.

After remaining two or three years at Naples, Tamburini resumed his artistic peregrinations, and in 1827 and 1828 we find him at Vienna. The marvellous company, which included the names of David, Rubini, Donzelli, Lablache, Ciccimara, Ambroggi, Botticelli, Bassi; Mesdames Mainvielle, Rubini, Mombelli, Ungher, Sontag, Giuditta Grisi, had just quitted that capital. Tamburini nevertheless succeeded in reviving the nearly exhausted *furor* of the public, and shared with Rubini the honour of being decorated with the medal of the Saviour, at the hands of the royal and imperial municipality.

England next welcomed the wandering artist, and confirmed by her vote the brilliant reputation gained in Italy and Austria. It was during his sojourn in London that M. Robert, then director of our Italian opera, succeeded in engaging him for several years. His *début* at the Salle Favart took place in October, 1832, and the enthusiasm of the Parisian *dilettanti*, which six years have not abated, set the seal to the pretensions of this "Rubini of bass singers."

Of all the Italian vocalists, Tamburini is perhaps the most favoured by nature. He is indebted to her for a fine person, and symmetrical conformation, the want of which has been prejudicial to the interest of more than one candidate for public favour. His stature does not exceed the middle size; but his limbs are firmly knit, and their motion full of grace and disinvoltura. His features are perfectly regular, and bespeak softness and intelligence; the head is well set on, appearing to indicate the elevation of his mind; his entire presence is marked by an air *distingué*, free from all alloy of stiffness or constraint. To these physical advantages he adds a pure taste and perception of dramatic truth; for he is one of the most zealous in critical and historical research, with a view to the perfect fidelity of his representations. His pantomime is equally remarkable; gay and animated, it avoids exaggeration, and has never been known to overstep the limits of decorum. His carriage in serious parts is noble and dignified; in tragic characters his action is vehement and impetuous; if we may use the expression, "he scorches the boards." Such are the fine qualities of the artist; nor have those of the man been found inferior by his personal acquaintance. There is an expression of soft melancholy in his physiognomy, which is in keeping with the tones of his voice, and creates an immediate interest. His friends are scarcely less numerous than his admirers.

But let us proceed to criticize the singer. His voice is a barytone of ordinary compass, extending from A below to F sharp; but of a quality to admit of the performance of decided bass parts. It is remarkable for the purity of its intonation; its sonorous volume and vibrating power. Nor is its perfect equality to be forgotten; in no part of the scale can the most rigid observant detect an imperfection.

His penetrating and reedy tones, with their light and delicate inflexions, would seem better adapted to the brilliant than the tragic style. But he is equally admirable in the sentimental and passionate cantilena which marks the modern Italian school. Thus, while his performance of *Dandini* and *Figaro* may be taken as a model, he is equally conversant in the *Lucia* and *Puritani*; and those who have heard him in the final adagio of the *Lucia*, "Ella è mio sangue," and in the *Otello* duet, have felt him to be capable of reaching the highest honours of tragedy.

No singer is more skilful in *portamento*, and in the swelling and diminishing of his tones. Without the amazing power of dominating the instrumental crash possessed by Lablache, his voice is yet distinctly audible through chorus and orchestra, nor in its fullest exertion of power is there any approach to harshness.

But the most popular quality of this artist is execution—the flexibility of his organ is marvellous, he pours forth torrents of *floriture* with a rapidity rivalling

that of the most enterprising tenors and soprani—those only can judge of his astonishing facility, who have heard his trial of skill in the *Mosè duo* with Rubini. It would be difficult to adjudge the palm of more consummate vocal ability.

But the most richly embroidered canto, however well executed, is mere mechanism without the soul within. The real power of Tamburini lies in his declamation and true dramatic expression, and on this ground chiefly is he recognised by connoisseurs as one of the most accomplished artists of our era.

Note. It is not fair in the *Times* to take our translations without acknowledgement. Should they transfer this article to their columns, we trust they will give the "World" its due.—*E. M. W.*

ON THE PRESENT STATE OF MUSIC IN MADRID.

(From the German.)—No. I.—National Music.

A stranger taking his evening lounge in the neighbourhood of the Puerta de Sol, or the Strasse Alcala, meets with much to pique his curiosity. Numerous groups of dancers are found pursuing their pastime; a guitar and a voice serves for an orchestra; castanets mark the time; and a crowd of individuals, wrapped up to the nose in their long brown cloaks, appear absorbed in calm and dignified contemplation of the lively movements of the dancers. In spite of its uniformity, this spectacle affords matter of wonder. Picture to yourself one of those lovely Castilian nights, the enchanting splendour of the moon, and the palaces of the Strasse Alcala rearing their lofty heads in the form of an amphitheatre. Every now and then a spectator flings aside his mantle, rushes into the group, and dances away with an energy and excitement that form a singular contrast with the ordinary serious deportment of the Spaniard.

On the night of St. John's Day, the lower classes throng to the Prado. But how different are such meetings in other great cities! There, what a tumult, what confusion! In Madrid there is nothing of all this, the place swarms with "numbers numberless;" yet there is not a policeman more than usual. The scene is truly original—countless fires, glimmering under the trees, and ministering to the cookery of thousands of oilcakes, as at the wedding of Gamacho, throw their beams on the multitude reposing beneath; lovers wander up and down in pairs, for love forms the back-ground of all Spanish enjoyment; the ear is ever and anon saluted by strains of vocal melody, the clicking of castanets, the booming of the basque tambourine, or the wailing of the plaintive guitar; dancers flit to and fro under the clear light of heaven, and the morrow only puts a period to the festivity.

Among the most favourite dances are the Aragonese "Jota,*" and the "Seguidilla," which has its origin in *La Mancha*. The rhythm is very lively and original, with much syncope and break, as in Strauss's waltzes; the measure triple. The Jota opens with a few melancholy phrases, wherein we remark something inimitably national; it is accompanied with the voice, and is especially popular in the northern provinces. Even the street beggars may be heard singing it; and it is an universal practice to extemporise verses to suit these melodies, which are by turns of a comic, serious, warlike, or amorous character. In the expression of the latter, the more ardent southern temperament displays itself occasionally without reserve or restraint; differing *toto celo* from the intellectual Northern sentiment.

These national melodies are heard everywhere, even at the favourite bull-fights. At the last great national meeting of this kind, which formed the conclusion of the last carnival, all the world appeared in the circus in masks; from the gate Atocho, the whole Prado was filled with them. A pantomimical cavalcade was introduced, representing the entry of Don Carlos into Madrid; here was a caricature of Cabrera, with a huge artificial bleeding nose; here the Pretender himself riding on a donkey; here the Princess of Beira, and Father Cyrill; while the masks were dancing the national fandango to the accompaniment of three orchestras.

This latter is, however, seldom seen in Madrid, or indeed anywhere. The *soi disants* fandango and bolero as danced in other countries, in Spain would only

* This is pronounced "Hota," giving the *h* a guttural sound.

create derision. Both dances are only traditional, like the gavotte and minuet in Germany and France. Scribe has committed a terrible blunder in his *Domino Noir*, by the introduction of the bolero at a masked ball given in honour of the Queen of Spain. Moreover, the etiquette of the Spanish court has never suffered this sort of entertainment within the palace. *Au reste*, this opera is taken from a piece by Véntura de la Vega, which appeared on the Spanish boards under the title of "La Segunda Dama duende." There is in it a *soi disant* Aragonese song, which is anything but what it pretends to be; the singer, Mathilde Diaz, of the Madrid theatre, substituted a really national air, and earned a tempest of applause.

Besides the Jota and Seguidilla, both equally dance and song music, the militia have revived many political national airs. Riego's hymn is well-known; the first stanza may be thus rendered—

" The star of freedom seemeth
An instant quenched in night;
But look! again it gleameth
With more transcendant light.'

This melody is heard on every occasion; now from trumpets and posauene at parade: now from the mouths of thousands in the parterre, where indeed it makes a great impression, although the air is neither very fine nor very original.

The Carlists also have their songs, originating chiefly in the Basque and Navarrese national melodies. But it is remarkable that the Carlists in general pay much less homage to music than their opponents.

(To be continued.)

CORRESPONDENCE.

GOD SAVE THE KING.

To the Editor of the Musical World.

SIR,—I had made up my mind (after having been killed by the editor of the *Gentleman's Magazine*, June, 1836. 595), not to have come to life again upon this subject. But having seen a very rude statement got together by a Mr. Rumbolt, in which he has condescended to run down what he calls a fallacious, and ridiculous attempt of mine on the subject, and brings forward against it a pamphlet published in 1827, by a Mr. Ashley, of Bath.

I will, in answer to the same, notice a few particulars only. He begins by saying :—

" Sir,—In replying to Mr. Parry concerning the date of *God Save the King* and *Non Nobis Domine*," I cannot but express an opinion, but that that gentleman must be better acquainted than he pretends to be with the fallacy of Mr. Clark's ridiculous attempt to prove that our National Anthem was composed by Dr. Bull, in 1627; also that *Non Nobis Domine* was composed by Byrde in the same year.

Now Mr. Editor, those who have windows of glass, should never throw stones; modest Mr. Rumboldt is only twenty years out in his first attempt; my account is 1607, not 1627. Bull died about 1622; Byrde, 1623.

He then goes on :—"I have hastily sketched a few particulars concerning the pieces in question, which may not be commonly known, although he says (I am afraid†) I cannot offer any new variation‡ on this interesting tema.

Mr. Rumbolt then gives a long extract from the pamphlet spoken of, but declares, that he himself knows nothing about the matter; he appears however as pleased with the account he has given of H. Carey, as if he had been to Bartholomew Fair, and purchased a penny trumpet. He then cites the following, and there takes his stand, viz. :—

" That a Mr. Townsend told his son, who told Mr. Ashley, and by his pamphlet it was conveyed to the knowledge of Mr. Rumbolt, also that the senior Mr. Townsend did positively dine with Carey at a tavern in Cornhill on that very day, viz. : the capture of Porto Bello, 1739, which he says drove the English people half mad, as is usual on such occasions. (And I think Mr. Rumbolt has got a smattering of the same.) I beg pardon, but Mr. Rumbolt must attribute this remark to my modesty.

He then proceeds :—" And this he says is strongly confirmed by the following state-

* This will be attended to after Mr. Rumbolt's attempt.

† I think he mistakes modesty for fear.

‡ Does he mean the tune; as he declares he cannot offer any thing new on the subject.

ment, that Carey sung the song now called our National Anthem, at the above place; and on Mr. Townsend's return to Bath, he told his son that nothing could exceed the applause given to Carey, after he sung his New Song of "God save great George our King," especially when it was understood to be his own composition."

This, then, it is to be understood, was the first time this song had been publicly sung.

Now, in spite of all the remarks which have been made about Mr. Townsend dining with Carey, of Admiral Vernon, and Porto Bello, Mr. Ashley says: "But it was written, and had been sung by Carey in Bath before."

Now after such a contradiction, let me ask Mr. Rumbolt, when did H Carey call on Mr. Smith? as stated in Dr. Harrington's letter to G. S. Carey, in 1795, June, 13th?

Be it known to the above, that G. S. Carey was not born when his father died, he having destroyed himself in Warner-street, 1743, through great distress, and only one halfpenny was found in his pocket. G. S. Carey, therefore, could not have heard his father say anything about the Anthem in question.

It is but reasonable to suppose that if Carey had produced any song, or composition on such an occasion, he would have written something in praise of Vernon or Porto Bello, or at least have mentioned the circumstance, which they had met to celebrate.

What have the following lines to do with the taking of Porto Bello!

"Confound their politicks,
"Frustrate their knavish tricks."

Can sapient Mr. Rumbolt inform the public who wrote the words and music of a song beginning—

Vernon, Vernon, you're a brave fellow,
For having taken Porto Bello:
Receive the thanks of this great nation,
And welcome, from your dangerous station.
God save *brave Vernon and our gracious King.*

Dr. Kitchener declared it to be his contemptuous conviction, that there was no other than mere hearsay evidence, or vague conjecture, as to the composer, or the tune of this Anthem, nor any proof, that the words, or the music of "God Save the King," as now sung, had been either seen, sung, or heard, previously to October, 1745, when it stands published in the *Gentleman's Magazine*.*

Here, then, I find three of my warm friends at loggerheads, Dr. Kitchener positively declaring it as certain that nothing was seen or heard of it till 1745, the other asserting, through thick and thin, that it was written and sung in 1739, (six years before), Mr. Ashley, in contradiction to himself, declares that it was sung before that at Bath.

I can only make this reply to such contradiction:—"A house divided against itself cannot stand," and "None so blind as those who will not see!"

In order, therefore, to refresh their memory, and improve their sight also, I refer them to page 38 and 39 in my book, where they may read the words, and refer to the original, as used about 1715, thirty years before the time spoken of by Mr. Rumbolt.

Now let us see if we can trace the Anthem any farther back than this period even.

1st,—I find at page 39 of my book, that Dr. Burney told the Duke of Gloucester, that the earliest copy of the words they were acquainted with, began, "God Save great James our King."

2nd,—Dr. Arne told Dr. Burney it was a received opinion, that it was written and composed for the Catholic Chapel of James the Second.—*Gentleman's Magazine*, August, 1814, p. 100.—Again:—

Miss Burney's letter, page 53 in my book, declares she was perfectly assured that her father believed it to have been originally sung in honour of King James.

Dr. Cooke, late organist of Westminster Abbey, told E. T., that when he was a boy, he remembered to have heard the tune sung to the words, "God Save great James our King"—43d of my book, and *Gentleman's Magazine*, February, 1796. Again—

Mr. Edward Taylor, Professor of Music in Gresham College, informed me, also, that he had seen an old book with the tune and words, "God Save great James our King." And I now inform scurrilous Mr. Rumbolt, that I have as great confidence in the integrity and unimpeachable declaration of that gentleman, as he can have in the authors of the pamphlet which he has quoted.

I could produce many more accounts against the statements brought in favour of Carey, but it would be loss of time, as the Anthem was known long before.

I have heard it asserted many times, and believe it myself, viz. that Carey had nothing to do with the Anthem in question, except the bad translation from the Latin into English, and the alteration of James to George.

* I beg to contradict Dr. Kitchener; it is not the same as now sung.

But enough on the subject of Carey—

“ For the man convine'd, against his will,
Is of the same opinion still.”

I will now produce some accounts of another kind, but yet bearing on the same subject, which Mr. Ashley has heard something about before, and appears to have kept him quiet ever since. But Mr. Rumbolt has set sail in his own open boat, without a compass or rudder; many persons have done the same, and have sunk.

The three following letters were addressed to me by a lady, who was an entire stranger to me at that time:—

(*First Letter.*)

“ Sir,—I have lately read a pamphlet written by a Mr. Ashley, of Bath, which contained rather a severe criticism on a book it appears you have published on the origin of “God Save the King.” As I have not read your book, I cannot say whether your account of it is correct or not; but this I can positively assert, that Mr. Ashley is decidedly wrong, as I have indisputable authority to prove. I also am inclined to think you are in error in one respect, as it appears you imagine Ben Johnson wrote the English words which are now sung. That he certainly did not do, and I will give you my authority for saying so.

“ My grandfather, whose name was Clarke,” was born about 1676; he lived to the age of 97, and was healthy, and possessed all his faculties till near the time of his death, and I well remember his setting me on his knee, when I was four or five years of age, and teaching me to sing “God Save the King,” in the Latin tongue, in which it was sung by all our family for many years; and I also recollect his relating to my father all the particulars of the Gunpowder Plot, as he had learnt them from his own father; and also, that the Anthem was written by Ben Jonson, and performed before King James the First, after the Plot was discovered. All this passing during my childhood, made a deep impression on my mind, which time has not obliterated; indeed it has been sung in our family during many generations. The English air was also very popular when I was young, but the tune, was precisely the same as that in which my grandfather sung the Latin. As I do not perceive from Mr. Ashley's account that you are in possession of my Latin copy, I have written it from memory, and I here enclose it. I shall feel gratified if the information I have given you is of any importance.

“ The copy I enclose is correct as to the words, but it is so many years since I transcribed any Latin, that perhaps there may be some errors in the spelling, for which you will have the goodness to allow.

I am, Sir, your obedient Servant,

E. S.

May 5, 1837.

N. B.—My grandfather being born in the reign of Charles the Second, generally sung it “Carolus,” sometimes “Georgius.”

Anthem, as Sung by all our Family.

1.
O vivas omnibus,
Salvus ab hostibus,
Carolus Rex I
Tibi victoriam,
Deus, et gloriam
Det, et memoriam,
Optime Rex.

2.
Hostes, et Domine,
Horrido da,
Præbe cælipotens,
Sulus armipotens,
Auxilia.

3.
Fiat clarissimus,
Et beatissimus,
Carolus Rex.
Cujus auspicio,
Cujus judicio,
Et beneficio,
Floriat lex.

Sung at that period to the present popular tune.

Yours,

RICHARD CLARK.

November 10th 1839.

Littleton Tower, Cloisters, Westminster Abbey.

* Rather a remarkable coincident.

(*To be continued.*)

[The name and address of the lady, “E. S.” will be given hereafter.]

GOD SAVE THE KING.

To the Editor of the Musical World.

SIR—On considering the question of the authorship of our national anthem "God save the King," much has been written, and I have no doubt much more will be written, before the question is settled; if it ever will be. At present every evidence is in favour of poor Harry Carey; yet there are other facts upon record that will throw considerable doubt upon him as the author. I have in my possession a MS. copy of the Anthem, in the key of C, in $\frac{3}{4}$ time, for three voices, with the name of "Mr. Arne" at the top. This copy is similar in many respects to that in the Gentleman's Magazine for October, 1745, excepting the two last bars, which end with A, (first ledger line above) D on the fourth line, a dotted minion, G above the staff, a crotchet and finishing with E (4th space) the third of the chord of C. This copy belonged formerly to William Walond (then) organist of Chichester Cathedral, in whose hand-writing, I believe it to be. This, of course, is only a transcript of Dr. Arne's arrangement for the theatre at that time (1745); but it is singular that it should have the name of "Arne" at the top, as if he was the composer. With regard to the words, I have also another song, in print, composed by William Corbett, previous to that date, to shew that there was nothing new in the sentiment of the words. The song is as follows:—"A Song to a Minuet at a Ball, on the happy Coronation day of George our King, Oct. the 20th. Set by Mr. Wm. Corbett, one of his Majesty's Servants, for two voices."

1.

"Hail happy day that did display
The Coronation of our King,
Let all rejoice, and with one voice
The great King George's praises sing.

2.

"Tis he, tis he, that keeps us free,
And with his mighty strength defies
The Chevalier, from coming here,
And quells his traitorous allies.

3.

"Grant Heaven, he wear for many years,
The gift of Providence, his Crown,
And may all those, that are his foes*
By Loyal arms, be soon cut down."

This song, which is in D $\frac{3}{4}$ time, is to be found in T. Walsh's *Harmonia Anglicana*, p. 44, Book 2nd., which appears to have been a publication made up of odds and ends of other compositions, that had either been printed singly, or in other collections, as the plates are of various sizes, and differently engraved, and the song I believe to have been first published singly about 1714 or 15, either at the accession of George the First, or on the breaking out of the rebellion in Scotland, in 1715.

Of the composer, William Corbett, Sir John Hawkins, in his *History of Music*, gives us the following curious particulars, (See vol. v. page 171, 172.) "William Corbett, one of the King's band, was a celebrated performer on the violin, and leader of the first opera orchestra at the Haymarket, at the time when *Arsinoe* was performed there. Of this person there are some particulars worth noting. He was a good composer, and a great collector of music and musical MS. When the Italian Opera, properly so called, was established in London, that is to say, in 1710, when *Rinaldo* was performed at the Haymarket, a new set of instrumental performers were introduced, and Corbett, though in the service of the king, was permitted to go abroad. Accordingly, he went to Italy and resided in Rome many years, during which time he made a valuable collection of music and musical instruments. Those who, as being acquainted with his circumstances, were otherwise at a loss to account for his being able to lay out such sums as he was observed to do in the purchase of books and musical instruments, confidently asserted, that besides his salary he had an allowance from the government, and that his business at Rome was to watch the motions of the Pretender. Upon his return, about 1740, he brought over with him a great quantity of music of his composing during his residence abroad. Corbett died at an advanced age in 1748. By his will he bequeathed the best of his musical instruments, by the description of his 'Series or Gallery of Cremonas and Tenors,' mentioned in an inventory in part of the will, to the managers, as he calls them, of Gresham College, with a view, as it seems, that they should remain for inspection under certain rules. He also bequeathed 10*l.* a year to a female servant to show these instruments; and directed

* In the inventory one of the violins is said to have been formerly Corelli's.

that the rest of his personal estate should be sold 'for the establishment of the rules of Gresham College;* and further, gave to the same college many sets of concertos composed by him, with directions that four copies should be presented every year to foreigners that were good performers. How far this whimsical disposition was complied with we know not,† but in a short time after the testator's decease there was a sale by auction of his instruments at Mercer's-hall, where many curious violins were knocked down at prices far beneath their value. His collection of music-books and MSS. was sold by auction at his house in Silver-street, near Pultney-street, Golden-square."

But in regard to Mr. Clark's *assertion*, that Dr. John Bull was the composer of "God save the King," nothing can be further from the mark than to suppose such a thing; and his saying (in his last four paged pamphlet) that "*The partial and scurrilous reviews, and remarks, would have been answered long since, but I have been waiting for a dog in the manger, and am still in that situation,*" is an assumption that no one but himself would have put in print. This "dog in the manger," is nothing less than the organ book of Dr. Bull's compositions, containing the ground of four notes with twenty-six variations, which he (Clark) *asserts* to be the tune of "God save the King," it certainly bears that title, but in nothing else does it bear the least resemblance, (if the copy which Dr. Kitchener published in his *Loyal Songs* be the correct one) which the son still keeps back, and will not let any one see. I have in the organ-book (mentioned in one of my former letters) an anthem or two referring to the period Clark mentions, 1607. One an Anthem by John Holmes, "*To thee O Lord,*" (*Anthem for the 5th of November.*) Immediately following is an Anthem by the same composer "*for Candlemass Day, 1608.*" In another part of the book there is another Anthem by John Holmes, "*All laud and praise,*" *King's Anthem, made the 22nd April, 1603,* evidently a Coronation Anthem for James the First. There is also an Anthem in the book by Weelkes, "*Behold O Israel,*" *for the 5th of November,* without date; but not the least symptom of "God save the King" can I find among them. As Mr. Clarke attaches so much importance to the phrase of "God save the King," I can inform him that it is to be found at the end of every Act published during the reigns of Henry VIII., Edward VI., Queen Elizabeth, &c. &c. so there is nothing new in that; and I can also inform him of a composition (a Madrigal in fact) for four voices, composed by Henry Peacham, author of the "*Complete Gentlemen,*" at the end of a book of Emblems in MS. (the original), which book of Emblems alludes to the monarchy of James the First, to whom it was dedicated in the fourth year of his reign, 1607, one of them represents a barrel of gunpowder blowing up reversed, (alluding to the powder plot); this curious volume, which was never printed, is in the Harleian Collection, Brit. Mus. The following are the words of the Madrigal. It is entitled, "King James his quiet."

"Awake softly with singing,
Oriana‡ sleeping,
And leave awhile this weeping,
That in Elysian wresting,
She might behold now againe,
Her Nymphs their heads reverting;
With lilies and with Roses
To entertain Phœbus sweet crownets bringing
While tell her shepherds from ye mountaines
Cheerily loud singing
Cry, *Long live his Majesty,*
In Health and Peace,
And all felicity.

As Mr. Clark is fond of introducing single bars from old melodies, merely to prove that "God Save the King" was known at those periods, I will here assist him, by producing one or two that will add to his stock, that have escaped his research. The first two bars of "God Save the King" is to be found in the first book of the '*Thesaurus Musicus,*' published in 1692, at page 30, being No. 3. of a '*Collection of Airs for two Flutes, by several Masters.*' In Carey's "*Musical Century,*" 3rd edition, printed for John Sympton, the first bar of "God Save the King" is to be found in a "*Dialogue in imitation of Mr. H. Purcell, between a Country Town Spark and a Country Lass, sung by Mr. Sawway and Mrs. Clive, at the Theatre Royal.*" (p. 12). Indeed, Mr. Editor, the number of bars from various works (that I could produce), like others in "God Save the King," would fill one of your weekly numbers. Independent of the printed copy in the Gentleman's Magazine for 1745, there is extant a single broadside copy, entitled

* i. e. The rules by him prescribed touching the custody of the instruments, and the use made of them.

† Repeated applications have been made to the clerk of the Mercer's Company for information in this respect, but to no purpose.

‡ This evidently alludes to Queen Elizabeth, then dead. See "The Triumphs of Oriana."

"*God Save the King, a New Song for two voices,*" with the verse about Marshall Wade. This I have seen, but have not a copy. I believe it to have been first published about 1740.

It is singular that I can hear no tidings whatever of Dr. Bull's manuscripts. I mean those mentioned by Dr. Pepusch in Ward's *Lives of the Gresham Professors* (except the one in possession of Dr. Kitchener's son), and am inclined to think, that, ere this, they must either have been torn up for waste-paper, or sent abroad. I am sorry to say that our English professors (to take them generally) are a selfish set of beings, so that if they have any of those books, or others, in their possession, like the dog in the manger, will not (or cannot) make use of them themselves, nor let others use them. Hitherto there has been no evidence whatever to prove that Dr. John Bull composed "*God Save the King*;" but there is every probability that Harry Carey did; for it is a tune that *any one* might have composed. That style was very common about the period Carey wrote, as it is compounded of the saraband and minuet. The No. 1, from H. Purcell's *Harpichord Lessons* (that Clark produces in his last four-paged pamphlet), I have a copy of, taken from a manuscript book of *Harpichord Lessons*, written in 1715; it is entitled a *Saraband*. The No. 2, that Clarke produces from Purcell's *Sonatas*, printed in 1683, is more like (several bars at least) the tune than any other I have yet found. And it is not improbable to suppose that Carey made up the tune from passages he had heard before; for in its original state (the copy in the *Gentleman's Magazine* for 1745) it is very poor; and nothing but the *loyalty of the words*, and the *state of the country* at that period, could ever have made it popular. I shall avail myself of another opportunity to continue this question, and introduce an observation or two on "*Non Nobis Domine.*"

I am, Sir, yours, &c.

JOSEPH WARREN.

Nov. 30, 1839.

To the Editor of the Musical World.

SIR,—Under the foreign intelligence we see, from an article in your last number headed *Paris*, that M. de Beriot has recovered damages from Lemoine and Co. for publishing music under his name which he had *not* composed, namely, twelve Italian melodies for violin and piano-forte; and although not very agreeable intelligence to us as "*dupes,*" it is still interesting. About two months back we re-published these very Italian melodies from a Vienna copy, after being assured by many that the work had no copyright; and no sooner were they announced in the *Musical World*, than *Mr. Cocks* wrote us a note, in which he claimed them as his copyright, desiring us at the same time to destroy both plates and copies; which, after some little delay, was done:—of course after receiving from *Mr. Cocks* the assurance that M. de Beriot had arranged the work for him. As you have considered the case sufficiently interesting to the musical public in the first instance, perhaps it might be rendered more so by *Mr. Cocks* giving some further explanation on the subject, as the publication of the work under M. de Beriot's name, evidently originated with him.

Bow Church Yard,
30th November, 1839.

We are, Sir, yours obediently,

J. J. EWER and CO

To the Editor of the Musical World.

SIR,—In your last there is a disclaimer, by De Beriot, of the arrangement of twelve Italian melodies for the violin and piano. The trial at Paris on this subject has ended in the award of 400*l.* to be paid as damages by Messrs. Lemoine and Co. Doubtless these were the identical twelve Italian melodies, *arranged by De Beriot*, published by Cocks, which you reviewed a short time since; and I, as one victim of the imposition, ask your readers if Cocks and Co. ought not, as respectable tradesmen, to be ashamed of themselves in "*ORIGINATING*" so scandalous a fraud? I, with *Mr. Berlioz*, found, on trying them, that they were a *bad FLUTE* arrangement.—Yours,

AN AMATEUR OF THE CITY.

REVIEW.

We have to apologize to our readers for having been in any way accessory to what appears to be an imposition on the public. We allude to the "*Twelve Melodies for violin and piano,*" published with the name of De Beriot, and which were reviewed in terms of faint approbation. De Beriot has disclaimed them, and obtained heavy damages, in a Parisian court of law against the publisher, Le Moine. They certainly did not appear to us worthy of this great violinist, inasmuch as thousands might have arranged them equally well; still we saw no rea-

son why De Beriot should not have folded his wings and walked a foot; and plead guilty to the charge of want of penetration.

Trois airs Suisses, pour le Piano—par F. Liszt. (Mills).

No. 1. *Improvisata sur les Ranz de Vaches.*

No. 2. *Un soir dans les Montagnes.*

No. 3. *Allegro Finale sur un Ranz de Chèvres.*

Great as are the executive powers of many of our pianists, here is something to try their mettle. Most of the qualifications of a first rate player are put in requisition; perfect freedom of the wrist, decision of finger, and facility in stretching tenths. We find, indeed, extensions of 12ths and 13ths, but here M. Liszt has shown some mercy, and given passages calculated for ordinary hands in small notes.

No. 1. embraces three movements, skilfully interwoven; the first we recognize from the use Rossini has made of it in *Guillaume Tell*.

No. 2. is more of a descriptive nature; there is a lively pastoral movement, followed by an awful storm, raging with greater or less violence through the body of the piece, and subsiding at the close.

No. 3. seems to be the most difficult and least attractive of the three.

Standard Italian, German, French, and English Operas, carefully adapted from the full score to the Piano. By Alfred Devaux. (Cramer).

Nothing stood more in need of reform than the price of music; it is satisfactory to find that we are progressing towards such a consummation. Here we have whole operas for the piano alone at a very moderate cost; they are elegantly brought out, and judging by the rule "Ex uno disce omnes," particularly well arranged. The number before us is the *Norma*. It seems there will be about 24 in the whole series, and the title-page exhibits a very judicious selection.

Standard Italian, German, French, and English Operas, with the original text. By the same. (Cramer).

This promises to be a still more valuable series—the price proportionably greater, but less than one half of that which operas formerly were. The number before us is the *Elisire d'Amore*. We think there should be an index of the several pieces; and in the case of German operas, an English version would be a most desirable adjunct.

MUSICAL INTELLIGENCE. FOREIGN.

PARIS.—*Lablache*, we regret to hear, was so indisposed on Saturday evening, as to be unable to appear in *La Cenerentola*; in consequence of this *Il Barbiere* was substituted, with Pauline Garcia, Rubini, and Tamburini.

Madame Manuel Garcia, a sister-in-law of Paulina Garcia, is about to make her debüt at the Opera Comique, in a French version of Coppola's *Nina*. The original is now in active rehearsal, for Pauline, at the Odeon.

DE BERIOT lately gave a concert at Bruun.

ROSENHAIN and HALLE, the pianists, have just returned to Paris, after a tour in Germany, where they have been giving concerts.

OLE BULL has left Munich for Stuttgart, where he was to give two concerts previous to fulfilling an engagement at the Academie.

VIENNA, Nov. 16.—Poggi, who is now considered in Italy the first tenor after Rubini, and who regularly delights our public during the spring season of the Italian Opera, has returned from a professional tour in Northern Russia. He gave concerts, with great applause, at St. Petersburg and Moscow, and let his southern notes be heard in the distant region of Michni-Novogorod. The first tenor of the Scala does not draw a very smiling picture of the state of dramatic art and singing in those northern parts. The great hunting parties, which for several weeks have been proceeding on the estates of Prince Liechtenstein, situate on the frontiers of Moravia, are now drawing to a conclusion. Besides the numerous assemblage of sportsmen, the chateau of Einsgroub, so well known for its park, has been the rendezvous of all our high society, including the two sons of Archduke Charles.

PROVINCIAL.

[This department of the Musical World is compiled and abridged from the provincial press, and from the letters of our country correspondents. The editors of the M. W. are, therefore, not responsible for any matter of opinion it may contain, beyond what their editorial signature is appended to.]

ILMINSTER.—M. Thalberg's Concert on the 28th ult. was attended by a large and respectable audience. M. le Comte de Vismes, Prince de Ponthieu, and the Princess de Ponthieu, were present; also the gentry from other towns and the neighbourhood. The programme comprised the following, in two Acts: Trio, "Ti parli amore,"—Aria, "Qui la voce."—New Grand Fantasia, by Thalberg.—Duet, "Deh! conte."—Serenade, "Look forth, my fairest."—Romance, "Assisa a pie."—Grand Fantasia, by Thalberg.

Act 2.—Duet, "Tell me where is Fancy bred,"—Cavatina, "In questo semplice,"—Trio Buffo Italiano: Ballad, "The Language of Flowers,"—New Grand Divertissement, by Thalberg.—Finale, "Merry, merry Elves we be."—Mr. John Parry's extemporaneous Trio Buffo, Italiano, or Recollections of an Italian Opera, was enthusiastically encored. M. Thalberg's astonishing execution on the Grand Piano Forte, a superb instrument, produced the most sublime effect; and the entire of the performance received universal and continued applause, surpassing exceedingly any musical treat ever before given in this little town.

GLASGOW.—Miss Macfarlane's Concert took place on Friday evening last—the principal performers on the occasion were her brother "from London," Mr. Tuckwell, music-master of the 2d or Queen's Dragoon Guards, Mr. Johnson, and Mr. Turnbull. Miss Macfarlane sung; "Sweetly o'er my senses stealing," and "Now with grief no longer bending," with great brilliancy, but we were charmed with the chaste and simple manner in which she sung the ballads—"Auld Robin Gray," and "Annie Laurie,"—which were called for a second time. Mr. Tuckwell, of whom we augured much from the nature of his musical performances at the Eglintoun Tournament, played a Fantasia on the Clarionet, in a style so finished and elegant as to elicit the greatest applause from the audience. Mr. G. Macfarlane played a Fantasia on the Trumpet and Cornopean, in both of which he showed the hand of a master on these instruments. The overtures to Zampa and Semiramide were performed by the band of the Queen's Bays with neatness and precision. The audience was highly fashionable and numerous. We understand Miss Macfarlane is about to leave Glasgow for London, to prosecute her musical studies. We wish her every success.

MANCHESTER.—On Tuesday evening, the 26th ult. the farewell concert announced to be given to Mr. Weiss, (late first flautist at the Concert Hall), by his friends and admirers, took place in the Theatre Royal. The house was tolerably well filled by a respectable audience. The band consisted of nearly sixty performers, led by Mr. C. A. Seymour; and there were seven principal vocalists, and a numerous and efficient choral body. The first piece was Mozart's overture to *Zauberflöte*, which was creditably played. The chorus, "Oh, the pleasure of the plains," from Handel's *Acis and Galatea*, was very effective. Miss Leach and Mr. Walton were deservedly encored in Bishop's duet, "Dear Maid, my very hope of bliss." Sir J. Stephenson's song, "When freshly blows the northern gale," is one of Mr. James Isherwood's best, but he is heard to greater advantage in a room than in a large theatre. Mr. Weiss's fantasia on the flute was a very delightful performance; and although we cannot commit ourselves to the extravagance of investing him with all the attributes assigned to him by a contemporary critic, we think him entitled to rank high as a flautist. He is a neat, elegant, and sometimes brilliant player, and certainly very superior to the general run of *artists* on this instrument. The audience were evidently highly pleased with his performance, and he was deservedly applauded. Webbe's glee, "When winds breathe soft," was creditably given by Miss Leach, and Messrs. Barlow, Walton, Isherwood, and J. Isherwood. The scena, "Detested Tyrant," from Beethoven's *Fidelio*, was sung (in the German) by Mrs. Rudersdorff, with great spirit and pathos. This young lady is decidedly a singer of the first order, and would speedily rise to the head of her profession if she would school herself at some one of the minor opera houses on the continent. She has an admirable pattern in Grisi, and may soon stand by her side in the same elevated position if she will take the same means. A duet concertante of Corelli's was very well played by Messrs. Seymour and W. Lindley. Cudmore's chorus, "Lord of the golden day," might have been omitted with advantage. With the exception of the first movement, in which the band was somewhat unsteady, Rossini's sublime and sparkling overture to William Tell, (in the second part), was exquisitely played. Mr. Walton sang Weber's song, (preceded by the recitative), "Oh! 'tis a glorious sight to see," with great spirit and effect. One of the most excellent performances of the evening—if not the most excellent—was the rondo of Mendelssohn's for the piano-forte, by Mr. J. A. Pickering. We have heard most of the great pianists of the day, but with the exception of Thalberg, Dohler, Moscheles, and, perhaps, one or two others, we have not heard Mr. Pickering's

superior, and certainly no one of his own years who can at all approach him. His extraordinary strength, vigour, and pliability of finger and wrist, added to a very correct taste, mark him as a performer of the highest order. Mendelssohn's rondo abounds in difficult and complicated passages, but they were clearly no "let and hindrance" to Mr. Pickering. His performance was neatness, precision, and brilliancy itself; and the volume of tone which he brought out of his instrument, (a very fine "grand," by the way, by Broadwoods), elicited universal and deserved applause. Handel's song, "Let me wander not unseen," was sweetly sung by Miss Leach. Dr. Calcott's glee, "Oh! snatch me swift," was well given; and Miss Graham acquitted herself creditably in Benedict's song, "'Tis sad thus to fall." The concert concluded with the national anthem.

NORWICH.—M. Thalberg's second and concluding concert at our Assembly Rooms, was honoured with a numerous attendance of company, amongst whom were most of the principal families of the neighbourhood. The performances on the whole went off with spirit and success. The ladies' singing was far superior to their vocal efforts on the [previous Thursday evening, and Mr. John Parry acquitted himself with his accustomed science and ability. As to M. Thalberg's performances, they were, as is well known, the very height of perfection, in that peculiar school of piano-forte playing which associates itself with his name. The style, of which he is perhaps the inventor, may properly be termed original. We are not, however, quite sure that it is, in every respect, an improvement. In the first act, the trio "L'usato ardir," of Rossini, was finely sung by Signora Ernesta Grisi, Miss Lucombe, and Mr. Parry. The powers of the voices were more happily blended and balanced than in any other of the concerted pieces; and yet no applause ensued! The aria "Voi che sapete," of Mozart, was well given by Grisi—it was not, however, characteristic of the boyish page, by whom it is supposed to be sung. Mr. Parry sang his prize song, "The days of yore," with great taste, accompanying himself on the piano-forte; and Miss Lucombe displayed both talent and execution in the difficult air of Rossini, to which the words beginning "Bright flattering rays" have been adapted. In the duet "Cruel, perche," with Signora Grisi, who possesses, in a promising degree, the vocal gift of her family, Mr. Parry could scarcely do himself justice, having at the same time to sit at the instrument for the purpose of accompanying. The second act commenced with Bellini's duet of "Deh! con te," by Ernesta Grisi and Miss Lucombe, in which both those young ladies were considerably out of tune—partly owing to the very soft accompaniment, and partly for want of due attention, and perhaps somewhat so much impetuosity in the fair vocalists.—The Italian trio was, by particular request, repeated, instead of the announced English ballad. In this effort of (if the term may be used) harmonic ventriloquism, Mr. Parry is unrivalled; it has the *vis comica* of caricature, combined most interestingly with the faculty of beautiful imitation, and the power of producing transitions at once rapid and striking. It was rapturously applauded, encored, and the repetition received with unabated plaudits. The song "Elena," from *La Donna del Lago*, served to display the rich voice and Italian training of Signora Grisi; and a new ballad of *Lover's*, "How sweet 'tis to return," was also calculated to exhibit Miss Lucombe's lofty compass of organ, and (for so young a person) uncommon neatness and facility of execution. But neither of these ladies have as yet acquired the finished elements of vocalization. And Miss Lucombe, in particular, is apt to brace the thoracic muscles at times to such a pitch as imparts a readiness of effect to her intonation, which cannot too soon be corrected. The performances of the celebrated instrumentalist, who constituted on this occasion the great attraction, were as follows:—"A Fantasia on Russian airs—an Andante in D flat—and Studies including an Impromptu—his variations on the Paghiera di Mose in Egitto—and a Fantasia on subjects from the *Huguenots*.—All of them wonderful specimens of genius and skill; and greeted with the warmest applause. Thalberg is one of those rare performers that stand above criticism. Sounds flow from under his fingers like a mighty river. Every note bears the finest proportion to the figure it belongs to; every figure to its phrase; and every phrase to its period, &c. Whatever may be the difficulties or intricacies, he produces the purest tone, ranging from extreme delicacy to the utmost power, one cannot imagine a more perfect mechanism. His music might perhaps be called orchestral dramatic, well calculated to astonish a mixed audience, but the real lover of music may perhaps exclaim with a French philosopher, "*Fantasia que me vena tu?*" and wish for a well written concerto or sonata; that most perfect and legitimate form for developing musical ideas, wherein the master-mind of a Haydn, a Hummel, a Mozart, a Weber, a Kuhlman, a Beethoven, and many others have given us their ever new and varied inspirations. A prelude-like page or two, a popular tune, sentimentalised on the top of the piano; well *thumbed* in the middle of the piano, with some tinsel above and underneath it; a variation for right, left, or both hands; then a rhapsodical strain serving as a bridge to carry us across the water, to another tune, which gives us a second dose of sentimental, well-*thumbed*, tinsel, *varié*; that makes our hands and throats itch for a roaring applause of the wonderful mechanical exploit. *Voilà la Fantasia*—!! How does it happen that people are content to have the concert-room so frequently converted into a sort of arena of musical horsemanship and rope-

dancing; is it their complaisance or their ignorance? A question one might be inclined to put to the dictators and leaders of the public, and private musical taste, and the squirearchy of music-masters. It is most important that noble means should be employed to noble ends, and one ought to remember that the state and application of the fine arts are an index not merely of civilization, but even of morals.

MISCELLANEOUS.

THALBERG will give two concerts at Plymouth next week, after which he will give concerts at Totnes, Torquay, Teignmouth, Exeter, Taunton, Bridport, Weymouth, Dorchester, and Blandford. On Thursday the 19th he will give a concert at Blackheath, and on the following days, at Brighton and Worthing.

THE BELFAST ORGAN.—On Monday evening, a numerous audience, consisting of Professors and *dilettanti*, among whom we recognised Moscheles, Vincent Novello, Salaman, &c., assembled at the factory of Messrs. Gray and Son, to hear the inimitable Adams exhibit a large organ just completed by these builders for St. Patrick's Roman Catholic Chapel, Belfast. Mr. Adams, besides several extemporaneous pieces, performed the choruses, "When his loud voice," "The Horse and his Rider," an overture for the organ of his own composition, recently published; "Ah Perdona," the overture to *Zauberflote*, and his "Turkish March," &c., &c.; and in the different pieces displayed most fully the power and effects of a first-rate instrument. We certainly never heard him play finer, and we trust his unrivalled powers will long remain undiminished. The instrument is much larger than the one recently built at the same manufactory, for Charleston, and is highly creditable to the skill of Messrs. Gray and Son, who, for mechanical improvements in the organ, are most certainly unrivalled. The pedal pipes *told* finely, particularly in the grand chorus, "The Horse and his Rider," a piece well calculated to prove their rapid articulation, a defect in most organs, and most difficult of attainment by organ builders generally; the swell with its ten stops was magnificent. We heard it mentioned that Mr. Adams was likely to be engaged for the opening at Belfast; if so, our Irish friends may indeed anticipate a treat. The exterior is a bold Gothic design: the cost of the whole is, we were informed, 750 guineas. This instrument decidedly takes the lead of the many large organs that have been exhibited in London this year, although those for Christchurch Cheltenham, and Armagh Cathedral, are among the number.

FOUNDLING HOSPITAL.—An election will take place shortly to fill up the situation in the choir, lately occupied by Miss Dolby. A correspondent suggests very properly, "that merit win the day, and not *favour*, which has so often triumphed at these elections."

PROMENADE CONCERTS. The overtures to *Der Freischutz* and *The Midsummer Night's Dream*, are now being performed at these popular entertainments.

MRS. ALFRED SHAW made a most successful *débüt* on the 18th ult., at La Scala, Milan. The opera was *Oberto conte de San Bonifazio*, by a young composer named Verdi. There is nothing very striking in the first act, but the opening of the second consists of a beautiful air which was sung by the *debutante*, who was greeted with the most enthusiastic applause, and had to sing it *four* times. Mrs. Shaw is engaged for the Carnival, and will appear in a new opera composed expressly for her by Mezocarti, the master of the Conservatorio.

ELISIR D'AMORE.—Donizetti's opera, *l'Elisir d'Amore*, was composed under singular circumstances. Being at Milan, at the end of the season of 1834, which from various reasons had proved a very disastrous one, the Director of the Scala entreated Donizetti to *improvise* an opera to save him from ruin. He consented, and it was agreed upon, that the poet, who was to furnish the verses, and the composer, were to be shut up in a room, and that no one was to have access to them till the work was completed, and they were to give it over to the actors, musicians, and copyists piece by piece, so that it might be learned, and no delay be occasioned. The opera was composed, learnt, and played in twenty days, and met with the greatest success. The same thing happened to Rossini with one of his best operas, which proves that necessity is the *tenth* muse.

TO CORRESPONDENTS.

We have received several letters, inviting us to close the "Mozart Controversy," and propose doing so after the next number. We shall be glad to hear again from "Indicator," if he will confine his fall to the writers who have figured in it, and attack their arguments rather than their persons. We can assure him that he is quite at fault in his guesses.

A LIST OF

CRAMER AND CO.'S

COMPLETE EDITION OF STANDARD

ITALIAN, GERMAN, FRENCH, AND ENGLISH
OPERAS,

CAREFULLY ADAPTED FROM THE FULL SCORE

FOR

THE PIANOFORTE,

BY

ALFRED DEVAUX,

PROFESSOR OF HARMONY AND COMPOSITION AT THE ROYAL ACADEMY.

PRICE SIX SHILLINGS EACH OPERA,

OR

ONE GUINEA EACH VOLUME, OR TWENTY-FOUR SHILLINGS ON LARGE PAPER.

VOL. I.

- | | |
|------------------------|-------------------|
| No. 1. Don Juan | <i>Mozart.</i> |
| 2. Fidelio | <i>Beethoven.</i> |
| 3. La Gazza Ladra..... | <i>Rossini.</i> |
| 4. Oberon | <i>Weber.</i> |

VOL. II.

- | | |
|--------------------------------|-------------------|
| No. 5. L'Elisire d'Amour | <i>Donizetti.</i> |
| 6. Figaro | <i>Mozart.</i> |
| 7. Il Barbiere | <i>Rossini.</i> |
| 8. Siege of Rochelle | <i>Balfe.</i> |

VOL. III.

- | | |
|--------------------------|-------------------|
| No. 9. Freyschutz | <i>Weber.</i> |
| 10. Anna Bolena | <i>Donizetti.</i> |
| 11. Il Pirata | <i>Bellini.</i> |
| 12. La Dame Blanche..... | <i>Boieldieu.</i> |

VOL. IV.

- | | |
|-------------------------------|-----------------|
| No. 13. Norma | <i>Bellini.</i> |
| 14. Il Tancredi | <i>Rossini.</i> |
| 15. Euryanthe | <i>Weber.</i> |
| 16. La Clemenza di Tito | <i>Mozart.</i> |

VOL. V.

- | | |
|-------------------------|-------------------|
| No. 17. Semiramide..... | <i>Rossini.</i> |
| 18. Il Crociato | <i>Meyerbeer.</i> |
| 19. Faust..... | <i>Spohr.</i> |
| 20. Zauberflöte | <i>Mozart.</i> |

VOL. VI.

- | | |
|-------------------------------|------------------|
| No. 21. Farinelli | <i>Barnett.</i> |
| 22. Othello | <i>Rossini.</i> |
| 23. The Gipsy's Warning | <i>Benedict.</i> |
| 24. Così Fan Tutte | <i>Mozart.</i> |

ALSO

THE FOLLOWING OPERAS COMPLETE, WITH THE WORDS,

EDITED BY

ALFRED DEVAUX.

	<i>s.</i>	<i>d.</i>		<i>s.</i>	<i>d.</i>
No. 1. L'Elisire (<i>Donizetti</i>)	12	6	No. 5. Norma (<i>Bellini</i>).....	15	0
2. Oberon (<i>Weber</i>)	15	0	6. The Gipsy's Warning (<i>Benedict</i>)	15	0
3. Semiramide (<i>Rossini</i>)	15	6	7. Freyschutz (<i>Weber</i>)	15	0
4. Falstaff (<i>Balfe</i>).....	15	6	8. Farinelli (<i>Barnett</i>).....	15	0

HER MAJESTY AND PRINCE ALBERT.

In a few days will be published,

"**ROSE D'AMOUR**," a Set of Brilliant Quadrilles, with a Portrait of Her Most Gracious Majesty, dedicated to H. S. H. The Prince Albert, by C. W. GLOVER..... 3 0

"**ROSE D'AMOUR**," a Set of Brilliant Waltzes, with a Portrait of Prince Albert, dedicated to Her Majesty the Queen, by J. WILCOX... 3 0

The above-named Quadrilles and Waltzes are composed in honour of the approaching nuptials of the illustrious personages to whom they are dedicated. The compositions will be found equal in beauty to the most celebrated Works of Musard, Strauss, and Lanner, while the Portraits by which the title-pages are adorned, surpass all that has ever been attempted by artists in lithography.

Proofs of the Portraits may be had of the Publishers at five shillings each.

JEFFERYS and Co., 31, Frith Street, Soho.

P..... **ALBERT'S princely Ballad**, "**BRIGHT STAR OF LIGHT AND LOVE**," has become the fashionable chit-chat in the exclusive circles. A courier was dispatched to the talented Mr. LEE, who was commanded to set music to the inspired poetry of P..... ALBERT. The composer deliberated a few moments, and in twenty minutes produced, to the astonishment and delight of his exalted patrons, a masterpiece of Art and Genius. It is confidently rumoured that the musician will be honoured with knighthood in April next.

Agents appointed and gazetted by the principal Publisher, Soho Square; to ensure early impressions of the splendid and noble Portrait, worth a crown, given with the Song, price 2s.

NEW VOCAL MUSIC.—

Composed by Clement White, and published at C. Nicholson's Flute Manufactory, 13, Hanway Street, Oxford Street, London, by Thomas Prowse.

	s.	d.
Come, come with Me, by L. H. Cove, Esq....	2	0
She threw back the clustering ringlets of jet ditto.....	2	0
Young Love in a frolicsome humour one day, ditto.....	2	0
The beautiful Maid of the dale, by Desmond Ryan, Esq.....	2	0
Old Friends, ditto.....	2	0
How dear to me my native vale, by Miss F. Byron.....	2	0
Also, just published, E. J. Loder's Pianoforte Instruction Book.....	6	0

DANCING TAUGHT in the most fashionable style by Mr. WILLIS, 41, Brewer-street, Golden-square. Private lessons at all hours to Ladies and Gentlemen of all ages wishing privacy and expedition. An evening academy on Mondays and Fridays. A juvenile academy on Wednesdays and Saturdays. A card of terms may be had on application at the rooms. The rooms may be engaged by private parties.

NEW POPULAR SONGS.

When the dew is on the grass *A. Lee.*
Thou wilt go and forget me *Ditto.*
The Daughters of my Sunny Italy *Ditto.*
The Pope he leads a happy life *Dr. Lever.*
The Water Drinker *A. Fry.*
They tell me she's no longer fair *Ludgen.*

London: ALFRED SHADE, Soho Square, and H. SHADE, Dublin, of whom may be had, Second Edition of Phipps' Instruction for the "Pianoforte," price 6s., equal to any book at 10s. 6d.

Also, just published,

"**THERE'S MUSIC IN THY VOICE**," a New Ballad, by EDWIN RANSFORD.

NEW SONGS.

"**OLD KING COLE**," his Life and Death, a New Version, by W. Han-neman, with descriptive Lithograph, by Andrew Crowquill. Price 2s.

"Yes, I own, that I should like a Lover," written by A. Phrèl, the music by J. H. Tully, sung by Madame Vestris, in "The Rape of the Lock." Price 2s.

"I wish he would decide," by J. E. Carpenter, the music by J. Harroway. Price 2s.

"The Mansion-house Ball," J. Blewitt, 2s.

"I never have mentioned his name," written by — Grattan, Esq., the music by Clement White, of the Theatre Royal Drury Lane.

Published at C. NICHOLSON'S, Flute Manufactory, 13, Hanway Street, by T. PROWE.

"**IN JEWRY IS GOD KNOWN**;" Anthem; composed by Dr. J. Clarke Whitfield; newly arranged by J. B. Sale. Price 3s.

"Slumber-Glee," four voices, composed and dedicated to W. Knyvett, Esq., by J. Lodge Ellerton, Esq. Price 2s.

"Parting Words" (canzonet), by J. Lodge Ellerton, Esq. Price 2s. 6d.

"The flower that smiles to-day" (song), by J. Lodge Ellerton, Esq. Price 2s.

"I'll shed no Tears for thee—no, Tears would but spoil my Eyes" (song), [written by T. H. Bayley, Esq. Price 2s.

In the press,

"**KING'S SERVICE IN C**," arranged by J. B. Sale, &c. &c.

Published by C. LONSDALE (late Birchall and Co.), Musical Circulating Library, 26, Old Bond Street.

HENRY HOOPER, 13, Pall Mall, East, where all communications for the Editor, Works for Review, and Advertisements are received.—R. GROOMBRIDGE, Panyer Alley, Paternoster Row.—G. BERGER, Hoiywell Street, Strand, and the following Agents:—

CHAPPELL, Bond Street.
D'ALMAINE, and Co., Soho Square.
DUFF and HODGSON, Oxford Street.
GEORGE and MANDY, Fleet Street.
J. KEEGAN, Burlington Arcade.
KANN, Cornhill.
BETTS, Threadneedle Street.

CRAMER, ADDISON, & BEALE, 201, Regent St.
JOHANNING, 122, Great Portland Street.
MILLS, Bond Street.
OLIVIER, Bond Street.
Z. T. PURDAY, High Holborn.
SHADE, Soho Square.
JOHN LEE, 440, West Strand.

London: Printed by JOHN LLOYD, at his Printing-office, 11, Johnson's Court, Fleet Street, Dec. 5th, 1839.

THE MUSICAL WORLD,

A MAGAZINE OF
ESSAYS, CRITICAL AND PRACTICAL,
AND WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

“Ἡ μὲν ἁρμονία ἀόρατόν τι καὶ ἀσώματον,
καὶ πάγκαλόν τι καὶ θεῖόν ἐστιν.”

PLAT. *Phædo. sec. xxxvi.*

Music is a something viewless and incorporeal,
an all-gracious and a God-like thing.

DEC. 12, 1839.

No. CXCIV.—NEW SERIES, No. CII.

{ PRICE 3d.
STAMPED, 4d.

Solomon was given at Exeter-hall, on Friday with increased effect. The choruses were sung with a *gusto* and precision that seemed to surpass all previous efforts; and created an enthusiasm in the audience that could with difficulty be restrained from breaking into continual demands for repetition. We may particularize the Nightingale chorus in the first act; “From the censer” in the second; the martial chorus and that lovely gem, “Draw the tear from hopeless love,” in the third. The part of Solomon was written, strangely enough for a soprano voice. To avoid the monotony arising from preponderance of the female organ, the music of the potentate is shared between Mr. Phillips and the ladies; an arrangement productive of more variety, but detrimental to individual distinction. We have never been friendly to the assumption of *malè* characters by *Le beau sexe*, nor could we ever become reconciled to the mail-clad heroines of the Italian stage, straining their shrill pipes to emulate the warlike accents of virility.

The shareholders of this building have refused M. Musard the use of their hall for secular amusement, on the ground of its erection for purposes connected with religion. We have not much faith in the sanctity of unconsecrated places; nor do we suppose that one in fifty of those who attend the Oratorios, would care much what enormities were perpetrated therein on other occasions. The devotional feelings of those who heard Calvary in St. Andrew’s-hall were not rendered less intense by the reflection that Folly would reign paramount on the Friday night. But the many who think differently, are fully entitled to our respect and consideration, especially when sincerity is weighed against the temptations of Mammon, and not found wanting.

VOL. XII.—NEW SERIES, VOL. V.

I I

ON THE PRESENT STATE OF MUSIC IN MADRID.

No. 2.—CHAMBER MUSIC.

WITH respect to professors, it has long been the practice of the most distinguished among them to pursue their vocation out of Spain. Certain conditions are necessary to the well-being of the art; peace, political tranquillity, and a degree of wealth and independence in the general population. All of these are wanting in this noble but unfortunate country. On this account Garcia quitted it for France. Yet it must not be supposed that Spain is destitute of musical talent. Among the professors of Madrid, the pianist, Albeniz, holds a distinguished rank. His compositions are excellent. The singing-master, Ingenza, has a superior style; he has written several symphonies of considerable merit, though without the fire and force of the modern German writers. Iradier, on the other hand, is a young composer, entirely devoted to the modern school; his compositions justify the proudest hopes. There are also many excellent violinists; especially in the orchestra of the Santa Cruz theatre. The romantic guitar is fallen rather into discredit; and whilst many Spanish guitarists were enchanting the rest of Europe (poor Sor among others), those who remained to ply their craft at home, met with a cold reception. This instrument is, however, still a favourite with the lower classes. It is not uncommon to meet with *manolos* (peasants) possessing remarkable executive skill; but in the higher circles it has been dethroned by the tyrannical piano-forte. This is the common fate of every thing romantic—to survive only on the stage, or in works of imagination.

With regard to the piano-forte, those are most prized that are built in England, or after the English construction; then the German, and, lastly, the French. Good pianos are indeed often made in Madrid and other cities; but Spain has as yet no claim to the honour of a distinct manufactory.

Of musical societies in Madrid, two are worthy of especial notice—the Philharmonic Society and the Lyceum. The first is exclusively devoted to music the second holds its meetings in the splendid palace of the Duke of Villahermosa Alles, and consists of the most talented men in Spain, whether musicians, painters, litterateurs, or other artists.

Spanish dilettanti are something underrated in Europe. There exists, indeed, a prejudice in many minds, which supposes a Spaniard fit for nothing but taking siestas, lounging on the Prado, and weaving love intrigues. This is indeed a prejudice: there are many artists, both male and female, of whom any country might be proud. To cite one example only; the Countess Merlin, the queen of song in the best Parisian society, is a Spanish lady. Fine voices are very common; like the oranges, they are formed and ripened by this wonderful climate; and, when assisted by cultivation and study, the produce is admirable.

There remain to be noticed three individuals, of great importance in the musical world of Madrid; Puig, Mademoiselle Quiroga, and the Countess of Campo Alange.

Puig was a pupil of Rubini; he was for a long time in France, and in close intimacy with Liszt and Berlioz. His voice is a tenor of great beauty and compass; his method excellent. His own inclinations, and the advice of his friends, alike directed him to the stage, where his fine talents and noble *physique* would have secured him a dazzling career. But his father is general of brigade, and one of the political notables of Madrid; and this formed an insuperable obstacle. True it is that the father of M. de Candia, who has succeeded so well on the French boards, is a man of rank, count and governor of Nice; but the latter singer seems to have been born under a romantic star.

Mademoiselle Quiroga, also a pupil of Rubini, is a daughter of the renowned General Quiroga; a man whose name has flown over all Europe, and even figures in the annals of fashion. (Cloaks, à la Quiroga, were all the rage some time back.) Purity of tone, execution, power, expression, all are united in this lady: she is a thorough musician, and devotes herself wholly to the cultivation of the art. She should be seen at the Lyceum, or in the Concert-room de la Inclusa! Her large black eyes flash, her beautiful neck is inclined backward, her bosom heaves tumultuously, and her heavenly strain soars over the orchestral swell like an eagle over the stormy billows of ocean.

The Countess of Campo Alange is a distinguished pianist, a pupil of Herz, who has dedicated to her several of his compositions. She lately played in the Concert de la Inclusa some very difficult variations of her own composing, which were received with enthusiasm. The Queen Regent, herself an amateur, expressed her particular approbation. After these artists should be mentioned Mademoiselle Von Espeleta, in age but a child, in talent already a virtuoso; the ladies Campuzano and Punon Rostro; Montenegro and Arguelles, who by their beautiful voices contribute much to the attractions of the Lyceum and Philharmonic Society.

The staple of Madrid concerts is Italian music; after that, Spanish: operatic pieces by Rossini, Bellini, Donizetti, Saldoni, &c.: songs by Garcia, Cornicer, Basili, &c. Yet here, also, Spanish music seems on the decline; and that Spanish salt, marked by so much grace and piquancy, seems to be fast disappearing. Mademoiselle Quiroga forms a remarkable exception to the generality, and preserves her full national character. Her delivery of the new Bajelito, or the Chairó is unsurpassed for intellectual expression, fascinating grace, and arch coquetry. French romances are but little sung; they are thought cold and affected.

CHORAL HARMONISTS.

THE first meeting of this excellent Society took place on Monday evening last, at the London Tavern, Bishopsgate Street. The programme consisted of the following classical pieces:—

PART I.

ANTHEM—"The King shall rejoice"	<i>Handel.</i>
Motett—"Laudate Nomen"	<i>Dr. Tye.</i>
Offertorium—"Totus in corde"	<i>F. Schubert.</i>
Mass—No. 2, "in E flat"	<i>Hummel.</i>

PART II.

Madrigal—"Come, shepherds, follow me"	<i>T. Bennet.</i>
Overture—Don Giovanni	<i>Mozart.</i>
Ode—"The Song of the Bell." (<i>Schiller</i>)	<i>A. Romberg.</i>

This Society, consisting chiefly of amateurs, with the exception of a professional person at the head of each department, holds its meetings, which are eight in number, every month or three weeks, commencing in November, and ending in May, for the performance of classical vocal music. We know of no other society in London—the Philharmonic excepted—which brings forward, in such quick succession, the classical works of great masters. The band, which is very select, was led by Mr. Dando.—The conductor is Mr. Lucas.—The vocalists were Miss Birch, Miss Cole, Mr. J. Bennet, and Mr. A. Novello;—who were supported by a numerous and effective chorus, composed of the amateur members.

The Coronation Anthem went off well. We were delighted with the fine gothic harmonies in the motett by Dr. Tye, which was most effectively accompanied on the organ by Mr. George Cooper.—The contrast between these two pieces was very fine. Schubert's Offertorium, sung by Miss Birch, with an obligato clarinet accompaniment by Mr. Lazarus, is a delightful composition in the florid style, and was done ample justice to by both performers—the cadenza alone excepted, which, we presume, was an addition to Schubert.—Hummel's Mass was most finely executed, and both vocal and instrumental performers did their utmost to make it "go well.—The Madrigal, and Overture, were delightfully performed.—Romberg's "Bell" concluded the evening's entertainment. This ode or cantata of Romberg's is an admirable composition, written in a style peculiarly his own—neither in the strict church or in the florid operatic styles.

The portions that pleased us most, were, the tenor solo by Bennet, "Love's day-dream is o'er;" the conflagration chorus, "Most useful is the might of fire," superlatively grand in its modulations and instrumentation;—the Elegy, sung by Miss Birch, "All the ties of love that bound her," and a quartet, "Beauteous peace, and union sweet,"—in which the soprano part was taken by

Miss Cole, a pupil of the Royal Academy, whom we heard for the first time. She possesses a fine, rich, soprano voice, of great compass, with a perfect intonation, and well supplied Miss Dolby's place, as a contra-alto, all through the evening. We congratulate her upon her success. The room was crowded with a most attentive audience, who *all* sat throughout the performance, which concluded at half-past ten.

ON SINGING IN SUNDAY SCHOOLS.

BY THE REV. JOHN TODD, PHILADELPHIA.

God has created the soul for music, and made provision to supply its desires. The most barbarous savage has some way by which to create musical sounds, and the savage who for the first time hears a well-regulated band, will couch down upon the ground, entranced at hearing notes so far exceeding any thing of which he has ever before conceived.

The band that passes through the street will draw every family to the window; and the flute's soft notes, floating over the still waters on a summer's evening, will cause the Indian to lift his paddle from the water, and let his canoe drift noiselessly down the stream. The proudest monarch on earth will kneel and weep during some of the strains of the mighty organ and the choir as they perform "the Messiah."

War has laid his iron hand on music, and the notes of the bugle, the clarion, and the trumpet has made the heart thrill and leap upon the field of death. The horse and his rider both feel its power, and rush into the ranks of the destroyer. The charge is made, and man is brought breast to breast, under the united influence of music and the war-shout. What notes, deep, awful, and spirit-stirring, were those which rose over the field of Waterloo, as death rode through the ranks on his pale horse? The roar of cannon, the groans of death, and the murderous shout of battle are drowned or softened down by music.

Music has ever been the waiting-maid of pleasure. The ball would be unknown, and the theatre would die, were it not that music gives her constant presence, and pleads with a noise so sweet that the world cannot resist it. Any price will be paid for exquisite music. Eighty of our ordained missionaries could be supported by what a man now living annually receives for the music which he creates on the violin. A lady who has earned great fame in the theatres of Europe as a singer, has been offered, if she would come to this country, at least an equal sum: she declined, as her voice was more highly rewarded where she is. I do not mention these facts to find fault, (for that is useless), but to show the strong love we all have for music.

Almost all nations, perhaps all, have national airs, by which the love of country is deepened, and a national feeling is created and maintained. The popular air "Yankee Doodle" will probably create an American feeling as long as our nation exists; and the airs "God save the King," and "Rule Britannia," will never cease to call the heart of a Briton to his own generous isle. The soldier from Switzerland, and from the highlands of Scotland, will weep when they hear the national airs which call their hearts home to the place of their birth and childhood.

It is remarkable too, that all people associate music with the bliss which awaits the soul beyond the grave. The Indian thinks he shall sing the song which he loves in the land of blue mountains beyond the grave; and the Christian associates the music of heaven with his sweetest hopes. The dying pillow is softened by music. I have seen the youth on his dying bed, raving with madness, soothed and hushed and made quiet for hours by the flute which his weeping father played at his bed-side. We almost feel that the ear of death would be sensible to "the song of twilight," if sung by a beloved sister. Who cannot feel the force of that sweet song which one of our own daughters sang before she passed away, written in her fifteenth year:—

" When evening spreads her shades around,
And darkness fills the arch of heaven ;
When not a murmur, nor a sound,
To Fancy's sportive ear is given ;

When the broad orb of heaven is bright,
 And looks around with golden eye ;
 When Nature, softened by her light,
 Seems calmly, solemnly, to lie ;—

Then, when our thoughts are raised above
 This world, and all this world can give,
 O, sister, sing the song I love,
 And tears of gratitude receive.

The song which thrills my bosom's core,
 And, hovering, trembles, half afraid ;
 O, sister, sing the song once more,
 Which ne'er for mortal ear was made.

'Twere almost sacrilege to sing
 Those notes amid the glare of day,—
 Notes borne by angel's purest wing,
 And wafted by their breath away.

When sleeping in my grass-grown bed,
 Should'st thou still linger here above,
 Wilt thou not kneel beside my head,
 And, sister, sing the song I love ?"

It is not a matter of surprise, that from the time that man was driven out of Eden, to the present hour, as we have every reason to believe, religion has made great use of music to aid her disciples. It was early taught in the schools of the prophets, and from them went through the length and breadth of the land of God's people. Not only so, but God made special provision for its use in giving to the church those inspired songs which bear the name of David, and which will be sung as long as the church exists on the earth. From the time that David strung his harp down to the third century of the Christian era, music was exceedingly simple, touching, and effective. It was, so to speak, little else than the music of nature, consisting in a fine delivery of the most beautiful and touching poetry. Music, in the most ancient ages of the world, was the parent of poetry. The prophetess, Deborah, wrote her wonderfully sublime song, that it might be committed to memory and carried home by the army of Barak. Even the great poem of Homer, it is said, is the daughter of music ; a composition which has probably had more influence upon the character of man than any other book, the Bible alone excepted. " From Homer," says Pope, " the poets drew their inspiration, the critics their rules, and the philosophers the defence of their opinions : every author was fond to use his name, and every profession wrote books upon him till they swelled to libraries. The warriors formed themselves upon his heroes, and the oracles delivered his verses for answer."

God has made the ear to love music : but this is not all : he has created a most wonderful musical instrument for the use of every one. Between the top of the throat and the root of the tongue he has made an enlargement, a cavity of two or three inches, and most curiously lined it with delicate membranes, so stretched that the air passing through them makes a sound as through the reed of a clarinet. This would be a curious instrument, even if it admitted of no variation of sound, but it is furnished with fine cartilages, which contract and expand the cavity at pleasure in different ways, so as to give different vibrations, and, of course, different tones. In this small space, then, in the throat of every human being, is an instrument with a compass of from two to three octaves, which has the command of every semitone and subdivision of note, swell, trill, &c., and not necessarily exposed to the imperfections of artificial instruments, but so clear, so rich, so sweet, when well used, as to be the highest standard of comparison, in these points, for the flute, clarinet, piano-forte, and organ.

Now think of this wonderful instrument bestowed upon everyone by the hand of God ; think how the ear is so created to delight in melody, that the highest and sweetest emblem of heaven is the innumerable company of saints and angels around the throne singing and praising God and the Lamb : and then tell me if

singing ought not to have a very prominent place in teaching children—in forming their characters? I plead on this subject with the earnestness of one who was himself neglected, in this particular, in childhood, and who has, in consequence, suffered a loss which no language can describe. The wrong is no less severe or cruel because the child does not feel it at the time. I plead for every child.

Till within a short time the opinion has been almost universal, that but *few* could be taught to sing: that the talent for music was a peculiar gift of nature, bestowed upon only a few, and they, favoured ones, were to have it to themselves. Parents have neglected their children, and unless they took up singing of themselves, have decided that, unfortunately, *their* children had no ear for music. The opinion has become so common, that but a small part of our congregations even pretend to sing, or think they can. Nor can they as they now are; but would it have been so if the proper pains had been taken with their childhood? How much pains do parents take to teach their children to speak correctly? Had children no better opportunity to hear speaking, or of being taught to speak, than they have to learn to sing, would any more be able to talk than are now able to sing! I shall not say that every child who can speak might sing: but I believe the exceptions are very rare. Allow me to present a few facts on this point:—

In an orphan asylum in Germany, containing two hundred children, there are only two certainly who have not learned to sing, and that too, correctly. These children are probably taught early, and have great pains taken with them; whether this be or be not so, this fact has great weight in deciding such a question.

In all the common district schools in Germany singing and music are taught, and every child is as much expected to read and write and perform music, as to read and write and recite any other lesson. They are all respectable performers, and many of them proficient.

“The reading of musical notation is learned even in the snow-covered huts of Iceland. In passing through the continent of Europe the traveller finds every festival, whether national or religious, graced with music. Serenades from the common people are heard every night in the streets. Music echoes from the shops, the boats, and the harvest fields. Some of the best performances of Mozart’s difficult pieces are said to proceed from the privates of Prussian regiments. As a general thing, every house in Germany and Switzerland has some musical instrument.

“I once stopped at a German settlement of no great size, where I was invited to hear some music at the house of a mechanic. Here a small company performed, vocally and instrumentally, almost the whole of Haydn’s Creation. The master of the house, a blacksmith, more than sixty years of age, took the first violin; his aged wife, in spectacles, gave us a vocal part; the eldest son, a joiner, from a neighbouring village, sat down at a Leipzig piano-forte, on which, after tuning it, he executed with great skill the whole accompaniment: several young men and women filled the remainder of the score. A boy, five years of age, was pointed out to me as beginning to play on the violin. Upon inquiry I found there was not a house in that town without a piano-forte or some keyed instrument. This evening’s entertainment has often occurred to me as illustrating the happy influence of music upon domestic life and social habits. If you would have young people love home induce them to cultivate music. It will beguile many a winter night, which might otherwise be worse than wasted. Few pleasures are cheaper, or more innocent, or more within the home circle. Almost all foreigners are proficient. A few years ago a party of emigrants encamped for the night on a small eminence, about half a mile from my residence. About sunset we were surprised by the most delightful sounds wafted across the valley by those sojourners. It appeared to be their evening hymn, accompanied with horns. The effect was indescribable.”

“Parents ought to place a proper value on music, both as a pleasure and a moral improvement. Their boy may whistle, or sing, dance, or twang the Jew’s harp, if he choose; but they no more think that music is a thing demanding their attention, countenance, or supervision, than that they should cultivate the hoop, the ball, or skating.”

When a gentleman wishes to have his daughter taught to play on the piano-forte, the question in these days is not, "Has the child an ear for music?" but if the father can afford the instrument and the tuition, her music teacher will engage to take care of the rest, and to make her, if not a proficient, at least such a performer as will be the delight of her parents. This could not be so if the power of being a musician must always be innate.

The Puritans of New England and the Moravians of Pennsylvania, almost without exception, were accustomed to have singing at their family devotions, in which all the members of the family soon learned to take a part. So with the Scotch Covenanters; they were called "a psalm-singing generation," in fact, because all, old and young, were accustomed to sing.

It has been found at the present day, that good teachers of music can go into our common schools and take children as they rise and teach them *all* to sing. There will be, to be sure, cases of organic defect, just as there are cases in which the eye has been known to mistake red for green, in which singing cannot be taught. These are exceptions; but were the seasons of childhood faithfully improved, few would be pronounced unqualified by nature to sing the songs of Zion. Childhood, however, is the right time to form right habits. Find the family where the parents are singers and the children are almost universally able to sing from imitation.

In the few cases in which the attempt has been made to teach a school to sing, and it has failed, I would suggest whether it has not been because the music was not sufficiently simple. A child may be taught even mathematics, but you must begin with what is very simple. The Methodists seldom fail to get all their children to sing their simple music. The following is from the pen of Wesley. "About three o'clock in the afternoon of the Lords day I met between nine hundred and a thousand of the children belonging to our Sunday-schools in Bolton. I never saw such a sight before. They were all exactly clean, as well as plain in their apparel. All were serious and well-behaved; many, both boys and girls, had as beautiful faces as, I believe, England or Europe can afford. When they all sung together, and none of them out of tune, the melody was beyond that of any theatre. And, what is best of all, many of them truly fear God, and some rejoice in his salvation. These are a pattern to all the town. And this I must avow, there is not such a set of singers in any of the Methodist congregations in the three kingdoms as in this town. There cannot be; for we have near a hundred such trebles, boys and girls, selected out of our Sunday-schools, accurately taught, as are not to be found together in any chapel, cathedral, or music-room within the four seas. Besides, the spirit with which they sing, and the beauty of many of them so suits the melody, that I defy any to exceed it, except the singing of angels in our Father's house,"

CORRESPONDENCE.

To the Editor of the Musical World.

SIR,—Much as I have all along regretted, for the sake of music itself, that the "Mozart Controversy" should have recently occupied so large a portion of your pages, I did not imagine you would allow it to be made the vehicle of the low personality which "Indicator" and Joseph Warren have so clumsily interwoven into their communications inserted in No. 98, (14th of November). In reference to the plentiful supply of discourteous language, no way suitable to the subject, which has characterized nearly the whole of the correspondence, I only complain in general terms, as a reader who considers your periodical anything but benefited by the adoption of such language, even in correspondence. But my immediate object now is to claim your permission to revert to the attacks on Mr. Ella, contained in the number I have referred to. Both of your correspondents imagining they detected Mr. Ella as the author of the letter signed "Fanatico," (the only one as it appears to me deserving any attention on the ground of temperate language, and comprehension of the subject), forthwith answered those letters, with extraneous matter having reference to Mr. Ella's position in society, and his literary productions, which matter I will quote, for the purpose I have in view:—

"That very conceited and very foolish writer, *Un Fanatico per la Musica*, otherwise Count Huguénot's Ella, the *Charlatano* of the Philharmonic and Opera orchestras, the

intimate ally of the Duke of Cambridge, Captain *Blackheath Legge*, Lord Saltoun, and Mr. Thalberg Schulz."—*Indicator's Letter*.

"I have at last detected by this very expression who "Fanatico" is. Come, *Jack!* brag not of speaking to Paganini. * * * I would advise you to use that celebrated polish by my namesake in the Strand. * * Chalk the walls with "Read Sketches of Music in Paris."—*Joseph Warren's Letter*.

"In the first place, Mr. Ella is not the author of Fanatico's letters, and was till within these few days ignorant of the existence of the "Controversy." In the next place, the epithet *Charlatan*, so impertinently affixed to Mr. Ella's name, implies a want of judgment in the conductors, who assign to that gentleman so high a place among the distinguished musicians constituting the Opera Board.

The vulgarity of the manner in which the names of several distinguished patrons of music are appended to the ungentlemanly attack, is undeserving of notice, were it not that every lover of the arts must deprecate any insult being offered, through a public paper, to noblemen eminent less from their exalted station than their generous support of the arts, and their valuable patronage of artists. I have yet to learn that the association of an artist with munificent supporters of the science he professes, such as those named, is any disgrace to the former, or any excuse for anonymous impertinencies in reference to the latter, of such writers as "Indicator."

As to Mr. Ella's literary productions,—without hazarding a judgment on them,—I know that a series of musical criticisms (not generally known to be his) elicited the opinion of the Editor of the first Foreign Musical Journal, as being "the best musical notices he had read in English, and evincing a thorough knowledge of the art in all its branches."

I would not, Sir, have troubled you at such length, in repelling an assault from anonymous and obscure persons, did not the great readiness shewn in more than one quarter to find a reason, on ever so frivolous or false a ground, for attacking a gentleman who deservedly ranks high as a practical and theoretical musician, and who has secured the esteem and friendship of as large and respectable a circle as any man in the profession, induce me to believe that motives none of the worthiest, and feelings none of the most honourable, are at least as much engaged in dictating the proceeding, as any wish to benefit music by the so called "Mozart Controversy."

I would have replied immediately on the appearance of your paper, No. 98, but for my unwillingness to do so without Mr. Ella's permission, which I thought it unnecessary to trouble him for, as he was at the time in the north of Scotland. With apologies for the length of this letter, I am, Sir,

Your obedient Servant,

Leicester, 9th December, 1839.

B. FORRESTER SCOTT.

To the Editor of the Musical World.

SIR,—In your last week's number of the *Musical World*, you have inserted a notice that you would feel obliged for any communication on the subject of "God save the King;" such being the case, I beg leave to trouble you with the following account of a very curious manuscript I have lately come into the possession of. In my preambles about town, I had occasion (feeling hungry) to go into a cheesemonger's shop in the neighbourhood of Clerkenwell to purchase a piece of cheese; perceiving that the shopman had served a little girl with some butter wrapt up in a piece of music in manuscript, I asked him if he had any more music of that kind; he stated that he had had a great quantity that he purchased for waste paper, some written and some printed, and produced the one I am now about to describe, which was the last he had left, which he said if it was of any use to me I might have; the paper is very old, about the time of James or Charles I., one side is blank, with the following number at the corner 141. On the side which is not paged is the music, the staves have five lines, but on the music side a sixth had been added with the pen; at top is written the "King's Anthem," "Dr. Bull." For a long time I was not able to make these words out, except the words, "King's," and "Dr. Bull," which are plain enough; but on account of the *h*, in the other words being carried down like *a, y*, it puzzled me for some time; at the beginning of the stave is the sign for common time, with a dot and a figure of three underneath it; the music is barred with six minims in a bar for the first seven bars only: which seven bars contain the tune of our present "God save the King," only the tune appears to be different to that which is played now; the tune has harmony to it, either for the organ, or as I suppose another keyed instrument (perhaps the virginal, as I have heard of such an instrument); but as I only play the fiddle a little, I am not sufficiently able to judge. Underneath the first bar (with the aid of a glass), for the writing is so small it can scarcely be traced with the naked eye, is the following words, — *God save our mightye Kinge*, — after the first seven bars, which con-

tains the whole of the tune, there is other music, apparently in a different time, beginning with the words, *In the O Lord*. There is not the whole of the anthem; but in the whole page, containing twelve staves, there are thirty-four bars very closely written, and very full, (I mean of harmony). The tune of "God save the King," is in the key of G, with the sharps placed before the notes. Should any body wish to see it, I shall be happy to forward it to your office, if you will put a notice to that effect in your answer to correspondents.

Gray's Inn Lane,
November 26th, 1839.

I remain, yours' respectfully,
THOMAS HUNTER.

To the Editor of the Musical World.

SIR,—One of your correspondents has taken credit for shrewdness, in having detected the author of the matter sent you under the signature "*Fanatico*." If it be any satisfaction to that correspondent to "guess again," he may begin *de novo*. For the author of the "Musical Sketches in Paris" had nothing whatever to do with this or any other portion of the violent but impotent productions in the "Mozart Controversy." I was morally certain of this at the time, both from the style of the letters, and the fact that the gentleman referred to was then taking his recreation at tournaments, salmon-fishing, and deer-stalking (*with his noble allies*), in a locality too far north to be the "*Fanatico*" in question. I am now authorised to say, he has been all along ignorant of the flattering notice of himself, and of the existence of the "controversy" which has shaken the musical world.—I am, Sir, yours obediently,

A CONSTANT READER.

To the Editor of the Musical World.

SIR—In no trade or profession does there exist so much "*humbug*" or so much rapacity as in that of music. The letter of "An Amateur of the City," in your last number, was only a solitary instance of the cheating system carried forward. No person can be satisfied that he is purchasing a *bonâ-fide* composition, although the price charged is so enormous, that it surely should include a "guarantee." If you purchase a violin, the first person who is a judge of the instrument, and looks at your bargain, tells you that you have paid twice too much. The music-seller (retail), allows the professor 33 per cent, that said music-seller having previously been allowed something strong. The piano-forte maker allows the music-master who recommends, from 25 to 40 per cent. The organ-builder the same to the recommending organist.

This rotten system all tends to the ruin of the science, which latter has been struggling on for the last few years, through innumerable difficulties. Nothing has saved the Exeter Hall Society from a premature death, but its careful avoidance of "professional management;" and however open to improvement their present conductor may be, only let them pay "a gentleman," and the Society will fall.

I will never believe that you, Mr. Editor, will attempt to choke these just complaints. If I am right in this supposition, publish this letter (or something better of your own), and follow it up until we get cheap music and cheap instruction. The benefits to the profession by the adoption of these innovations, will be immense. The Musard Concerts have been a witness to the "craving of the public." Place it within his reach, and every man will be glad to enjoy music.—I am, Sir, your obedient servant,

ANOTHER AMATEUR OF THE CITY.

REVIEW.

Trois Morceaux Brillants, de Salon, pour le Piano sur des Thèmes favoris. By Theodore Döhler. (Cramer).

M. Döhler has written these pieces for performers of moderate calibre: in fact they are perfectly easy when compared with the rhapsodies of Liszt and Thalberg, and are more in the style of Herz. We nowhere find any extensions beyond the octave, nor any necessity for a Briarean conformation. They are well calculated for drawing-room performance, but we cannot recommend them as exercises, as there is but little work for the left hand.

No. 1. is one of the most pleasing, but least original, subjects in Balfé's *Joan of Arc*; with an introduction and variations.

No. 2. contains two airs from Halevy's opera of *Les Treize*; both of a salutatory nature.

No. 3. is written on a theme of Donizetti, from "Betly."

Grand Duo Concertant, for Piano and Violin, on Themes from Weber's Oberon.
By Jules Benedict and Ferdinand David. (Cramer).

Much may naturally be expected from first-rate artists, writing on a first-rate opera: accordingly we have glorious practice for both violin and piano; and of a kind that will well repay the pains of study. A brilliant and shewy introduction is suggested by the overture, without any servile copying. This is followed by the "Mermaid's Song," with three striking variations, which lead to the tempting chorus "For thee hath beauty." The labour is excellently apportioned, and the most difficult violin passages simplified in small notes.

MUSICAL INTELLIGENCE.

FOREIGN.

PARIS.—A new grand opera is in preparation at the Academie Royal, to be called *Les Martyrs*; the libretto, by M. Scribe, is taken from Roman history, and some splendid architectural scenery will be introduced. Lablache, junior, will shortly make his *debut* at this theatre in *Guillaume Tell*.

Middle. Pauline Garcia's fourth character will be *Ninetta*, in *La Gazza*; she will subsequently appear in the *Nina* by Coppola, an opera not before produced in France.

VIENNA.—M. de Beriot has given a concert here on his route to St. Petersburg, and been received with enthusiasm. The famous *tremolo* created as great a sensation as in Paris.

PROVINCIAL.

[This department of the Musical World is compiled and abridged from the provincial press, and from the letters of our country correspondents. The editors of the M. W. are, therefore, not responsible for any matter of opinion it may contain, beyond what their editorial signature is appended to.]

MANCHESTER.—On Tuesday evening, the 8th instant, Mr. Sedlatzek, the eminent flutist, gave a *soirée musicale* in the smaller concert-room at the Athenæum. The room was quite filled by a very select and fashionable company, and the concert (very ably conducted by Mr. J. A. Pickering) was of the highest order. The following is a copy of the scheme:—

PART I.

1. Concertante... A Quatre Mains and Flute, Messrs. Pickering, sen. and jun. and Mr. Sedlatzek.
2. Grand Scena and Aria. Mademoiselle Rudersdorff. (From the Opera of Der Freischütz). *Weber*.
3. Lieder Ohne Worte, (for the Piano-forte), Mr. Pickering, jun. *Mendelssohn*.
4. Duett, "Deli con te," Mademoiselle Rudersdorff and Mademoiselle A. Rudersdorff, (from Norma). *Bellini*.
5. Souvenir du Simplon, (Fantasia for the Flute), Mr. Sedlatzek. *Sedlatzek*.

PART II.

6. Violoncello Solo, Mr. W. Lindley. *Lindley*.
7. German Song, Mademoiselle Rudersdorff, with Flute Obligato. *Lachner*.
8. Canzonetta, "Una furtiva Lagrime," Mademoiselle A. Rudersdorff. *Donizetti*.
9. Cavatina, "Casta Diva," Miss Rudersdorff, (Norma). *Bellini*.
10. Fantasia, Flute, "Or che in Cielo." *Sedlatzek*.

—The first piece was remarkable for the beautiful manner in which the instruments harmonized—an effect produced by the really admirable playing of the two Messrs. Pickering; and the fine tone and execution of the flutist. Mr. Sedlatzek has this advantage over every flute player of the present day;—his tone is the nearest approach to the human voice we ever heard. He has, moreover, a facility and neatness of execution that must stamp him as a performer of the highest order. Personally acquainted with several of the deceased great German masters, his style has been drawn from the purest sources, and it follows that, apart from the merely mechanical operation of playing, he is a first-rate musician. Miss Rudersdorff sang the grand scena and aria from *Der Freischütz* in a manner that completely eclipsed all her previous efforts, and was delightfully accompanied by Mr. J. A. Pickering. The young lady possesses power sufficient to fill her Majesty's Theatre; her lower notes are full and firm; her upper notes brilliant and powerful, and she possesses execution and nerve that will carry her through anything. All she now requires is experience, which will bring polish along with it, and we are more than ever inclined to the opinion which we expressed last week relative to her engaging at some of the continental opera houses. We understand she has several engagements to

sing at concerts in Dublin, and after she has fulfilled them, we think it would be worth her while to take our hint into consideration—if not to reduce it to actual practice. She was equally successful on Tuesday night, in the duet "*De com te*," with her sister, (who, by the way, is a chaste singer, and improves,) and in Bellini's splendid Cavatina, "*Casta diva*," which was a truly surprising effort. Mr. J. A. Pickering played three of Mendelssohn's songs (marked No. 3 in the scheme,) with great taste and feeling. He has now given us an opportunity of judging of his taste and genius as a performer, as well as of his manual dexterity, and the result is most satisfactory. The pieces which he played on Tuesday required no great powers of execution, but depended for success rather upon his right conception of the author's design; and this, we will venture to say, Mr. Pickering fully accomplished. The pieces are of that high classic order of composition very seldom appreciated by the public, and we cannot help thinking that although Mr. Pickering displayed great taste and judgment in his selection, the experiment was a hazardous one. However, if he is content to forego a moiety of the applause which usually attends his performances, for (what may be to him) the superior satisfaction of playing good music, we shall be the last to question either his discretion or his taste. As an accompanist, and conductor too, Mr. P. displayed great ability, and was deservedly applauded. Mr. W. Lindley's concerto on the theme "Hope told a flattering tale," was a magnificent—we had almost said a sublime—effort, in which he brought out the tones of his instrument with delicious effect. We would willingly hear more of his solo performances. Mr. Sedlatzek's two other fantasias were very beautiful, particularly that on the theme "*Or che in cielo*," which evidenced profound musical knowledge. Miss A. Rudersdorff acquitted herself very creditably in Donizetti's "*Una furtiva lagrima*," and the concert was altogether one of the pleasantest we have had in Manchester for some time.

WISBEACH.—This town has lately been enlivened by a visit from the renowned Thalberg, and it reflects much credit on musical taste here that the concert was extremely well attended. His performance drew down raptures of applause, particularly his last Fantasia from Don Giovanni; he was accompanied by Ernesta Grisi, Mrs. Lucombe, and Mr. Parry, jun., whose singing gave unqualified satisfaction, particularly Mr. Parry, whose clever mock Italian *Bravura* commanded an universal *encore*. The excitement of Thalberg's concert had scarcely subsided, when we were favoured with another musical gratification from the spirited exertions of the respected and worthy organist of the Chapel of ease, Mr. Second. The party consisted of Blagrove, Lindley, Miss Bruce, and Miss Dolby; and in every respect did they sustain their well earned reputation. The reception of the veteran Lindley was enthusiastic in the extreme; Blagrove's performances were highly finished, and the purity of his tone, the grace and ease of his bowing were admired by all. Mr. Second performed the beautiful duet from *Sonnambula*, with Blagrove, in a most finished manner, and with great taste and feeling. We are much indebted to Mr. Second for his endeavours to improve the musical taste of the Wisbeach public, which frequent performances, such as we have lately heard, cannot fail in time to produce. The concert was fully and respectably attended.—(From a constant subscriber.)

STANZAS FOR MUSIC.

(From the German.)

Here on the shore of the wide rolling ocean
 Here have I chosen my haven of rest:
 Far from the world, from its din and commotion,
 None to console me, and none to molest.
 Oft on this spot while tempests were raging
 Calmly I've number'd the waves as they fell,
 Mortals would mock the sad tale of my anguish—
 Safer to waves than to mortals to tell.

O'er yon far mountain the sun is declining,
 Gilding more faintly and faintly the land;
 Must I then languish in hopeless repining,
 Here on this rocky and desolate strand?
 Oh! could I follow thee, planet of glory.
 Hence to thy mansions of soul-giving light!
 Shadows and darkness, and gloom hover o'er me,
 Here must I wait the black horrors of night.

There amid flow'rets and odours and blossoms,
 Sharing her part in the home of the blest,
 Wanders perchance, the long-lost, the adored one,
 Love's fond remembrance still haunting her breast.
 E'en now I see her, hear her lamenting,
 How pants my spirit its bondage to break!
 Take me, ye billows, and rock me to slumber,
 One hope is left—in her arms to awake.

MISCELLANEOUS.

THE ST. JAMES'S THEATRE after promising so much, and, as usual, doing so little, is closed. Reduced prices were announced on Monday evening, but it was found that the management was so *reduced* as to be unable to fulfil the announcement.

THE MELOPHONE.—We have been gratified by hearing the powers of a newly invented instrument of this name, which, in a compass not exceeding that of a guitar, displays a force and variety comparable with the Seraphine. It ranges over four octaves and a half, and produces tones similar in quality to the bassoon, clarionet, and flute; many of the upper notes also strongly resemble the violin in clearness and brilliance. The utmost delicacy seems possible of attainment, while the full strength is like that of a small finger organ; so that it is both a pleasing instrument for chamber music, and at the same time well calculated for the concert room, or even for accompaniment to congregational singing in small churches. The principle of the invention undoubtedly is *wind*; but how in so small a compass, the machinery producing effects so considerable can be contained, is a secret we cannot pretend to explain. The practical part is entirely unlike anything we have seen before; the instrument is held in the manner of a guitar, but it is played by a species of keys in the form of small nuts, which are pressed down by the fingers of the left hand, while the right hand is employed in drawing backwards and forwards two rods, connected by a handle, which issue from the lower extremity. The impression at first received is that the practice must be complicate and difficult, but on consideration the reverse appears to be the fact; the keys are so contrived that every note has a duplicate on the key-board, whereby the fingering is full of alternatives very conducive to facility of execution. The chief point of superiority over the Seraphine appears to be in the quality of the tone. The latter, though capable of great power, is never entirely free from the disagreeable *combiness* arising from the principle of metal pins; the MELOPHONE, on the contrary, has the purity and roundness of tone peculiar to wind instruments. The best part of the MELOPHONE is from the tenor upwards; the lower notes, though good in *staccato*, are less pleasing in *sostenuto* and want equality and firmness.

BALFE has met with immense success at Dublin, on the evening of his benefit. The theatre was crowded—three hundred pounds in the house. He has entered into a second engagement with Calcraft, for himself and Mrs. Balfe, to perform for three weeks for which he is to receive four hundred pounds.

PROTESTANT CHURCH SERVICE.—At the Reformation, the abolition of the Mass, and the adoption of a new Liturgy, rendered it necessary that a new musical service should be composed. Many excellent musicians were then living; and a formulary was soon produced, so perfect in its kind, that, with some slight alterations, it continues to be the rule for choral service even at the present day. The first Protestant church-service was composed by John Marbeck, organist of the Chapel of St. George at Windsor, in the reign of our sixth Edward; and the last fine composition of the kind was the service in F, by the late Samuel Wesley, written in 1825, and now exceedingly scarce.

MR. J. K. PYNNE has been appointed Organist of Bath Abbey Church; his situation at the Rev. Dr. Mortimer's Chapel has been filled up by the appointment of Mr. Kilner.

MR. THOMAS LING is elected Organist of St. Patrick's Roman Catholic Chapel, Belfast, in which the fine organ built by Messrs. Gray and Son noticed in our last number, is about to be erected.

THE FIRST PIANOFORTE heard in England was manufactured by Zumpe, a German harpsichord maker, who introduced it here about the year 1775. Besides the natural backwardness of the English in adopting novelties, the instrument had against its favourable reception in this country, the quality of its tone, which was of so jangling and jarring a description, as not to offer the least symptom of the possibility of a pianoforte ever being rendered attractive, or even endurable, with real judges of euphonous sounds.

MISS DELCY has not yet appeared in *Der Freischutz*, announced for production at Drury Lane, owing to some rupture with the management, stated in the bills as "severe indisposition," from which we suppose she is *fast recovering*, as *her terms* have been acceded to—the announcement now stands for Saturday evening.

HAWKINS'S HISTORY OF MUSIC.—Sir John Hawkins was employed thirty-five years in collecting materials for his History of Music, during the latter of sixteen of which he was occupied in preparing it for publication. For the undertaking, he says, he had three different motives: one was his wish to investigate the principles of the science; and another, the desire to settle music upon somewhat like a footing of equality with the other sister arts; but the chief impulse was, his veneration for music,—a veneration founded on his firm belief, that "it was intended by the Almighty for the delight and edification of mankind."

LEGEND OF ST. CECILIA.—St. Cecilia, among Christians, is esteemed the patroness of music, for the reasons whereof we must refer to her history, as delivered by the notaries of the Roman Church, and from them transcribed into the Golden Legends, and other similar books. The story says, that she was a Roman lady, born of noble parents, about the year 225. That, notwithstanding her having been converted to Christianity, her parents married her to a young Roman nobleman, named Valerianus, a Pagan, who, on his wedding-night, was given to understand by his spouse, that she was nightly visited by an angel, and that he must forbear to approach her, otherwise the angel would destroy him. Valerianus, somewhat troubled at these words, desired he might see his rival, the angel; but his spouse told him, that was impossible, unless he would be baptized, and become a Christian, to which he consented; when, returning to his wife, he found her in her closet at prayers, and by her side, in the shape of a beautiful young man, the angel, clothed with brightness. After some conversation with the angel, Valerianus told him that he had a brother, Tiburtius, whom he greatly wished to see a partaker of the grace which he himself had received; the angel told him that his desire was granted, and that shortly they should both be crowned with martyrdom. Upon this, the angel vanished; but, soon afterwards, proved himself as good as his word. Tiburtius was converted; and both he and his brother Valerianus were beheaded. Cecilia was offered her life, upon condition that she would sacrifice to the deities of the Romans, but she refused; upon which she was thrown into a cauldron of boiling water and scalded to death; though others say she was stifled in a dry-bath, *i. e.* an enclosure from whence the air was excluded, having a slow fire underneath it. The tradition concerning this distinguished lady adds, that it was on account of her great excellence in music that she was visited by the angel; that he was drawn down from his celestial abode by the sweetness of her melody; and that the transcendancy of her vocal and instrumental powers caused her to be styled *the Patroness of Music and Musicians*.

THE FORTHCOMING PANTOMIME at Drury Lane is to be entitled *Harlequin Jack Sheppard, or the Blossom of Tyburn Tree*. The town will have a surfeit of this novelty.

VENTRILQUIZM.—Poor Lee Sugg's talents as a ventriloquist appear to be underrated in Mathews's Memoirs. He was as superior to Alexander in this art as the latter was to Mathews. The great difficulty in ventriloquism is to conceal the motion of the lips; no one could do this like Lee Sugg. We have seen him present his full front to the audience with the head erect and mouth open, and count twenty in an artificial infantine voice, without the smallest trace of labial pronunciation.

THE THEATRE IN OXFORD STREET, erected on the site of the Queen's Bazaar, is now nearly completed; it is reported that Mr. Beale, of the firm of Cramer and Co., the eminent music publishers of Regent Street, is likely to become the lessee.

We were expecting to receive from Mr. Cocks some explanation respecting the "Twelve Italian Melodies" published by him with the name of De Beriot in 1836. Instead of this, we have been favoured with a letter from his solicitors, Messrs. Richardson and Pike, threatening us with prosecution for a false and malicious libel, and intimating that the original document in De Beriot's handwriting might be inspected at their office. We applied accordingly; but the promised inspection was refused. We shall revert to this subject in our next.

TO CORRESPONDENTS.

We readily give insertion to the letter that regards Mr. Ella, and regret having been the cause of pain to him and other valuable correspondents, by giving admission to "Indicator's" personalities. The latter gentleman has played us a scurvy trick; we had a right to expect that he would justify his *outré* conduct by sending us something really worthy of attention; but when called upon, *non est inventus*.

Will "An Amateur of the City," whose letter relative to the "Twelve Italian Melodies" appeared in our last, favour us with his name.

We shall be glad to inspect Mr. Hunter's manuscript, if he will forward it to our publisher.

NEW SONGS.

"**OLD KING COLE,**" his Life and Death, a New Version, by W. Haneman, with descriptive Lithograph, by Andrew Crowquill. Price 2s.

"Yes, I own, that I should like a Lover," written by A. Fbrèi, the music by J. H. Tully, sung by Madame Vestris, in "The Rape of the Lock." Price 2s.

"I wish he would decide," by J. E. Carpenter, the music by J. Harroway. Price 2s.

"The Mansion-house Ball," J. Blewitt, 2s.
"I never have mentioned his name," written by — Grattan, Esq., the music by Clement White, of the Theatre Royal Drury Lane.

Published at C. NICHOLSON'S, Flute Manufactory, 13, Hanway Street, by T. PROWSE.

NEW POPULAR SONGS.

When the dew is on the grass *A. Lee*.
Thou wilt go and forget me *Ditto*.
The Daughters of my Sunny Italy *Ditto*.
The Pope he leads a happy life *Dr. Lever*.
The Water Drinker *A. Fry*.
They tell me she's no longer fair *Luigen*.
London: ALFRED SHADE, Soho Square, and H. SHADE, Dublin, of whom may be had, Second Edition of Philipps' Instruction for the Piano-Forte, price 6s., equal to any book at 10s. 6d.

Also, just published,
"THERE'S MUSIC IN THY VOICE," a New Ballad, by EDWIN RANSFORD.

This day is published, in 6 vols, 8vo., price 2l. 12s. 6d., a New Edition, with copious Notes, and Illustrations of the Lyric Poetry and Music of Scotland, of

JOHNSON'S SCOT'S MUSICAL MUSEUM.

In this Publication the original simplicity of our Ancient National Airs is retained, unincumbered with useless Accompaniments and Graces depriving the Hearers of the sweet simplicity of their National Melodies.

"Your work is a great one... I will venture to prophecy, that to future ages your publication will be the Text-book and Standard of Scottish Songs and Music."—From a Letter of Robert Burns to the Author, of which a fac-simile is given with this Edition.

Edinburgh: WILLIAM BLACKWOOD and SONS; and THOMAS CADELL, London.

Just published.

"**THE BLIND MAN'S BRIDE.**"
The Hon. Mrs. Norton's last Ballad; the Music by Miss Cowell.

Also, by the same Authoress, "The Name," "Forget me not," "The Midshipman," "The Song of the Fairies," "Oh! take me back to Switzerland," "The Indian Exile," and the popular Duet, "We are the wandering breezes."

Price 2s. each, or complete in a Set, 12s.

CHAPPELL, 50, New Bond Street;

HER MAJESTY AND PRINCE ALBERT.

Just published,

"ROSE D'AMOUR," a Set of Brilliant Quadrilles, with a Portrait of Her Most Gracious Majesty, dedicated to H. S. H. The Prince Albert, by C. W. GLOVER..... 3 0

"ROSE D'AMOUR," a Set of Brilliant Waltzes, with a Portrait of Prince Albert, dedicated to Her Majesty the Queen, by J. WILCOX... 3 0

The above-named Quadrilles and Waltzes are composed in honour of the approaching nuptials of the illustrious personages to whom they are dedicated. The compositions will be found equal in beauty to the most celebrated Works of Musard, Strauss, and Lanner, while the Portraits by which the title-pages are adorned, surpass all that has ever been attempted by artists in lithography.

Proofs of the Portraits may be had of the Publishers at five shillings each

JEFFERYS and Co., 31, Friar Street, Soho.

NEW VOCAL MUSIC.—
Composed by Clement White, and published at C. Nicholson's Flute Manufactory, 13, Hanway Street, Oxford Street, London, by Thomas Prowse.

	s.	d.
Come, come with Me, by L. H. Cove, Esq.....	2	0
She threw back the clustering ringlets of jet ditto.....	2	0
Young Love in a frolicsome humour one day, ditto.....	2	0
The beautiful Maid of the dale, by Desmond Ryan, Esq.....	2	0
Old Friends, ditto.....	2	0
How dear to me my native vale, by Miss F. Byron.....	2	0
Also, just published, E. J. Loder's Pianoforte Instruction Book.....	6	0

PIANOFORTE MART.

J. HART, 109, HATTON GARDEN, Manufacturer of Improved Cabinet, Cottage, and Piccolo Pianofortes, which combine Brilliant and Powerful Tone, Superior Touch, Elegant Form, and the greatest Durability, at very low prices.

A liberal Allowance to Merchants, Country Dealers, and the Profession.

MELODIA DIVINA, or Sacred Companion for the Pianoforte. Publishing in Nos. One Shilling each.

MR. THALBERG will have the honour of giving a **MORNING CONCERT,** at the Green Man, Blackheath, on **THURSDAY,** Dec 19, 1839, commencing at One o'clock, on which occasion he will perform his latest compositions. Mr. Thalberg will be assisted by Signora Ernesta Grisi, Mrs. A. Toulmin (late Miss Fanny Woodham), Miss Lucombe, and Mr. A. Parry jun., who will sing a variety of Italian and English compositions; also Mr. Richardson, who will perform two brilliant solos on the Flute. Tickets 7s. each, to be had at the Green Man; also at Cramer and Co.'s, 201, Regent Street. For further particulars see the printed circulars.

DANCING TAUGHT in the most fashionable style by Mr. WILLIS, 41, Brewer-street, Golden-square. Private lessons at all hours to Ladies and Gentlemen of all ages wishing privacy and expedition. An evening academy on Mondays and Fridays. A juvenile academy on Wednesdays and Saturdays. A card of terms may be had on application at the rooms. The rooms may be engaged by private parties.

SACRED MUSIC.

"IN JEWRY IS GOD KNOWN;" an Anthem composed and arranged by Dr. JOHN CLARK WHITFIELD, 2s. 6d.

"PLEAD THOU MY CAUSE," quartett and chorus, from Mozart's 12th Mass, 4s.

"GLORY TO GOD ON HIGH," from Haydn's 1st Mass, 5s.

The above in Score, with a separate Arrangement for Organ or Pianoforte.

COVETRY and HOLLIER, 71, Dean Street, Soho.

Where may be had

A Catalogue, consisting of a collection of favourite Anthems, Services, &c., in Score, selected from the Works of Dr. Nares and Dr. Clarke, and Messrs. Stevens, Pratt, Kent, Graham, John Stafford Smith, and other Eminent Composers.

In the Press, and will be ready for delivery on the 16th inst., illustrated with two finely-engraved Copper-plates, and four handsomely executed Lithographic Designs, price 10s. 6d., handsomely bound in cloth; or, separately, price 2s. each,

SIX SACRED SONGS.

Viz. —

THERE'S MUSIC in the MID-NIGHT BREEZE.

2. O! FOR ONE SERAPHIC STRAIN. Written by C. Jefferys; composed by S. Nelson.

3. THE FIRST CREATED MORTAL.

4. WE MUST FOLLOW TO THE TOMB. Written by T. H. Bayly; composed by E. J. Loder.

5. THE HARVEST SONG.

6. THE SABBATH BELLS. Written by S. Richards; composed by W. Horsley, Mus. Bac. Oxon.

London: published by MONRO and MAY, Western City Musical Repository, 11, Holborn Bars; and may be had of WOOD and Co., 12, Waterloo Place, Edinburgh; and of all Music and Booksellers in the United Kingdom.

Persons who may have purchased this Work in Numbers, will be supplied with Title-page and Index, for binding (gratis), on application to the Publishers, as above.

NEW MUSIC.
W. STERNDALE BENNETT.

Fourth Concerto for the Pianoforte, composed and dedicated to Moscheles..... 8s.

Orchestral Accompaniments for do., quartett, 2s.

Classical Practices for Pianoforte Students, selected from the most celebrated Composers, ancient and modern, intended as preparatory Studies to the more abstruse and difficult compositions belonging to the present school of pianoforte playing. Edited by W. S. Bennett. No. 1. Clementi's First Sonata, Op. 40..... 8s.

Three Musical Sketches for the Pianoforte, entitled "The Lake," "The Millstream," and "The Fountain." Second Edition, fingered and corrected by the Author..... 8s.

The Better Land. Words by Mrs. Hemans..... 2s.

FERDINAND DAVID.

Introduction and Variations on an Air by Mozart, for the Violin, with an Accompaniment for the Pianoforte, performed at the Philharmonic Society..... 6s.

Orchestral Accompaniments to ditto.

Variations on a favourite Russian Air, as played by the Composer at the Philharmonic Society, and by Mr. George Richards (of the Royal Academy of Music) at the Promenade Concerts..... 6s.

EDWIN J. NEILSON.

The Hour of Prayer, Words by Mrs. Hemans, 2s.

HERMAN STRAUSS.

Prince Albert Quadrilles, with a correct likeness of the Prince..... 4s.

Coventry and Hillier, 71, Dean Street, Soho.

LIST OF
CLASSICAL OPERAS,

THE WHOLE OF THE MUSIC ARRANGED FOR THE PIANOFORTE SOLO,

ALREADY PUBLISHED BY

J. J. EWER AND CO.

BOW CHURCH-YARD, CHEAPSIDE.

Don Juan	5s.	The Barber of Seville.....	5s.
The Marriage of Figaro	5s.	Tancredi.....	5s.
Così fan tutte	5s.	Othello.....	5s.
Die Zauberflöte	5s.	La Gazza Ladra	5s.
Cleomenza de Tito	5s.	Semiramide	6s.
Idomeneo	5s.	Cenerentola	6s.
The Seraglio	5s.	La Donna del Lago.....	5s.
Die Gärtnerinn	6s.	Mosè in Egitto.....	5s.
Der Freischutz	5s.	I Montechi e Capuletti	5s.
Jessonda	5s.	La Straniera.....	5s.
Fidelio	5s.	Norma.....	5s.
The Swiss Family	5s.	Il Pirata	5s.
Das Opferfest	5s.	Beatrice di Tenda	5s.
The Eagle's Haunt	6s.	Masanello.....	5s.
Anna Bolena	6s.	Zampa.....	5s.
L'Elisire d'Amore	5s.	La Dame Blanche	5s.
Lulu	6s.		

OPERAS ARRANGED FOR THE PIANOFORTE, FOR TWO PERFORMERS,

Norma.....	10s.	Masanello	10s.
Il Barbiere.....	10s.	Zampa	10s.
Don Giovanni	12s.		

SELECT AIRS FROM THE FOLLOWING OPERAS,

ARRANGED FOR THE PIANOFORTE.

THE FAVOURITE AIRS FROM EACH OPERA, IN ONE BOOK, PRICE THREE SHILLINGS

Le Maçon	<i>Auber.</i>	Conradino	<i>Rossini.</i>
La Niège	<i>do.</i>	L'Italiano in Algeri.....	<i>do.</i>
Le Serment.....	<i>do.</i>	Il Matrimonio segreto	<i>Cimarosa.</i>
Gustavus.....	<i>do.</i>	Mosè in Egitto.....	<i>Mehal.</i>
Marie	<i>Herold.</i>	Joconde.....	<i>Nicolo.</i>
Faust	<i>Spohr.</i>	Axur ou Tarare	<i>Salieri.</i>
Zemire and Azore	<i>do.</i>	Die Ränberburg	<i>Kuhlau.</i>
Sargino	<i>Paer.</i>	Der Taucher	<i>Kreutzer.</i>
Camillo	<i>do.</i>	Das Nachtlager	<i>do.</i>
Achilles	<i>do.</i>	Jean de Paris	<i>Boldieu.</i>
Les deux Journées	<i>Cherubini.</i>	Le Colporteur	<i>Onstot.</i>
Lodoiska	<i>do.</i>	Fanchon	<i>Hummel.</i>
La Vestale.....	<i>Spontini.</i>	Fausta	<i>Donizetti.</i>
Eurianthe	<i>Weber.</i>		

The OVERTURES to the above OPERAS, for One Performer, 1s. ; for Two Performers 2s. each.

N.B. There are no OTHER cheap editions that contain the WHOLE of the music as originally composed.

HENRY HOOPER, 13, Pall Mall, East, where all communications for the Editor, Works for Review, and Advertisements are received.—R. GROOMBRIDGE, Panyer Alley, Paternoster Row.—G. BERGER, Hoylewell Street, Strand, and the following Agents:—

CHAPPELL, Bond Street.
D'ALMAINE, and Co., Soho Square.
DUFF and HODGSON, Oxford Street.
GEORGE and MANBY, Fleet Street.
J. KEEGAN, Burlington Arcade.
MANN, Cornhill.
BETTS, Threadneedle Street.

CRAMER, ADDISON, & BEALE, 201, Regent St.
JOHANNING, 122, Great Portland Street.
MILLS, Bond Street.
OLLIVIER, Bond Street.
Z. T. PURDAY, High Holborn.
SHADF, Soho Square.
JOHN LEE, 410, West Strand.

London: Printed by JOHN LEIGHTON at his Printing-office, 11, Johnson's Court, Fleet Street, Dec. 12th, 1839.

THE MUSICAL WORLD,

A MAGAZINE OF

ESSAYS, CRITICAL AND PRACTICAL,

AND WEEKLY RECORD OF

Musical Science, Literature, and Intelligence.

“Ἡ μὲν ἁρμονία ἀόρατόν τι καὶ ἀσώματον,
καὶ πάγκαλόν τι καὶ θεῖόν ἐστιν.”

PLAT. *Phædo*, sec. xxxvi.

Music is a something viewless and incorporeal,
an all-gracious and a God-like thing.

DEC. 19, 1838.

No. CXCVI.—NEW SERIES, No. CIII.

{ PRICE 3d.
STAMPED, 4d.

THE recent trial in the Tribunal of Commerce being of considerable interest to publishers and the profession in general, we think it advisable to give a translation of the proceedings; calling especial attention to the admirable report of M. Hector Berlioz, the referee. He has divined the real state of the case; the work in question being a mere flute arrangement, interpolated with a few passages and chords for the violin from the hand of De Beriot. It is possible that such a pasticcio may constitute property in this country; in France it is evidently otherwise; for had Madame Lemoine been able to procure a *bond fide* copy-right, granted in another country, she would have been justified by the French law in the reproduction of the work, and would have saved both her cash and character.

We are in a fair way of knowing De Beriot's own sentiments on the subject, but shall probably drop the matter after the present exposé, promising to be better boys in future, and more cautious of bespattering with faint adulation, productions intrinsically worthless, though emblazoned with the stamp of an illustrious name.

N. B.—We are indebted to the New Penny Post arrangements for the non-arrival of the above-mentioned translation. It shall appear in our next.

VOL. XII.—NEW SERIES, VOL. V.

K K

CHARACTERISTICS OF MDLLE. PAULINE GARCIA.

Mdlle. Pauline Ferdinande Laurence Garcia, daughter of Emanuel Garcia and his wife Jacquina Sitcher, was born on the 18th of July, 1821. On the 29th of August she was presented for baptism, in the parochial church of St. Roch, having for sponsors the celebrated Paer, and the Princess Prascovie of Galitzin, born Countess of Schonvalsh.

At the age of three years, Pauline quitted Paris with her family; who after residing two years in London, passed over to New York, and from thence to Mexico. Civil war broke out in that unfortunate country immediately after the declaration of independence; and the pillaging of strangers being a common practice with all the conflicting parties, Emanuel Garcia resolved to quit this theatre of desolation. He left Mexico, in 1829, with his young family, and the operatic corps of which he was director; but in crossing the mountains that lie between this city and the sea, he and his party were plundered by the very escort that had been assigned them for protection, and abandoned by it to destitution among the bleak and uninhabited passes of that country. By this catastrophe, which remains stamped in the memory of his daughter, Emanuel lost upwards of 600,000 francs, the product of his labours and travels. He effected, however, his embarkation, and found consolation for his disasters in a noble passion for art and in the education of his children.

Mdlle. Pauline had received some lessons on the piano, at Mexico, from Marcos Vega, organist of the cathedral; but their forced interruption rendered them of little service. It was during the long and wearisome sea voyage, that her father communicated his first vocal instructions; composing little pieces in canon expressly for her, with words taken from all languages. We have seen these curious polyglot vocabularies; which must have been of excellent effect in training the infant ear and voice in the art of part-singing, and familiarizing it with a diversity of idiom. At the age of 6, Pauline could speak four languages with equal facility—French, Spanish, Italian, and English. She has since added German, in which she is a great proficient.

This precocious instruction has been the origin of a calumny, directed by gratuitous malevolence against the father. It has been said, that he forced the physical and moral developement of his children beyond their natural powers; the fruit of his intelligent perseverance has been denounced, by public indignation, as the result of incessant tyranny and violence, exercised upon young organs with the obstinacy of a maniac. We must protest against this abominable falsehood, in the name of her that exists but in our heartfelt recollections, and in that of her remaining sister, who preserves the testimonies of her father's affectionate solicitude with religious respect.

On her arrival in Paris, in 1829, the young Pauline was placed under the care of M. Meysenburg, an accomplished pianist, since deceased, who gave her some excellent elementary instruction. She made rapid progress under his tuition, both in execution and science. Conscious of a decided taste for this instrument, she devoted three years to finger-exercises alone. It is known by the musical world that Pauline is a superior pianist; and that Liszt, with whom she has executed the most difficult and complicated works of Bach, was desirous that she should confine her talents to the key-board. The fatigue of study, and apprehensions for her health, at length induced her to relinquish the piano, and at the present day she gives her attention only to preserve the execution required in accompaniment.

It is only within three years that Pauline commenced a serious study of vocal music. She had previously done little but glance over and decipher at random all the partitions that come to hand. In the course of this desultory reading, her early intelligence enabled her to appreciate the melodies of Schubert, the whole of which she copied with her own hand—a remarkable instance of solitary and spontaneous enthusiasm.

The time being arrived for giving her studies a solid and durable foundation, she entered upon a course of laborious vocal training. After having exhausted the *solfeggi* which her father had written for Maria, she composed others herself, bringing into play the principles of harmony and counterpoint that she had

received from Reicha. It is an error to suppose that her style has been formed through the medium of the violin; for the service which she rendered to her brother-in-law, De Beriot, by writing all the accompaniments to his celebrated studies, has no connexion with her individual assiduity.

Living in retirement at Brussels, and profiting by the judicious counsels of her mother, Pauline at length completed her labours and acquired the confidence necessary to public singing by performance at private parties. On the 15th of December, 1837, she made her public *débüt* at a concert for the benefit of the poor. De Beriot himself contributed his talents on this interesting occasion, which opened so nobly the career of the young artist; and the Philharmonic Society caused two medals to be struck for De Beriot and herself, the mould of which was immediately broken. We have seen that of Mdle. Garcia; on one side is the portrait of Leopold; on the other the following inscription:—"Homage de reconnaissance et d'admiration à Mdle. Pauline Garcia, 15 Decembre, 1837. Société Royale de Philantropie de Bruxelles, concert au profit des pauvres à l'Hotel de Ville."

After some other performances of equal brilliancy, Pauline quitted Belgium for Germany, accompanied by her mother and De Beriot. They were every where welcomed with public enthusiasm. At Berlin and Dresden they received the applause of royalty, and a splendid suit of emeralds was sent by the queen to Pauline. At Frankfort she sung a *duo* with the Countess de Rossi, *ci-devant* Mdle. Sontag, and the great lady was pleasingly reminded of the days of her glorious and amicable rivalry with the departed Marie, when both heads bowed low under the avalanche of garlands that fell from an electrified audience.

In the summer of 1838, Pauline and her mother left Germany, and after a short stay in Brussels, finally arrived in Paris. On the 15th of December, anniversary of the Brussels concert, she appeared in public in conjunction with De Beriot at the Renaissance Theatre, and was greeted with acclamations. She sang an air by Costa, difficult both from its compass and from the recollections of her sister; subsequently, an air by De Beriot, and the "Cadence du Diable," imitated from Tartini's dream, which the *debutante* accompanied on the piano with infinite grace and skill. Her second appearance, at a concert given by La France Musicale, in the saloon of M. Herz, where she was supported by Messrs. Rubini, Lablache, and Ivanhoff, completed her conquest over the Parisian public.

Justly proud of her success, she accepted an engagement at the Italian Opera, in London, and made her *debut* on the 9th of May, 1839, in the part of Desdemona. Undismayed by traditionary impressions, she invested the part with a new character, and subsequently displayed in the *Cenerentola* a simplicity and grace not less remarkable than her command of tragic expression and power. She had more than once the honour of singing before her Majesty, who was not sparing in her plaudits.

M. Viardot, director of the Italian Opera of Paris, being then in London, she was engaged by him for the approaching season, to commence on the 1st of October. She had previously received proposals from the management of the *Academie Royale*, but was deterred from acceding by an apprehension of the magnitude of the task.

Her *debut* on the stage of the *Bouffes* took place on the 8th of October, and is considered as the greatest triumph achieved since the days of Malibran. The expectations of the most sanguine were surpassed, whether she be viewed as singer or tragedian. The extent of her voice was a subject of just astonishment; in one passage she sounded the low F and darted to C above the lines, an interval of two octaves and a half. Her felicitous innovations in costume were also remarked, the fruit of a rigid examination of the models contained in the Bibliothéque, many of which she had copied with her own hand.

Her second character was the *Cenerentola*, in which she shewed herself a worthy successor of Mombelli and Sontag; and her third was Rosina in the *Barbieri*. An accidental failing of memory, disguised however by brilliant improvisations, was injurious to the effect of the first representation; but in the second she left nothing to desire.

The physiognomy of Mdle. Garcia is noble and expressive; her gait is grave and dignified, but without stiffness, her general carriage combines ease and majesty. The eyes are ardent and piercing, the gesture always true to nature.

Her figure is tall and graceful, her hair of a brilliant black, and her complexion Spanish; in a word, she is all-in-all an artist.

Her voice, uniting as it does the notes of both contralto and soprano scales, offers much resemblance to that of Madame Manuel Garcia. In both of these singers we easily recognize the produce of that powerful school, which seems alone to possess the secret of forming such phenomena.

CORRESPONDENCE.

“GOD SAVE THE KING.”

To the Editor of the Musical World.

SIR,—In my first account which I sent you, there were three verses in Latin of the National Anthem; the second verse, by mistake, was printed wrong, it should have been as follows:—

“ Hostes, et Domine,
Ut cadent Homine,
Horrido da.
Præbe cælipotens
Deus Omnipotens,
Solut Armipotens
Auxilia.”

you will oblige me by giving it as above. I will now produce some further facts to prove that the words and tunes of our national melody were well known in the time of James II., not only in England, but in France. I have already adverted to the same circumstance at page 35 and 36, in my book, and I have fully proved that the sentiments of the anthem cannot, by any twisting or turning, be made to apply to James the II., or that the words could have been sung at a Catholic chapel either in England or France, at any time, and that it was first known at St. German's in 1688, (after the arrival there of James, when he had disgracefully abdicated his throne), the following letters will serve, among others, to prove:—

Grand Dieu sauver le Roy.

“They write from Edingburgh,” (says the Cabinet de Lecture in Paris) “that the MS. memoirs of the Duchess of Perth has been sold in London for £3000;* among them are to be found a number of interesting details relative to the court of Lewis XIV., as well as of James the II., during the sojourn of the King and Queen of England at St. Germain-en-Laye. In giving an account of the establishment of St. Cry, she bears testimony not quite unknown in France, but which hitherto rested on that of the ancient nuns of this house, namely, that the air and words of ‘God save the King,’ are of French origin. She says, when the most Christian King entered the chapel, all the choir of the aforesaid noble damself sung each time the following words to a very fine air by Sieur de Sally.”†

Grand Dieu, sauver le Roy!
Grand Dieu, venger le Roy!
Vive le Roy!
Que toujours glorieux
Louis victorieux,
Voye ses ennemis
Toujours saumis
Grand Dieu, saver le Roy,
Vive le Roy.

The tradition, (proceeds the Duchess), at St. Cry is, that the composer, Handel, during his visit to the Superior of this Royal House, obtained leave to copy the air and words, which he submitted to George I., as his own composition.‡

Madam de Creque, in her Recollections, relates the anecdote in the same manner, and adds, that the words were written by Madame Briandon.

Two English journals, and the Gazette de France, have published several documents attesting the origin of this song. But in spite of all these authorities, it may be doubted

* Who sold them?

Who purchased them?

In whose hands are they?

† Now poor Sieur de Sully died the year before, viz. 1687.

‡ This is so ridiculous, that I will ask, when was Handel there; because the following contradicts the whole story.

that a composer of such genius as Handel, could have lent himself to a step so vile. The fact of the (importation of the) motive of "God save the King," appears undeniable. But there is nothing to shew that Handel passed it off as his own composition.

Times, August 20th, 1834.

ANSWER TO THE FOREGOING ACCOUNT.

To the Editor of the Times, August 29th, 1834.

SIR,—I am surprised that you should, though clearly through inadvertence, have admitted into your journal a silly story that is going the round of the papers, that

"God save the King,"

words and music, is borrowed from the French; the story, as the paragraph frankly states, rests on the evidence of the recollections of Madam de Creque, lately published. You, Sir, must be well aware that those recollections of Madame de Creque are a notorious forgery; so exceedingly clumsy and absurd that there never was such a person as the author pretended to be. The fabrication of the book confounded two different ladies of different families and generations, and, by running their two lives into one, invented a Madam de Creque, who he pretends lived 105 years, and into the mouth or rather pen of this phantom, he puts the ridiculous claim of the French to "God save the King."

We might much better claim *Malbrouck*, for we, at least supplied the subject of that.

August 22nd, 1834.

I am, &c.,
J. W.

I have introduced these two letters, among others, merely to show that the national anthem was known at the above time, and shall slightly touch upon one or two other accounts, and shall then go on to the reign of Charles the Second.

First, in the Gentleman's Magazine for June, August, and October, the editor, I. G. N., gives a long rambling account, evidently with no other view than to promote discussion, and, after saying nothing in favour of either publication, we read at page 596, June 1836, the following, viz.—"As the avowed intention of the song, both in France and England, was to laud, and praise, and honour the king, and as the song or anthem is decidedly of a sacred character, and is virtually a prayer, it became necessary for the poet to direct his mind to some sacred source. This (he says) he found in the book of common prayer, in the forms of prayer, on the anniversary of the Gunpowder plot, &c."

Now, Mr. Editor, this is exactly what I have stated in my book, at page 97, 98, 99, 100, and 101, and what I still adhere to, and is the soul and body upon which my original argument is founded.

Second, the Gentleman's Magazine then gives the following suffrages (and states)—"If my surmises are correct, I think it must be apparent that the author of the words of *God save the King*, taking these and similar phrases or expressions of the liturgy, had little more to do than to versify and adapt them to the music." And he then quotes the following sentences and references to prove the fact, viz.—

"O Lord save the King,
Who putteth his trust in thee.
Send him help from thine holy place,
And evermore mightily defend him.
Let his enemies have no advantage him.
Let not the wicked approach to hurt him."

And in the service for the 5th of November (he says) is a prayer, which has still more obviously contributed to the words of the song.

"O Lord, (&c. &c.) Be thou still our mighty protector, and scatter our enemies, that delight in blood; infatuate and defeat their counsels, abate their pride, assuage their malice, and confound their devices—strengthen the hands of our gracious sovereign, King James, &c. &c. I am aware (he says) that this subject has been discussed before by the late Mr. Richard Clarke, who published an octavo volume on the subject in 1822."

(Signed) J. R. W.

¶ Now, Mr. Editor, I thank J. R. W. for his kind condescension, for all the above corresponds with and confirms my statements.

The editor, J. G. N., then gives a long account, and what he and myself have given before, and which I will not trouble the readers with again, but shall briefly give the conclusion he comes to, and then proceed with my opinion thereon.

"We are now (he says) arrived at the close of our inquiry, and the result appears to be that the original music of *God save the King* was an anthem prepared by Purcell or Blow, for the chapel of King James II., that its revival took place in 1745, when the second and third verses were added.

J. G. N.

The editor must know better, for he must be well aware, that only one verse was added to the original three verses at that time, which was written on Marshal Wade.

Oh ! grant that Marshal Wade,
 May by thy mighty aid,
 Victory bring ;
 May he sedition hush,
 And like a torrent rush,
 Rebellious Scots to crush,
 God save the King. -

The above verse is all that was added at that time.

That the music of the national anthem was known to Purcell there is no doubt, long before the time of James II., as the whole of the first part, note for note, as at this time sung, and great part of the second proves, which was published by himself, and dedicated by permission to his great patron, King Charles II., in the year 1683, in a set of sonatas, more than two years before James II. was King. It could not, therefore, have been composed for that King's chapel ; and to prove that Purcell did not claim the whole of the compositions found in those sonatas, he candidly confesses in the preface that they were imitations, well knowing, no doubt, that some of the melodies were the composition of another person, too well known at that time, for him to claim as his own, though it has been given to him in another work, published by his widow after his death, at her house in Great Deans' Yard, in the Gentleman's Magazine, March 1796, both of which tunes I gave in a small pamphlet, which I published and presented to my subscribers and others in 1838 ; the whole of which sonata was performed in a beautiful style at the Crown and Anchor, at the commemoration of the immortal Purcell, by Mr. Dando, Mr. Bannister, Mr. Lucas, and Mr. Turle, when it was performed, note for note, as found in Purcell's only publication, and not in single bars, brought together by me, but given, *Recle* and *Retro*, as they are found in the first and second violin parts. It was the custom in Purcell's time, to produce Canons, and other compositions in the same way, viz. *Recle* and *Retro*, *Per Arsin* and *Thesin*. Canons, upon plain song, and the points reverted, and Canons rising a note every time.

This style of varied and difficult composition appears to have been laid on the shelf by our modern composers, whose sole delight (many of them), appears to be now, only to find fault, with every thing, and every person, and to throw every obstacle and difficulty in the way of each other, in the most scurrilous manner possible, and not in that friendly way spoken of by Thos. Morley ; viz. " in the most kind and gentle manner possible, helping one another, with all the instruction in their power, gently and mildly speaking of the subjects written upon, pointing out any error, and not cutting up the persons, more like *Tartars* than men professing Harmony. (Some there are who find fault with that beautiful Canon, by "threefold augmentation," composed by that great man, Dr. Ben. Cooke, and who would be content to let it still remain in the Cloisters of Westminster Abbey, upon the silent tomb, only to be looked at, as had been the case for many years, till I printed it at my own expense, with the hope of hearing it sung, and produced it at the Glee Club, and Catch Club, where I had the gratification of hearing it sung by eighteen voices, after the National Grace, by Wm. Byrde, " Non nobis Domine." It is, however, I am sorry to say, neglected at the Glee Club. But to the honour of the noblemen and gentlemen of the Catch Club, it is still sung by their order at that club. I shall speak again on this subject at some future time.)

If then the assertions of Dr. Benjamin Cooke, Dr. Arne, Dr. Burney, E. Taylor, and a host of others, of equally unimpeachable and undeniable character, be true, viz.—that they have heard the national anthem, when a boy sung

" God save great James, our King,"

(and their declarations are on record in the Gentleman's Magazine for 1795) they must mean James the First. Shall, then, the solemn assertions of such men be set aside by a few young men who now rise up, and are delighted to find fault only ? But if the mighty Mozart escape not, who shall be safe ?

That the national anthem was known in the reign of King Charles the Second, the following will further prove. viz. :—

" On the coronation of Charles the Second of Great Brittain, &c., April 23, Anno Domine, 1661. and his glorious entertainment and passyng through the City of London, in order thereunto, the day before, to wit April 22nd—"

I.

Welcome, Dread Sovereigne, every heart and Tonge
 Shouts out for joy, amidst the Glittering Throne,

God Save King Charles the Second, Let the Cry
Strike dead thy foes, which rends the Echoinge sky.
Let Heaven's Waggoner through the worlds convey,
In thyne owne Wayne, the Triumphs of this day :
Kinge of Greate-Brittaine, shall not be thy stile,
But Greate Kinge of Brittaine : Happy Ile !
Happy in such a Kinge : whose blessed fate,
Counts thee among the Ilands fortunate,
So that henceforth it may well doubted bee,
Artists must molde a new Geography.
Great Charles ! whose glorious Luster doth out-vye
The spangled Heaven, in its Bravery.
Unto whose Royall Crowne is fix'd a Gemme
Of goodnes, which doth Crowne thy Diadem :
I, thee, two Princes meete : Se here doth stand
In one, both Charles le Bon, and Charles le Grand.

II.

Pflora to usher in thy Pompe puts out
All her enamel'd Traine ; which throwne about
Are Strow'd as Royall Carpets in greate State,
Thy springinge honour to inaugurate,
Thus Eearth, and Men, Nature and Art, doe Vye
Which shall illustrate most thy Majesty.
Heaven* too is auspicious, and prepares to bee
It selfe thy Glorious-Royall-Canopy.
How hath God changed our Scene ! onely by thee
Heaven ordaines our Peace and Liberty.
The Keepers of our Libertyes before
Kept them so close, they nere went out o'th' Dore.
The Sequestratours and their damned Crew
Are Vanished now : Thanks be to Heaven, and you.
Confusion, Rapines, Rebels, flee to Hell :
Where you were hatcht, there you are fitt'at to dwell
Arts and thee Muses Singe, Schollars do Smile,
Whose dismall lookes, Spooke ruine but erewhile :
Our Drooping Church* midst the Phanatick Crew
Peepes up its head againe, restor'd by you.

III.

Pass on, Great Sir in triumph to adorne
Your Royall head : a Prince not made but borne.
Ascend thy Throne of State, illustrious Stemme
Ordained by Heaven for a Diadem.
See how thy Nobles all in Order stand.
Deriv'd from thyne the ffontaine as we know
From the Vast Ocean lesser Rivers flow :
Arch-Bishop Juxton with his Sacred Oyle
Anoints thy Temples : Sweetninge thy Exile
Whose fate from Ruine kept, now honoured
To put the Imperial Crowne Vppon thy head,
(O God, Instil such Graces as may fit
This Royall head to beare the weight of it.
Let Quires of men, and Angells echoinge singe,
This musical Anthem (this) God save thee Kinge.

Sloane MSS. Brit. Mus.

P. LEICESTER.

Will any one be bold enough to assert, that this musical anthem is not the same musical anthem which was sung by Mr. Clarke, mentioned in my first letter to the Musical World, though sung by him in Latin, and sometimes "Carolus," as there stated.

After having received the letter signed "E. S." I wrote and thanked her for the polite and valuable information contained in it, and requested the favour of any further information she might be in possession of on the subject, when she kindly sent me the following:—

* It was observed, no rain fell that day his Matie rid *8ms.* through the City, though not one-faire day, of a whole fort-night before.

Second Letter.

"SIR,—In reply to the letter you have been so polite as to favour me with, I am sorry to confess that I have no written or printed document on the subject which interests you much, my information is entirely from oral tradition, and I am certain it is strictly correct.

"My grandfather learnt the words and melody from his father, who was born some few years after the Plot, and certainly before the death of James; well then, can any thing be more authentic. My mother was born in the year 1725; she remembered singing the Latin words to the same melody, from her earliest infancy, and I well remember a few years before she died, *she* wrote to the editor of one of the Magazines on the subject, in consequence of something which appeared in it, respecting the author, and composer of the Anthem. Respecting its being written in Latin, that I think is easily accounted for. King James was generally reckoned a very learned man; he affected it even to pedantry. Moreover, he was a Scotchman, and they were all, formerly, down to the lower classes, fluent in Latin lore: was it not then most probable, that Ben. Jonson, who was also a good classical scholar, should think it most proper to congratulate his Majesty on so momentous an occasion in his favourite language? I really do think so. At what period the English words appeared I know not; but during my childhood the Latin was more sung in the north of England. The English words are a translation from the Latin; and the sense is exactly the same; as to the versification on which Mr. Ashley has animadverted so severely, I see little to censure: the poet's license is almost *ad libitum*, let him read Dryden's verse, there he will find food for criticism. In one page of his Juvenal he will find as rhyme, Glass,

Face,
Heat,
Sweat,
Cloth,
Oath.

And many more, even worse, if that be possible; but he was a great poet, so those inaccuracies were overlooked. However, I recollect, when I was young, "God Save the King," in English, sometimes was sung as follows; the last line but one of the first verse was,—

"Long to reign over us,"

The last of the second verse was:—

"God Save us all."

And the last:—

"May he defend our laws,
And ever give us cause,
To shout with loud applause,
God Save the King."

The alteration from "loud applause" to "heart and voice," is certainly much better, though it does not rhyme so well, but there is more of energy in it; and though I am no advocate for bad versification, yet, I prefer sense to sound. I wish very much to read your book. Mr. Ashley has very improperly and unjustly animadverted on the rhyming of poor Ben Jonson, whereas the English words are by another hand.

"After giving you all this trouble, I should be happy if I could suggest any thing more that would be of service to you, as I think your research after what concerns your profession is very laudable.

"I remain, Sir, &c.

"E. S."

Yours, Mr. Editor, truly,

RICHARD CLARK.

December 14, 1839,
Lillington Tower Cloisters, Westminster Abbey.

(To be continued.)

 REVIEW.

Mosè in Egitto, arranged for Piano Solo. (Ewer.)

We have spoken of the necessity of a reform in the price of music, and are happy to find another publisher marching in the right direction. In our last number will be found an advertisement of many entire operas arranged for the piano, at a cost even more moderate than those before noticed. It is unnecessary to make insidious distinctions, first, because both arrangements appear very skilful; and, secondly, because many operas are not to be had at both establish-

ments. The musical market is wide enough for two reformers, without clashing of interests.

Jealous Little Jack. Words by H. J. St. Leger, Esq. Music by F. Curschmann. (Ewer).

However trivial this production may appear to the learned, we think it perfectly charming. It is written as a solo, but forms a little scene between Master Jack and a fair enslaver yclept Liz; and should be sung by two clever juveniles. Jack is in a jealous fit, and rails at his mistress in G minor, to be quizzed for it in the major. Growing desperate, he rushes forth to the wars, but the sky looking leaky, returns to get some supper and grog, when all is made up. There is a strange fascination in the music; we had rather hear it sung by two fresh young voices, than a host of the ranting, tearing, blustering duos of the Italian stage.

MUSICAL INTELLIGENCE.

PROVINCIAL.

SHREWSBURY.—On Friday evening, the first Concert of the Choral Society for the present season took place in the Shire Hall, and was quite as numerous and respectable attended as the last time we had occasion to notice the meritorious efforts of a society who labour to diffuse a taste for so enlivening and intellectual a recreation as music among their townsmen. The selection, on the whole, was very fair, and appeared to give much satisfaction to the audience, less, perhaps, from the number or merit of the new pieces, than from the manner in which the old were performed. The two principal vocalists are concert singers of considerable reputation. The lady, Miss Hardman, at first did not impress us with any exalted opinion of her capabilities. In her opening song, "Day on the mountain," she appeared to be considerably embarrassed, and to toil after the musicians (who, by the way, were in no humour to accommodate her in the matter of time) as if she were physically unequal to the task, or lacked nerve to grapple with it as she should. Her suspirations were deep and unpleasantly frequent, as if she were exhausted. Her voice was tremulous, though moderately sweet, and in its range not very limited. In Hadyn's Canzonet, "My mother bids me," she was more re-assured, and gradually won upon her hearers; but as the leader of the chorus "Now tramp," from Bishop's *Knight of Snowdon*, she took them completely by surprise, suddenly developing powers of voice, earnestness of feeling, and an energetic manner that called forth an unanimous *encore*—and the value of such a compliment will be properly understood, when it is remembered that little less than the stroke of a galvanic battery suffices to bring together people's hands here in the way of approbation of a performer. Miss Hardman followed up her advantage thus secured, in Blewit's simple air "May comes laughing," which she gave with much delicacy and expression, and was deservedly applauded. The gentleman, Mr. Walton, being set down in the scheme for the scena in *Oberon*, "Oh, 'tis a glorious sight," which Braham's singing, more than Weber's music, has rendered immortal, we also set him down for a person of very considerable pretence, which we expected would be far in advance of his performance. The recollection of Braham's singing of this piece must be fatal to all followers or imitators, as his transcendent powers alone are equal to it. Weber composed it, and in fact the whole opera, or rather, we should say, the part of Sir Huon, with a view less, perhaps, to exhibit his own skill as a composer of vocal music, than to humiliate the Englishman by imposing upon him what he deemed an impossible task. But Braham to Weber's difficulties superadded new difficulties, and even new beauties of his own, and sported with the whole compound as if he thought the utmost of the author of *Der Freyschutz* a trifle. The scena just mentioned he in particular made so completely his own that it was long the main-stay of the opera's popularity. It requires such prodigious volume of voice to do it adequate justice, such flexibility, execution and compass, together with so much knowledge of dramatic recitative, that any person who has once heard him give it, can be with difficulty induced even so much as to tolerate another. It embraces almost every different style of which a male tenor is capable, from the most ornate roulade of the impetuous bravura to the severest simplicity of the chastest old ballad. A more trying song, therefore, could hardly be pitched upon by a third or fourth rate singer, and to say that Mr. Walton stood the ordeal at all, is to

award him no slight praise. In the more energetic parts, particularly in the opening, he was comparatively inefficient; but in those portions requiring plaintiveness of expression, for instance, the same beginning "Mourn ye maidens," he was very effective. In the celebrated line "The fight is done; the field is won!" in which the shout of Braham, rising above the din of a thousand instruments, like a trumpet in the roar of battle, tells electrically, Mr. Walton's voice was almost drowned in the clash of the orchestra, who played with remorseless vehemence every bar before them as hard as they could, without regard to the acquirements of the person whom they were accompanying, or rather ought to accompany. Still under all circumstances, Mr. Walton got through "'Tis a glorious sight" in a way that few singers, with whom we are acquainted could have done. In the ballad, "Why are you weeping?" he had ample opportunity of exhibiting his powers to the utmost advantage, and did so in a manner that procured him an unanimous *encore*; and again, in "When the Pilgrim returns," he succeeded in conveying the sentiment of the song to his audience with equal spirit and discretion. In the concerted pieces, particularly in Shakspeare's beautiful song from *As You Like It*—"Blow, blow," set as a glee by Steevens, Mrs. Groves was found to be a most efficient adjunct. She is a very pleasing singer, unassuming and unaffected, and a most desirable member of this society, who, we hope, will always take care to avail themselves with alacrity of her services. In this praise also it is but fair that Miss J. Price should participate, if it were only for the manner in which she acquitted herself of her share in the trio, "Hark! the fairy music." Messrs. Hanley and Owen, too, deserve commendation for what they did in the concerted music, and their general exertions entitle them to honourable mention. Of such well known favourites as Messrs. Tomlins, Hiles, and Saxton, it would be superfluous to speak at any length. Suffice it then to say that the veteran leader never led with more animation or *éclat*. Mr. Saxton's piano-forte Concerto (Hummel) was in all respects worthy of his reputation as a sound musician and a judicious player. Dr. Crotch's Organ Concerto received full justice at the hands of Mr. Hiles, and it would be difficult to pay that gentleman a more elaborate compliment if we devoted half a column to it. The Chorusses went off well—the Tramp chorus, of which we have already spoken, particularly so. But still we regret to state that a want of more soprano voices is unpleasantly perceptible. This deficiency might, in some measure be supplied by procuring a number of young boys, who, under a good master, would soon become efficient choristers.

WORCESTER.—Mr. D'Egville's annual concert took place in the Lecture Room of the Natural History Society on Tuesday evening, the 10th instant, and we regret to say that the attendance upon the occasion was not commensurate either with the intrinsic merits of the music selected for performance, or with the claims of Mr. D'Egville upon the support of the public of Worcester, willing as he is upon all occasions to place his talents at their command, whenever the cause of charity or of local interest demand the exertion of them. One feature presented itself in this concert, perhaps worthy of notice; which is that, with two exceptions, the vocal portion of it was purely English; and the zest with which the whole evening's enjoyment appeared to be relished by the audience, who though few, were fully capable of appreciating the merits of all they heard, holds out, we trust, an indication of a return to a proper and patriotic inclination to cherish and foster the musical energies which England is capable of putting forth. In our necessarily limited notice of the concert we shall confine our remarks to the more prominent and leading features of it; and we commence with the "star" of the night—Miss Hawes. This young lady, in her professional capacity, is not a stranger to our readers; for in our anticipative remarks upon the late Musical Festival we somewhat largely analysed her musical character and standing, and in our notice of the Festival we endeavoured to place her endowments and acquirements before the public in a just and impartial light. Upon this occasion strict justice compels us to say, that she not only maintained her justly acquired reputation up to its full height, but added another to the laurels which she has already acquired. Miss Hawes chose Cherubini's beautiful song, "*O salutaris*," for her *debut* on this occasion. We have heard this classical composition sung by Malibran and Mrs. A. Shaw, and neither of them, in our opinion, could possibly have imparted, to it more depth of feeling, more chasteness of expression, or more purity of intonation than were given to it by Miss Hawes. Three *encores* were given in the course of the evening, but as a matter of personal taste we would have preferred the repetition of this song to that of anything else in the programme. The singing of it was perfect, and the accompaniment, not being encumbered with obtrusive wind instruments, was judiciously kept under, and served rather to support than to drown the voice—a fault but too common, especially in provincial orchestras. Miss Hawes also sang two beautiful ballads composed by herself; "*Thou art lovelier*," and "*I'll speak of thee*." These were given in the most graceful style, and were rapturously *encored*, as they richly deserved to be. The fair and talented authoress has evidently composed them to suit the school of concert singing which she has adopted, and rendered

nationally and peculiarly her own, but we are sure that she will forgive us for saying that the deep and rich tones of her magnificent voice, and all the resources of her finely cultivated taste are never employed so gratefully to our ear, as when she is pouring fourth the inspired strains, to which she is so fully competent to do justice, in the works of Handel, Haydn, Mozart, Bach, Spohr, and Mendelssohn. Miss Hawes gave another song which is quite unworthy of her powers, "*The Mermaid's Cave*." This song is a kind of wadley, a mixture of imitation of Haydn's, beautiful canzonet, bearing a somewhat similar name, and affectation of the unnatural melodies and strained harmonies of the modern French school. Her own ballads are far more pleasing to the ear, and possess more intrinsic worth as works of art. Bishop's serenade, "*Sleep gentle lady*," was admirably sung by Miss Hawes and three members of the choir of our cathedral, and elicited a unanimous *encore*. In the remaining part of the vocal selection, Miss Davis, a native of Worcester, did herself great credit by the manner in which she sustained the parts allotted to her in the treble part of some glees, and more especially by the very delicate and pleasing style in which she gave a sweetly pretty ballad by Barnett. The delightful duet also from Figaro, "*Crudel perche*," was admirably given by Miss Davis and Mr. Holloway. Although this duet requires scenic aid to give it its full effect, yet the spirited manner in which it was given left very little to be desired. Miss Davis has an excellent voice, and is much improved since we last heard her. Careful teaching, assiduous study, and constant practise may qualify her at no distant day to fill a very respectable station in the profession she has chosen. We come now to the most disagreeable part of our duty—that of finding fault—though happily the scope of that duty, with regard to this concert, is very limited. The effect of Dr. Crotch's Quartett, "*Then on your tops*," was marred in some degree by the noisy manner in which the instrumental accompaniment was given. Miss Hawes, too, in Calcott's glee, "*With sighs sweet rose*," was very inadequately supported. The last subject in which we feel censure to be necessary, was the concluding quartett, which from some cause or other was hurried over in an unseemly manner. Mr. D'Egville was unhappily prevented from conducting the instrumental department by illness, but his place was ably supplied by his talented son-in-law Mr. Hope, who, in addition to leading the band, played two of De Beriot's elegant violin solos. Exquisitely as Mr. Hope ruled his "quivering strings," when we last heard him, the progress he has since made is very great. He has added considerable facility of execution, while the neatness of his bowing, the graces of his style, and the correctness and precision of his intonation cannot be surpassed by any violinist we have heard who now moves in the musical circles of England. He unites the delicacy and purity of tone of Blagrove, with the fire, vigour, and pathos of De Beriot. The overtures were played with greater effect than we ever remember to have heard given by a Worcester orchestra before. There are points which might be considerably improved in some of the instruments, but these being of secondary consequence, were not perhaps sufficiently noticeable by any but a practised musical ear to destroy the general good effect. We must not close our notice of the concert without eulogising the modest, unassuming, and talented mode in which Mr. Vaughan discharged the arduous and responsible duties of conductor. Taken as a whole, the concert was an admirable one, except in point of attendance, and the only regret we heard expressed was that the evening closed too soon.

TRURO.—Many hearts are now responding to the truth of the sentiment—

"It haunts me—oh, it haunts me yet,
That song of yester eye!"

And long will they desire to cherish the treasured joys of the exquisite harmony on which they have lately been feasting. Thalberg has, with magic touch, opened to our astonished senses that "fairy casket," than which

"Love only waken'd with a kiss,
More sweet may be."

And we may truly say, that we have never witnessed the charm of Music more cordially attested by the rapturous plaudits of an admiring audience, than at the Concerts of Thursday and Monday. We doubt if even Thalberg himself, who has received the homage of the most refined and exalted circles in Europe, was ever more rapturously applauded than by a Cornish audience. But it is due to the gentry of Cornwall to state that they are never backward in patronising real merit.—We believe it is only within two or three years, that this county has been included in the route of such eminent performers as have from time to time visited the provinces; and considering how seldom it has been favoured with such opportunities of cultivating a musical taste, we think it has shewn a very creditable disposition for the enjoyments which that taste supplies, as well as a desire to reward those who minister to it. We now proceed to speak of the performances; but to convey to those who have never heard Thalberg, an adequate idea of his style and of the effect of that harmony, which his skill pours on the ravished ear, is a task in which the most able of his admirers have hitherto failed.

"Music! oh, how faint and weak,
Language fades before thy spell!"

We trust, therefore, that we may be excused if we confine ourselves to a few brief remarks on what we deem his peculiarities. Foremost among these are his astonishing power of wrist—the perfectly equalized vigour and activity, and the extraordinary extension of the fingers. These advantages, regulated by a taste, grounded on an intimate knowledge of musical theory, enable him to produce a richly-figured "mosaic" of harmony, each constituent of which is, in itself, a melody, while the leading subject stands out in bold relief, distinct as if wrought by some separate instrument. This was most fully displayed in the celebrated prayer "*Dal tuo stellato soglio*," from Rossini's *Mose in Egitto*, performed at the Morning Concert; as well as in an *Impromptu*, and in the *National Anthem*, on Monday evening.—Another characteristic of Thalberg is the combination of brilliancy and marked precision, with an admirably sustained *legato*. His remarkable touch, aided by the ready answers of one of Erard's first-rate piano-fortes, produced a *sostenuto* effect, beyond what perhaps, was never elicited by any other performer, from an instrument merely pulsatile. His Adagios are consequently, of considerably more power, and possess a far more graceful and intimate intonation than are generally attainable on the piano-forte. Indeed, in Thalberg's hands, the piano appears almost as effective in Adagios and Cantabile Arias, as in brilliant *staccato* movements. At times, indeed, it seemed to give forth all the sustained strength, and characteristic solemnity, of the organ.

[This department of the Musical World is compiled and abridged from the provincial press, and from the letters of our country correspondents. The editors of the M. W. are, therefore, not responsible for any matter of opinion it may contain, beyond what their editorial signature is appended to.]

FOREIGN.

PARIS.—Madame Eugenie Garcia made a most successful *début* a few days since at the Opera Comique in a new opera in two acts, by M.M. Coppola and Girard. Her voice is a fine flexible contralto of considerable compass, which she manages with much art. Her features are regular, her countenance animated and full of expression. Her performance excited the greatest applause, and at its termination a shower of wreaths and bouquets were heaped upon her.

Mirate, a new tenor, not above twenty-four years of age, has met with a very favourable reception at the Italian Opera in the character of *Rodrigo* in Rossini's *Otello*.

Ines de Castro, an opera by Persiani, the husband of the celebrated vocalist, and never yet performed here, is about to be brought out. Madame Persiani will take the principal character in it. This opera, which was originally written for Malibran, has been represented with success at the principal theatres in Italy.

Berlioz gave his third concert at the Conservatorio on Tuesday last. The performance consisted of his new choral symphony, *Romeo and Juliet*, a part of the symphony of *Harold*, and an air of Benvenuto Cellini, sung by Madame Dorus-Gras.

LYONS.—An Italian company under the management of Crevelli is about to perform in this city.

TRIESTE.—A new opera entitled *Enrico II.*, has been represented here. The music is by Nicholas, a young composer.

ROME.—*Caterina di Cleves* is the title of the new opera by the young composer Lavi, represented so successfully at the Theatre Valle.

METROPOLITAN.

MARYLEBONE LITERARY INSTITUTION.—A second Concert took place last evening at this institution. It gives us pleasure to repeat our commendations of the band, and this time their choice of subjects was excellent. The overtures of *Oberon*, *Fidelio*, and *Die Zauberflöte* were given with a fire and force which few would anticipate from a numerical strength of some thirty performers. The singers were Misses Birch and Cooper, Messrs. Harrison and Allen. Miss Birch gave us three solos, a florid scena from Balfe's *Falstaff*, "Cease your funning," with variations; and Malibran's *Bayadere*; besides the duet, "*Amor possente nome*," with Mr. Harrison. If we have spoken disparagingly of this young lady in Exeter Hall, we must confess her charms elsewhere. In a con-

cert-room, or small theatre, she is bewitching; the pure silver of her voice, her faultless intonation and great executive skill form an *ensemble* that transcends all our sopranos but one, and makes us regret the want of a more ardent temperament. At the close of "Cease your funning," she touched C sharp, in alt, with much ease. Mr. Harrison sang a serenade of Rooke's very cleverly, but his Italian reminds us of General Damas. Instrumental solos were given by Mr. Chatterton on the harp, and Mr. Richards on the violin, and the whole performance gave much pleasure.

EASTERN INSTITUTION.—The admirable performances which take place throughout the musical season at this institution have already commenced. The next concert is announced for Friday evening, the 27th instant, at which Miss Clara Novello, Mrs. Toulmin, Mr. Burnett, Mr. Harrison, and Mr. Parry, sing. The instrumentalists will be Baumann, and H. Westrop. The latter is the conductor of these concerts, which are under the leadership of Willey. The orchestra comprises much of the talent of the metropolis.

THEATRICAL SUMMARY.

DRURY LANE.—*Der Freyschutz.*—The management is entitled to our thanks for the revival of this glorious opera. All good music may pall upon the ear by constant repetition, but let it lie fallow for a reasonable space and it will come out as fresh and green as ever. The overture has been encored on both nights of performance, in compliment to the fire and energy of the execution; we must still complain a little of the wind instruments, which were frequently guilty of false intonation. We never yet remember to have heard the opening movement for the horns played perfectly in tune. Miss Delcy enacted the part of *Agatha*. If this young lady will not fancy herself already a first-rate singer, we have great hopes of her becoming such. There are, indeed, all the materials—a soprano voice of remarkable clearness and power, a fervour which bespeaks the soul within, much general intelligence, and histrionic germs which may be ripened by cultivation into first-rate capacity. She has evidently taken poor Malibran for her model, and has studied many of the witcheries of that child of genius. It is difficult to say whether a slight foreign accent be the result of long residence abroad, or a gratuitous assumption to add to the resemblance; if the latter, it is scarcely worth retaining. Her style is at present defective in finish, and the voice when swelled *fortissimo* is not free from harshness; but there is ample cause to congratulate the public on the acquisition of an aspirant of so much promise both in singing and acting. As we are not to have Mr. Vernon, we must take Mr. Frazer, and it would be injustice to deny his merit. The part of *Rodolph* lies entirely in his chest voice, which is of fine quality, though occasionally throaty. It is true that he gives us nothing but the text; but with such magnificent tenor writing, who can desire more? Mr. Phillips might have been mistaken for *Zamiel* himself—chalk and a red wig were combined to produce a portrait of alarming truculence. In fact, the tones of his voice were necessary for his recognition, after which it is needless to say that *Caspar* was efficiently represented. The other performers were not above mediocrity, and the *Prince* a few degrees below that standard.

MISCELLANEOUS.

THALBERG gives concerts at Brighton and Worthing to-morrow and Saturday, assisted by Ernesta Grisi, Mrs. A. Toulmin, Richardson (the flutist), and Parry, jun.

THALBERG will visit Scotland after Christmas, accompanied by Mr. and Mrs. Balfe, and Ernesta Grisi.

MR. THALBERG and party gave concerts at Plymouth on the 10th and 11th inst., and proceeded as far as Ivy Bridge on their way to Totness, to give a concert at that place in the evening of the 11th, but they could not procure horses to convey them forward. On Thursday they performed at Torquay and Teignmouth, to very full audiences; also at Exeter and Taunton on the following days; and completed their western tour at Blandford, on Tuesday evening.

GLEE CLUB. The first meeting of the season took place on Saturday, when a very numerous company attended, John Capel, Esq. in the chair. The following were the musicals present :—Messrs. Hawkins, Collyer, Evans, Spencer, Moxley, Hobbs, Walmsley, Fitzwilliam, Turle, Ashton, Hawes, Horsley, Bradbury, Bellamy, and Sir George Smart. Besides several fine compositions of older dates, the following glees were well sung, Horsley's "By Celia's Arbour," and "See the Chariot," and Sir George Smart's "Queen of the Skies." The second meeting will take place on the 18th of January, and the remainder, every other Saturday until May.

MADRIGAL SOCIETY. The annual festival of this venerable association will be held on the 16th of January, under the auspices of its worthy and talented president, Sir John L. Rogers, Bart.

THE MELODISTS CLUB will resume its monthly meetings in January, and continue them until June, when two prizes will be awarded for a National Song, and a Ballad.

SPURIOUS MUSIC. Many years ago, when Mr. Hook's Vauxhall songs were in great requisition, a paltry half price music-seller published a song, the title of which was very similar to one just brought out by Bland and Willey, and the composer's name was spelt *Hooke*. When Mr. Hook heard of it, he purchased a copy, then called on the vendor of forged notes, and asked him if the song were really the composition of the author of "Tarry a while" (then very popular), the man (who did not know Hook) assured him it was. Well then, said Hook, you must pay for the composition, as you say that it is *mine*, ten guineas, or destroy the plates immediately. The awe-struck trickster preferred the latter proposition.

BLAGROVE and LINDLEY, with Miss Bruce, Miss Dolby, and Mr. Parry, jun., are engaged for various concerts, to take place in January, at Birmingham, Liverpool, and several other towns in the north.

BRITISH MUSICIANS. It is not yet determined whether any public concerts will be given next season by this society, the probability is, that the committee will deem it more prudent to defer doing so, until the following year.

PHILHARMONIC. Besides Spohr's new symphony, it is said that the directors are in treaty with Berlioz, to have his *Romeo and Juliet* choral symphony performed, under his own direction, at one or more of the Philharmonic concerts,

LISZT, it is reported, will certainly pay us a visit in the spring. He came to London, a youth, in 1824, and made his first appearance at the annual festival of the Royal Society of Musicians, held at the Argyle Rooms. M. Labarre played on the harp on the same occasion.

Mr. BUNN, the late lessee of the Theatres Royal, Drury Lane and Covent Garden, appeared at the Bankruptcy Court on Tuesday last, for the purpose of passing his final examination. From his accounts, which are extremely clear, it appears that his losses, from the year 1834 until the close of his management in this year, amount to the enormous sum of 25,328*l.* 15*s.* 1*d.*

TO CORRESPONDENTS.

We are surprised that two of our correspondents should still insist so pertinaciously on the identity of *Il Faustico* and Mr. Ella. We at once declare that they are in error; *Il Faustico* is personally known to us.

Indicator is incorrigible. His letters have afforded us much amusement, but we cannot possibly insert them; we should never hear the last of it.

Mr. Warren will see clearly why we have not inserted his letter.

An Amateur of the City (No. I.) will see that he is mistaken, and that we could not have had the intention he supposes.

We are sorry that press of business has prevented us from replying to Mr. Storer's communication. We could not have done what he wished, but will write to him next week.

Mr. Clark shall hear from us shortly.

Aristarchus, and other correspondents, must forgive our late inadvertence, which was occasioned by illness.

TO THE MUSICAL PUBLIC.

The performance of the WORKS OF HANDEL by the Sacred Harmonic Society in Exeter Hall, and by other Societies in the Metropolis, and Provincial Towns, having created a greater desire than ever in the public mind to listen to, and appreciate the productions of that extraordinary genius, has induced the publication of a New and (to amateurs especially) most desirable Edition of his most POPULAR Songs, Duets, Trios, and Choruses; with the Complete Oratorio of the Messiah; to which latter is appended an interesting Memorial of Handel's Life, and a critical and analytical Dissertation on this sublime work.

THE MESSIAH, AN ORATORIO, complete VOCAL SCORE, with ACOMPANIMENT for PIANOFORTE or ORGAN, and MEMORIAL of the LIFE OF HANDEL, edited by DR. CARNABY, full size, extra boards 15 0

Single Songs, Duets, Choruses, &c. as follows :

All we like sheep have gone astray	Chorus	1 6
And he shall purify	Ditto	1 6
And the Glory of the Lord shall be revealed	Ditto	1 6
And with his stripes we are healed	Ditto	1 6
Behold and see if there be any sorrow	Recit.—Thy rebuke hath broken my heart	1 0
Behold the Lamb of God	Chorus	1 0
But thanks to our God that giveth us the victory	} Ditto	1 6
But thou didst not leave his soul .....			Recit.—He was cut off .....	1 9
But who may abide the day of his coming ..	Song only	1 6
	Recit.—Thus saith the Lord	2 0
Comfort ye my People, and Every Valley ..		2 0
For unto us a Child is born	Chorus	2 0
Glory to God	Ditto	1 0
Hallelujah	Ditto	2 0
He shall feed his flock	Recit.—Then the eyes of the blind ..	1 0
He trusted in God	Chorus. Recit.—All that see him ..	1 0
He was despised		1 0
His yoke is easy	Chorus	1 6
How beautiful are the feet		1 0
If God be for us		1 0
I know that my Redeemer liveth		1 6
Let all the Angels of God worship him ...	Chorus, and Recit.—Unto which	1 6
Let us break their bonds asunder	Chorus	1 6
Lift up your heads	Ditto	1 6
O Death, were is thy sting?	Duet, Recit.—then shall be brought ..	1 6
O, thou that tellest good tidings	Recit.—Behold a Virgin	2 0
	Chorus	1 0
Pastoral Symphony	Recit.—There were Shepherds	1 0
Rejoice greatly		2 0
Since by man came Death	Chorus, and For as in Adam	1 0
Surely he hath borne our griefs	Ditto	1 6
The Lord gave the word	Ditto	1 6
The People that walked in darkness	Recit.—for behold darkness	2 0
Their sound is gone out	Quartett and Chorus	1 6
The Trumpet shall sound	Recit.—Behold I tell you a mystery ..	2 0
Thou art gone up on high		1 6
Thou shalt break them	Recit.—he that dwelleth	1 6
Why do the Nations		1 6
Worthy the Lamb, and Amen	Chorus	2 0

PUBLISHED BY Z. T. PURDAY, 45, HIGH HOLBORN.

The advantage which Dr. Carnaby's Edition of Handel's Works possesses over those of other arrangers, is that the Pianoforte Accompaniment is not overloaded, nor is it too thin to lose the proper effect of the Harmony of the Score; in addition to which it has the Thorough Bass Figures, as in the original work.

HER MAJESTY & PRINCE ALBERT.

JEFFERYS and Co., 31, FRITH STREET, LONDON, have just published the following pieces of Music, adorned by splendid and correct Portraits of the illustrious personages to whom they are dedicated:—

No. 1.—"ROSE D'AMOUR," a set of brilliant Quadrilles, by C. W. GLOVER, 3s.

No. 2.—"ROSE D'AMOUR," a set of brilliant Waltzes, by J. WILCOX, 3s.

No. 3.—"PRINCE ALBERT'S BAND MARCH," by STEPHEN GLOVER, 2s.

No. 4.—Prince Albert's Parting Song, "I CAUGHT HER TEAR AT PARTING," addressed to Her Most Gracious Majesty; set to music by S. NELSON, 2s.

To be had of all Music Sellers in the British dominions.

Just published,

SIX SACRED SONGS.

Vis. —

THERE'S MUSIC in the MID-NIGHT BREEZE.—2. O! FOR ONE SERAPHIC STRAIN. Written by C. Jefferys; composed by S. Nelson.—3. THE FIRST CREATED MORTAL.—4. WE MUST FOLLOW TO THE TOMB. Written by T. H. Bayly; composed by E. J. Loder.—5. THE HARVEST SONG.—6. THE SABBATH BELLS. Written by S. Richards; composed by W. Horsley, Mus. Bac., Oxon.

London: published by MONRO and MAY, Western City Musical Repository, 11, Holborn Bars; and may be had of WOOD and Co., 12, Waterloo Place, Edinburgh; and of all Music and Booksellers in the United Kingdom.

Persons who may have purchased this Work in Numbers, will be supplied with Title-page and Index, for binding (gratis), on application to the Publishers, as above.

SONGS FOR THE SEASON.

THE WINTER'S LONE BEAUTIFUL ROSE. W. Asquill 2s.
THE HORN IS SOUNDING NIGH, E. J. Nelson 2s.
THE WINTER NIGHTS, C. H. Purday 2s.
OLD CHRISTMAS, E. J. Westrop, 2s.
ENGLAND, ENGLAND, GLORIOUS LAND!
 E. J. Westrop 2s.
THE SPORTSMAN, C. H. Purday 2s.
 London: Z. T. PURDAY, 45, High Holborn.

OBERON.

MESSRS. CRAMER and Co. have just published a new and superior edition of the above beautiful Opera, the last production of CARL MARIA VON WEBER, complete with the Words, price 15s.—The same for the Pianoforte alone, complete, price 6s.—Also, various arrangements of Airs from Oberon, as *Fantasias, Divertimentos, &c.* for the Pianoforte, by S. THALBERG, MOSCHELES, CZERNY, HERZ, PLACHYARD, and BURROWS.—Arrangements for the Horn, by BOCHSA.—For Pianoforte and Violin, by BENEDICT and DAVID, 201, Regent Street.

HENRY HOOPER, 13, Pall Mall, East, where all communications for the Editor, Works for Review, and Advertisements are received.—R. GROOMBRIDGE, Panzer Alley, Paternoster Row.—G. BERGER, Holywell Street, Strand, and the following Agents:—

CHAPPELL, Bond Street.
 D'ALMAINE, and Co., Soho Square.
 DUFF and HODGSON, Oxford Street.
 GEORGE and MANBY, Fleet Street.
 J. KEEGAN, Burlington Arcade.
 MANN, Coruhill.
 BETTS, Threadneedle Street.

Just published,

JEALOUS LITTLE JACK.

The Words by H. I. ST. LEGER, Esq.; the Music by CURSCHMANN.

Price 2s.

(See Review of the MUSICAL WORLD, 19th Dec.)

SECRET SORROW;
 THE STREAMLET;
 REGRET;

Three Songs, with Accompaniments of the Pianoforte and Violin (or Concertina) by KALLIWODA; the Words by W. BARTHOLOMEW, Esq.—Price 3s.

MOZART'S GRAND CHORUS

From *Davidde penitente*, arranged for Two Performers on the Organ or Pianoforte, by CHAS. SEVERN.—Price 2s. 6d.

*. Newly imported, a large selection of New Music of every description, by

J. J. EWER and CO., Bow Churchyard.

CECILIAN SOCIETY,
ALBION HALL, LONDON WALL.

IN consequence of the great Demand for TICKETS on Christmas Eve,

THE MESSIAH

Will be repeated THURSDAY NEXT, January 2nd, at Seven o'clock precisely.

Principal Performers.

Miss BIRCH; Miss PEARCE; Miss PENNINGTON, (*of the Royal Academy*); Mr. TURNER; Mr. PURDAY.—Organ, Mr. PECK.

The Band and Chorus will consist of at least ONE HUNDRED PERFORMERS.

Books of the Words, 6d. each, to be had at the Rooms.

TICKETS, 2s. each, may be had of

Mr. PECK, 44, Newgate Street.
 Mr. NOVELLO, Dean Street, Soho.
 Mr. Z. T. PURDAY, 45, High Holborn; or
 Mr. WOODHOUSE, 115, (near the Rooms), London Wall.

NEW SONGS.

"OLD KING COLE," his Life and Death, a New Version, by W. Hanneman, with descriptive Lithograph, by Andrew Crowquill. Price 2s.

"Yes, I own, that I should like a Lover," written by A. Phr  , the music by J. H. Tully, sung by Madame Vestris, in "The Rape of the Lock." Price 2s.

"I wish he would decide," by J. E. Carpenter, the music by J. Harroway. Price 2s.

"The Mansion-house Bill;" J. Blewitt, 2s.

"I never have mentioned his name," written by—Grattan, Esq., the music by Clement White, of the Theatre Royal Drury Lane.

Published at C. NICHOLSON'S, Flute Manufactory, 13, Hanway Street, by T. PROWSE.

CRAMER, ADDISON, & BEALE, 201, Regent St.
 JOHANNING, 123, Great Portland Street.
 MILLS, Bond Street.
 OLLIVIER, Bond Street.
 Z. T. PURDAY, High Holborn.
 SHADF, Soho Square.
 JOHN LEE, 440, West Strand.

London: Printed by JOHN LINTON, at his Printing-office, 11, Johnson's Court, Fleet Street, Dec. 26th, 1839.

100 3
2/3

1000
3
2/3

MAR 14 1940

