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S. Thubery

(Genio e Fiamma.)

*Drawn from the life and on Stone by James Monosi, —
Artist to the King of Naples, and H. R. H. the Duke of Sussex.*

Day & Haghe Lith^{rs} to the Order

THE
MUSICAL WORLD,

A WEEKLY RECORD

OF

MUSICAL SCIENCE, LITERATURE,
AND INTELLIGENCE.

VOL. V.

FROM MARCH 17, TO JUNE 9, 1837.

LONDON:

J. ALFRED NOVELLO,
MUSIC-SELLER (BY APPOINTMENT) TO HER MAJESTY,
69, DEAN STREET, SOHO.

1837.



C. RICHARDS, PRINTER, ST. MARTIN'S LANE, CHURCH CROSS.

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MEMOIR OF SIGISMUND THALBERG.

THIS celebrated and universally admired pianist was born at Geneva on the seventh of January, 1812. Of his youth or early education, interesting as the details would probably have been, we are obliged to acknowledge that no very ample or particular memorials have fallen within our knowledge. Yet, though our materials are slight, implicit reliance may be placed in their faith and truth. It appears that this musician, whose fame is now spread all over Europe, was not distinguished in the days of his infancy by any indications which might be presumed to prognosticate his future career of unrivalled excellence. He remained in the place of his birth until he was six years of age, when he was removed to Vienna, where the opportunities of hearing music of the most refined and exquisite kind are unquestionably less rare than in the quiet scenes in which our hero passed his earliest hours. He was entered a pupil in the Polytechnic School, in Vienna, and when about nine years old he became a pupil of M. Mittag, a professor in the Conservatorio, and commenced the study of the pianoforte. Here he continued for four years; as however his attention was directed generally to the usual routine of a lad's education, Thalberg, the boy, was not remarkable for unremitting practise, nor for any strong predilection for his instrument. At the age of thirteen he left Vienna and commenced his travels. He passed to Paris, where he received lessons from M. Pixis; from thence he went to London, and during a month's sojourn in our metropolis, placed himself under Moscheles. On his return to Vienna, he did not resume his studies under Professor Mittag, and, although it may not be generally known, it is a curious fact, that Thalberg from the age of fourteen years became his own master; and, although surrounded by the most eminent pianists of the age, refrained from seeking their instructions. Well knowing that however extraordinary his energy and aspiring his genius, without taste and correctness all would be of small avail, he placed himself under the celebrated Sechter, the organist to the court of Vienna. Whilst with this worthy and learned contrapuntist, he became initiated in the rules of composition, and rendered himself familiar with all the

varieties of the severe school. His studies with Sechter were strictly confined to composition, and so far from toiling and labouring at the pianoforte, he made it his constant rule not to practise more than two hours during the day. In this respect he carried into execution the mode of instruction pursued by that eminent member of the Conservatory at Milan, Alessandro Rolla, in reference to his son. This refined and profound musician perceiving the extraordinary talent and genius which his son displayed for the art, and the ceaseless and absorbing interest with which the boy pursued his studies, insisted that his daily practise should not exceed two hours. Thalberg is now in his twenty-sixth year. His first composition (at least the first he has chosen to acknowledge by enumerating from it) appeared about ten years ago, but the peculiarities of his style are not found in his earlier writings; and it is only three years since he has fully carried into execution the marked features of his school.

The successful inventor of a new school is as it were placed on a pinnacle of excellence to which, at the first glance of a surprised admirer, his ascent seems little less than miraculous. Time and imitation speedily diminish the wonder, and each successive attempt establishes a kind of progressive scale of ascent between the lately deified composer and the auditor who had deemed his excellence inaccessible. The stupidity, the mediocrity, the merit of his imitators, are alike fatal to the first inventor, by showing how foolish it is to exaggerate his faults and to come within a certain point of his beauties. The materials also (and the man of genius as well as his wretched imitator must use the same) become stale and familiar, and strong and powerful as sources of emotion they may at first prove, are, like all others, capable of being exhausted by habit. The imitators who rush in crowds upon each path in which the great masters of the art have successively led the way, produce upon the public mind the usual effect of satiety. The more rich the mine, the more unremittingly it is worked and remorselessly exhausted. Thus in our own days many imitators have taken Spohr as their model; and without any portion of his spirit or originality, his depth of knowledge or dexterity of execution, have contrived, by a cold mockery of the phraseology of his melody and the vivid peculiarities of his harmony, to destroy that excitement and poignancy which his productions in the first instance created in the minds of the auditors.

The delight which the performance of Thalberg has inspired, has not been of the kind which displays itself in the conventional language of criticism: it was real, practical, and from the heart. Neither has he, in obtaining the popularity of the multitude, sacrificed the devoted admiration of the few. Beyond contradiction he has distinguished himself as the inventor of a new style: at present, few have ventured even to perform such specimens as he has presented to the public; still fewer have attempted to write in a similar manner. It becomes the writer of his memoir to endeavour to analyse its features.

In pursuing an examination of Thalberg's style, it is most essential that the matter should be separated from the manner of performance. To those who witnessed his first and subsequent appearances at the Philharmonic Concerts, this observation will not be lost. Such were the unanimous tokens of veneration and respect, such the silence, un-

broken even by a breath, during the progress of his fantasias, and the perfect hurricanes of applause which instantaneously followed their conclusion, that the most unmoved critics were led away by the scene, and seized every opportunity of manifesting the delight they felt. It was evident that mere execution was not the source of his witchery over the minds of his audience. M. Herz, with his elegant, graceful, and pleasing melodies, his bold, nervous, and spirited *tours de force*, had failed in exciting the sympathies of the subscribers: and although Thalberg was infinitely his superior in force, delicacy, and rapidity, still had there not been some strong line of demarcation between the *premier pianiste* and his contemporaries, we much question whether the superiority of these particulars would have placed the subject of our memoir in the position he so proudly occupies. In judging of his intrinsic merits, therefore, we must first look at his compositions, and then the manner of their performance. His early works display no distinguishing characteristic; like those of Pixis his master, they abound in light and elegant snatches of melody, in the modern Italian style, and are interspersed with the usual storm of passages which display an intimate acquaintance with the *studios* of our modern *pianistes*, and a facility in overcoming their peculiar difficulties.

But if his wrist, his hand and fingers, then exhibited a variety of position and a facility of execution truly wonderful: if at that time he had arrived at a uniformity of touch and tone, a celerity, a power, and certainty of command, over the most distant intervals, almost inconceivable, there is nothing in his compositions which evinces the musician of overpowering eminence. The concerto in F minor (Op. 5), will best illustrate these remarks. The cantilena on which is grounded the opening movement, is truly *à la Bellini*, abounding in brilliancy and joyous character, but it is speedily left for a routine of passages which have no distinguishing feature to recommend them. Indeed the leading melody is so tricky in its form, and so self-evident and simple in its phrasing and harmony, that the auditor is satisfied nothing could be done with it in the way of scientific treatment. As a rondo it might form an agreeable chain to bind together some fanciful modulations, or some bright wove sequences, and as a rondo has it been worked out. The slow movement is one idea briefly but elegantly arranged. Still the features of the master are wanting. There is no development, no aggrandizing of the original idea, no new harmony, nor even mechanical position of a chord which might call for remark. At the period of composing this concerto, Thalberg was evidently a great mechanist, and had acquired a complete mastery over his instrument. If not the Paganini of the pianoforte, he might justly be reckoned the Ole Bull. He had probably directed his attention to the overcoming of every difficulty to be found in the modern studio, and had not, perhaps, particularly turned his attention to the works of the great masters.

The neglect of good models is probably the source of all musical defects. "How many a musical genius," says Forkel, "has been cramped by the deficiencies of the music-master; who, that he may maintain his own credit, cries up and recommends studies to his pupils, compositions within the reach of his own limited talents, whilst the sublime effusions of a Bach are decried as obsolete and whimsical, lest, if produced, it should be discovered that the master can neither

play, nor even comprehend their beauties. Thus, many a pupil is obliged to spend his time, labour, and money, in useless juggle,—and in half-a-dozen years, is, perhaps, not a step farther advanced in real musical knowledge, than he was at the beginning. With better instruction he would not have wanted half the time to be put into a way in which he might have safely and progressively advanced to perfection in his art. “It is certain,” continues Forkel, “that if music is to remain an art, and not to be degraded into a mere idle amusement, more use must be made of classical works than has been done for some time past. Bach, as the first classic in music that ever lived, or perhaps ever will live, can incontestibly perform the most important services in this respect. A person who has for some time studied *his music*, must readily distinguish mere jingle from real harmony; and will show himself a good and well-informed artist, in whatever style he may subsequently adopt.”

Thalberg's genius soon led him to embrace the *art* in a manner more extensive. He was well aware that if he was to occupy the position of one of the first pianists in Europe, it was not enough to say of him that his execution was the most rapid, or that he could perform the most prodigious quantity of notes in the shortest possible time. The most brilliant and solid reputation of a professor is that which is founded upon his genius as a composer. It is in the fertility of conception—the clear design—the happy episode—novel phraseology—profound science—aggregation of ideas, differing in expression, energy, and character, that distinguish the imaginative musician from the mere imitator. How far Thalberg possesses those peculiarities we will endeavour to point out. His later compositions have been fantasias and variations, or rondos on popular airs. Although these are forms of composition which allow of a very varied manner—from that of the most energetic to the most graceful; yet the opportunities for originality of invention, new cantilena, clever imitation, and subtle modulation, are not so frequent as in an original movement, conceived and constructed according to the peculiar mode of thought usually adopted by the composer: therefore it is, that there are no certain means at present of judging of the extent of this great pianist's powers or genius as a composer. Still, in his later works, there are novelties amply sufficient to distinguish him from his contemporaries. The great features of his style are *the disposition and extension of the harmonies; the combination of the varied difficulties and novelties of the modern pianoforte studies; the constant employment of the third finger, and the ready facility of producing the most opposite qualities of tone at one and the same moment of time.* So long as vocal composition formed the basis of instruction, and the first introduction to the higher branches of the science, the grandeur and solemnity arising from dispersed harmony was unknown and unappreciated. Bach, among the ancient writers, appears the only musician aware of its magician-like effects. Beethoven brought his extraordinary genius to bear upon this point: his works, and the arrangements of Spohr, speedily led the performers on the piano to investigate the theory of dispersion, and the balance and weight of the modern discords on a keyed instrument. Thalberg, either by the natural conformation of his hands, or by the most felicitous practice, has acquired an equality of touch and amazing division of his fingers, which enables him to dispose

a harmony in a manner as extended and effective as the modern orchestra; and such is the variation of his touch, that he can readily make any particular component part of the chord stand out, and strike the mind in the manner, he, by his intended modulation, would desire,

His perfect unity of strength in every finger, affords an ever ready opportunity in the varied arpeggio for the most unlimited extensions, and the precision and lightning-like celerity in which they are ever and anon executed, completely bewilder and astonish the unpractised ear; and, indeed, upset the preconceived notions of the professor as to what is and what is not practicable on the instrument.* Thalberg usually displays his extraordinary facility in *bringing together* the difficulties of the modern studio, during the treatment of some simple air or imposing canto fermo, and it is as marked and mannered as the progression of the middle movements of Beethoven's Symphonies, although the means used by the one and the other are perfectly and altogether dissimilar. At one time we meet with a distinct melody for the right hand, accompanied with *tremando* harmonies for the same hand, whilst the left is employed in the most playful coruscations of demisemiquavers, which are rendered the more dramatic by the startling octave with which they commence. Here there are four distinct features to develop,—and it is in the extraordinary power which this performer possesses of dividing his hands as it were into four parts, and producing from each a distinct and essentially different quality of tone, that he so overwhelms his auditors with astonishment and admiration. MM. Pixis, Herz, and others, celebrated for their dexterity and legerdemain, have severally distinguished themselves for strength of wrist in the execution of octaves, reiteration of the same note, extended arpeggios, rapid legato passages, &c. &c.; but in Thalberg's music we see these difficulties *brought together*, and by means of the elasticity and control which he displays in his touch, the prodigious power of his wrists, the exquisite brilliancy of his tone, and the rapidity and certainty with which he passes from one distant interval to another, he so separates the different features of his accompaniment, that his performance has truly the effect of four hands rather than the usual allotment given to an ordinary being.

Thus it is that from his varied and exquisite performance, and the facility he enjoys of producing such variety of tone at one and the same time, many passages assume a complex and important character, which in truth does not essentially belong to them. The Grand Fantasia, which opens in B minor (op. 22) performed at his first appearance in the Philharmonic Concert Room; that on subjects from Meyerbeer's opera of 'Les Huguenots,' and the 'God save the Queen,' afford instances of the kind alluded to. That in B minor presents continued instances of his success in contrast, and also, from the simplicity of the *motif*, shows in a strong light the power the composer possesses in retaining it as a canto fermo, whilst he is flirting with *diableries* of the strangest and most fantastic nature. But the fantasias on airs from 'Mosè in Egitto,' and the 'God save the Queen,' unfold

* The Twenty-four Etudes by RHEIN (Op. 42), dedicated to the Elèves du Conservatoire de France, and published by Lemoine at Paris, are exceedingly clever, and have much of the Thalberg character about them. As compositions, they far excel the general standard of mere exercises for the fingers.

still greater wonders, and whilst the *canto firmo* is brought out with a power surpassing the imagination of those who have not heard the thunder of his wrist, the composer has heaped one difficulty on the other, Pelion on Ossa like, that the auditor becomes staggered into the belief of impossibilities.

It will be perceived that we consider the essential features of Thalberg's music to consist of the singular preservation of a leading melody in the manner of a *canto firmo*, accompanied by an extraordinary union of the most florid melodies of a contrasted character, which are rendered clear and interesting by the surpassing delicacy, brilliancy, crispness, and yet *sostenuto* and *legato* character of his touch. As compositions, they are rather a series of bright and striking scenes which present themselves to the eye of the beholder, than one glorious and expanded prospect, which the more he examines and meditates on, the more beautiful and astonishing are the objects which rise up before him. In the modulation and phrasing of his periods, Thalberg is a practised adept in the modern school of composition; but we must honestly confess that we have an ardent affection for the sequences, and more especially those grounded upon the double discords. It is in the use of the sequence that Sebastian Bach shows his mighty power of invention, and Hummel, in following his example in this particular, reached an eminence from which no time will ever displace him. Thalberg follows the example of most of his contemporaries, and seldom or never uses a sequence. With his prodigious extension of finger, the sequence, it seems to us, would become an engine of extraordinary power, and, we scarce need add, a never-failing source of exquisite pleasure and delight. Sebastian Bach's mode of modulation, so finely followed out by Beethoven, appears to have been quite discarded by many modern pianists, who content themselves with one order of modulation, and that by no means the best, as it rarely falls unexpectedly on the ear, or rouses and excites the mind by a doubtful resolution. Thalberg's modulation is solely semitonic, and usually by means of the ascending or descending semitone. We must candidly confess we entertain a strong predilection for the tonal harmony, its ordinary modulations, and those legitimate extensions which have been consecrated by the practise of such composers as Beethoven and Spohr. When it is desirable to introduce a series of chromatic modulations, such movements as the Prisoners' Chorus, in 'Fidelio,' and the last movement of Spohr's New Symphony, shew how and with what effect the chromatic scale may be brought into operation. But semitonic and chromatic modulation are essentially different, in our opinion; the first being too often the refuge of a weak and ill-provided mind. Dr. Forkel's description of the mode adopted by Sebastian Bach is no novelty, but it is so good, and so true, that it can never be too frequently called to remembrance:—"In the modulation of his instrumental works," says Forkel, "every advance is a new thought, a constantly progressive life and motion, within the circle of the modes chosen, and those nearest related to them. Of the harmony which he adopts, he retains the greatest part; but at every advance he mixes something related to it, and, in this manner, he proceeds to the end of a piece, so softly, so gently, and gradually, that no leap, or harsh transition, is to be felt; and yet no bar, (I may almost say, no

part of a bar) is like another. With him, every transition was required to have a connexion with the preceding idea, and appears to be a necessary consequence of it. He knew not, or rather, he disdained, those sudden sallies, by which many composers attempt to surprise their hearers. Even in his chromatics, the advances are so soft and tender, that we scarcely perceive their distances, though very often great: we fancy, that he has not deviated from the diatonic scale. Thus he knew how to combine everything in the whole extent of the dominion of sound, which could by any means be connected together."

In the performance of compositions embracing every known difficulty, the subject of our memoir is perhaps without a rival, and he readily imbibes the spirit of the author, whose "eloquent music" he discourses with. With his extraordinary command of the instrument, and possessing the varied attributes by which he is so eminently distinguished, much is yet to be expected from him: and when his energies are directed to the production of some composition on a great and extended scale, where the contrivance and elaboration, the contrasted melodies, and brilliancy of his style, will have free scope for display, we question not that Thalberg will be as much distinguished as a classical composer, as he is now unrivalled as a performer.

The following memoranda, relative to this accomplished artist, have been hastily thrown together by Mr. Minasi, whose admiration of Mons. Thalberg's genius abounds with that animation and enthusiasm so characteristic of his Neapolitan origin. They who have the pleasure of Mr. Minasi's acquaintance will bear testimony to the vivacity of his eulogies.

"The purpose of my requesting an introduction to Mons. Thalberg (he says) was, first to be acquainted with a man of his genius; and next, to request the favour of his sitting to me for his portrait, executed in a new style, with pen and ink. His total freedom from all ceremony and affectation, perfectly charmed me. He was easily induced to acquiesce in my request, upon my showing him a drawing I had made of the Marchioness of Abercorn, and which, I may be pardoned a little egotism in stating, my friend Edwin Landseer pronounced to be a beautiful specimen of art. He appointed the next morning at nine for his first sitting; and, in my eagerness to commence my task, and make one of my best studies, I was in his breakfast room a quarter of an hour before my time. While he was taking his breakfast, I addressed him in my own language, and he answered me with a most beautiful Italian accent. I was delighted beyond measure. I felt doubly at home with him. Since then, I find that he is a perfect scholar, possessing, with his finished pronunciation, great propriety of conception.

"While I was transmitting upon paper the elements of his profile (a striking feature of his face), I inquired whether he was acquainted with my friend Liszt in Paris. He remarked, that Liszt had disgraced himself with all impartial persons, by writing against him with violent acrimony in the public prints; and which act he himself acknowledged was the result of professional jealousy. I was the more grieved to hear

this, because I had entertained the highest respect for Liszt; and who, as I told Thalberg, would never have so demeaned himself had his father been living; whose last words to his son were—'My son, you have always conducted yourself well; but I fear, after my death, some designting knave will lay hold of, and make a dupe of you. Take care, my dear son, with whom you associate.'

"In one instance Liszt met Thalberg, and proposed that they should play a duet in public, and that he (Liszt) would appoint the time. Thalberg's answer was: 'Je n'aime pas d'être accompagné'—'I am not fond of being accompanied;' which greatly amused the Parisians. Upon another occasion, Liszt made free to tell Thalberg that he did not admire his compositions. Thalberg replied—'Since you do not like my compositions, Liszt, I do not like your's.'*

"To the honour of Liszt, however, it should be stated, that having called upon Thalberg, he acknowledged his errors, making him a solemn promise never to offend in the same manner, adding, that the cause of his attack upon him arose from jealousy of his rival's high talents, which made him the idol of the Parisians, and by whom he was received with the greatest enthusiasm. Thalberg dismissed the subject with me, by doing justice to himself as a public performer; at the same time declaring that Liszt is one of the greatest pianists in Europe;† and he concluded with the following generous admission:—'Nevertheless, after all that has passed between us, I think Liszt would do any thing to oblige me.'

"I consider Thalberg to be a model of perfect good-nature and simplicity. During his second sitting, he was summoned away by some persons who were brought to be introduced to him; and as he was in the act of sitting down to the piano-forte, I interrupted him, by requesting that he would sign his name upon a blank sheet of writing paper. He was immediately in the act of complying, when I called out to him—'Scherzando! Take care never to sign your name on blank paper, without good reason. I only wished to rob you of two or three hundred pounds.' Having now seated himself at the piano-forte, he gave the most astonishing proofs of his superiority, by playing his new variations on 'God save the queen.' All the eminent musicians who heard him play these variations in public at his concert, can bear testimony to the triumph of his art. I never can forget the impression that his talent produced upon me the first time I had the high gratification of listening to him. If I were a piano-forte player, I should glory in, rather than feel jealous of, him; as I consider that he will maintain the dignity of his profession to such a degree, as to prove beneficial to the several branches of the art. On the morning of the concert for the benefit of the late Mr. Nicholson's family, he exerted himself to such a degree, that, upon his arrival at home, he was taken seriously ill, from excitement and exhaustion. After his performance at Sigr. Benedict's concert, as I was leaving the room, an eminent professor exclaimed to me, 'Che talento!' I answered him, 'Come è amabile!' He said,

* A first-rate authority described Liszt's music to us, as being "very wild and unconnected;" adding, "it is so odd, that I can scarcely call it composition."

† The same authority quoted above, when speaking of Liszt's performance, said, that he considered him the "strongest" player in Europe.

'I am speaking of his talents.' 'And I am speaking of his amiability,' I repeated: and, indeed, one rarely sees combined with such accomplishments, that perfect amenity of nature requisite to complete the thorough-bred gentleman.

"Another charming trait in Thalberg's character is, the spontaneous manner in which he acknowledges talent in professors in his own walk in the art. Upon my observing to him that my friend Mr. W. H. Holmes, the pianist, was gratified by the applause bestowed upon his performance by so great a master of the instrument, Thalberg instantly replied, 'Il Sigr. Holmes ha molto merito.'

"Upon one occasion, after I had presented him a copy of my likeness of the lamented Malibran, and which Dr. Belluomini had testified by his signature as being the most faithful representation he had seen, Thalberg went into a strain of eulogy of that illustrious artist, dwelling with much emotion upon the loss the musical world had sustained by her premature death. He coincided in opinion with all the great musicians, that her genius soared far above that of any female singer the present generation has produced; and, from all we can collect, far above any of the great ones that the old professors and dilettanti remember. He dwelt with particular delight upon a romance of her own composition; seating himself at the piano, and repeating over and over again a passage, which, he said, when she sang it, she poured her very soul into. The tone, the manner, and the expression, are all gone with her—no description can arrest and preserve them.

"Soon after the accession of her present Majesty, Thalberg was invited to perform at the Palace. In complimenting him upon his great talent, the Queen expressed her regret that she had not heard him before, but promised herself a frequent repetition of the gratification. About a fortnight, therefore, before his departure for the provinces, he was again summoned to a private party at the palace, when he was the sole performer: and her Majesty was pleased to give him five several subjects to work upon. This was a herculean task—mental as well as physical—and the consequence was, he went home grievously ill. The following day, upon my congratulating him upon his 'triumph,' he said—'Bel trionfo!—a fine triumph, to be nearly killed!' Her Majesty has already given good proof of her admirable musical education; one of the smallest advantages, nevertheless, that she has derived from the wise provision of her illustrious mother. The simple circumstance of Lablache being engaged to give her Majesty some lessons in singing, at once evinces the judgment of the Duchess of Kent; for he is the most of a man of genius of all the vocalists. He always sings like a musician, and not a mere stage-player. Lablache praised both the voice and style of her Majesty; the former, as he says, being soft, sweet, and correct. He also says she has been well instructed.

"Thalberg has abandoned his intention of visiting Russia; and at present, has resolved upon fixing his residence chiefly in this country. He has lately given lessons; for which his terms are two guineas! Benedict was glad when he heard him declare what he should charge; 'for now,' said he, 'I may safely ask one guinea.'"

LIST OF M. THALBERG'S COMPOSITIONS.

1. Mélange d'Euryanthe.
2. Variations sur 'We're a noddin.'
3. Fantaisie, 'Siege de Corinthe.'
4. Six Valses.
5. Grand Concerto—(N.B. The above were written between the ages of thirteen and sixteen.)
6. Fantaisie, 'Robert le Diable.'
7. Grand Divertissement pour piano et cor, avec orchestre.
8. Six Chansons Allemandes.
9. Fantaisie, 'Straniera.'
10. Fantaisie, 'Montecchi e Capuletti.'
11. 2de Cahier de Chansons Allemandes.
12. Fantaisie, 'Norma.'
13. 3me Cahier de Chansons.
14. Fantaisie, 'Don Juan.'
15. 1er. Caprice.
16. Deux nocturnes.
17. Variations sur des airs Russes.
18. Divertissement sur les soirées musicales de Rossini.
19. 2de Caprice.
20. Fantaisie, 'Les Huguenots.'
21. Grande Fantaisie, exécutée au concert Philharmonique l'année dernière.
22. Trois nocturnes.
23.)
24.) 3me, 4me, et 5me Cahiers de Chansons.
- 25:)
26. 1er Cahier d'Etudes.
27. Fantaisie, 'God save the Queen,' et 'Rule Britannia.'

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.

MAR. 17, 1837.

No. LIII.—VOL. V.

PRICE 3d.

WHAT IS TO BE DONE FOR THE CHOIRS?—No. III.

BY A LAY-VICAR.

"If in either of these papers, or elsewhere, I have been betrayed into some levities—not affronting the Sanctuary, but glancing perhaps at some of the outskirts, and extreme edges, the debateable land between the holy and the profane regions—for the admixture of man's inventions, twisting themselves with the name of religion itself, has artfully made it difficult to touch even the alloy, without in some men's estimation soiling the fine gold) if I have sported within the purlieus of serious matters, it was I daresay a humour—be not startled, sir—which I have unwittingly derived from yourself."—*Elia's Letter to Southey.*

A FRIENDLY correspondent, signing himself LAICUS, has objected to me, in a kindly spirit, that I have not treated the present question with the sober gravity which the nature of the subject demands. Will LAICUS allow me, in extenuation, to tell him a story?

Many years since, in a cathedral which shall be nameless, some of the then clerical members of which led lives by no means too exemplary, there was among the choir-boys a lad, who not having the learned head of a Prebendary, much less that of a Dean, grafted upon his juvenile shoulders, was guilty of many boyish pranks, which occasionally called down upon him the animadversions of his superiors in the Church. Great and frequent as had been his offences, they were one day far exceeded by an enormity scarcely pardonable,—the sacrilegious youth had actually fractured, with a stone, a pane of glass in one of the windows of the cathedral, which could not be replaced by the Chapter, at the very lowest estimate, under *nine-pence*. The offender was forthwith ordered to be soundly whipped, and his father, a vicar-choral in the same establishment, was summoned before the Dean. The boy's atrocities were painted in the most glaring colours—and the very reverend lecturer wound up his address to the father, with the comfortable assurance 'That boy will certainly come to the gallows!' 'If he does,' said the father, unable to brook such treatment—'If he does, it will only be from following the bad example you clergymen have set him!' There was in this instance so much truth in the answer, that the interview terminated on the instant.

"Our story has a moral, and no doubt
You all have sense enough to find it out."

Laicus will now perhaps recollect, that these papers assumed their present shape in consequence of the appearance of the celebrated 'Letter to Arohdeacon Singleton.' In adopting the style in which they are composed, I have, in the words of my story, only followed the example that has been set me, or as Charles Lamb has it, 'my humour has been unwittingly derived' from that of the reverend correspondent of the Arohdeacon of Worcester.

I will now quit this digression, and enter into my promised enquiry, whether the memorials addressed by the several Chapters to the Ecclesiastical Commissioners, furnish any sort of answer to that important question—*What is to be done for the choirs?* First, however, extracting the only passage in the reports of the commissioners, in which any mention is made of that class of cathedral officers to which I belong. It is from the second report, and runs as follows:—

"Our attention has been drawn to the condition of those ministers in the cathedral and collegiate churches, who are known by the names of *Minor Canons, VICARS CHORAL, Priest Vicars or Chaplains.* The service is performed by them, or some of them, in all these churches, twice, and in some three times a-day throughout the year. The number in St. Paul's Cathedral is twelve, in others there are eight, six, four, and in the Collegiate Church of Manchester, two. The emoluments are almost as various as the numbers. At Durham, some of the Minor Canons receive AS MUCH AS £170 A-YEAR; in some churches they have not more than £30, but the majority receive from £50 to £70. In consequence of the smallness of their salaries, in almost all the cathedrals, we find a prevalent custom of giving to these ministers chapter livings, which they hold together with places in their cathedrals. We are of opinion that the interests both of the cathedrals and the parishes would be consulted, by retaining only so many of these ministers as are sufficient for the service of the cathedrals, and giving them such salaries as may preclude the necessity of their holding benefices together with their offices in the cathedrals.

"In most of the cathedrals of the old foundation, these subordinate ministers form a distinct corporation, subsist upon the separate funds thereunto belonging, and exert the same power of leasing their property as other ecclesiastical bodies. The consequent fluctuation and uncertainty of income, arising from fines received upon renewal of leases, in different years, which is found very inconvenient by holders of larger preferment, must occasionally become a source of distress to those whose average subsistence is very slender. We are of opinion that it would be expedient to make some arrangement for placing the property of these minor corporations upon a better footing."

Gentle reader, if you possess one spark of imagination, picture to yourself the clerical members of the Ecclesiastical Commission lifting up at their hands and eyes, with horror and astonishment, at finding that some of the minor canons receive *as much as £170 a-year.* And when you have with your mind's eye gazed your fill at the scene I have conjured up before you, learn for me, if possible, how such a confused paragraph—a paragraph, displaying the grossest ignorance of the distinction between the minor canons, who are ordained, and the vicars

choral,* who are laymen—could have crept into an official report, the production of a commission whose members are all gentlemen and men of learning. Verily, it is a bungling business—verily, it is strange that so learned a body could have penned those paragraphs, and not have said one word as to the manner in which the service performed by those ministers (vicars choral) is henceforth to be fashioned. Surely when a proposal is made to retain only so many ministers as are sufficient for the service of the cathedrals—they cannot contemplate reducing the numbers of choral members below the present number, a number which is universally admitted by all but the heads of our cathedrals, to be far from sufficient. If they do, it is needless to enquire *what is to be done for the choirs*—for the choirs will then *be done for*.

I will now turn to the memorials—the first I lay my hand on is that from Ely, dated 20th Dec., last, in which reference is made to a brief memorial, addressed to the Ecclesiastical Commissioners in the June preceding, which I have not seen. Not one word does this longer memorial say, as to the maintenance of the daily service of the church in that grander style which distinguishes the service of cathedrals from that performed in parochial churches. It sets forth the necessity of maintaining inviolably the Chapter of Ely as now constituted, on the ground of their having certain duties which they are bound to perform, but which duties not one member of that Chapter, I will venture to affirm, would take upon him to say they do perform in their original sense and spirit. These duties, to use their own words, are 1st, ‘the election of bishops.’ Much had the Dean and Chapter of Ely to do with the translation of Dr. Allen from the see of Bristol to that of Ely! Methinks his lordship would be marvellously surprised to hear that he was indebted to their suffrages for his advancement! 2ndly, ‘Assistance at their ordinations,’ (at which solemn ceremony it is required by the 31st of the constitutions and Canons Ecclesiastical, that not only the Archdeacon, but the Dean and two Prebendaries, at the least shall be present). But, as Hotspur says, ‘but will they come when you do call for them!’ After this it is needless to examine how far they execute their other duties, as set forth in this document. The Dean and Chapter of Ely would have done more wisely to have insisted, upon other grounds than these, for the maintenance of their independence.

The Bristol memorial is the next to which I would refer, and here I find one passage deserving attention. It is as follows:—

* It would seem from the second of the following Propositions contained in the fourth report of the Commissioners, that the minor canons only are alluded to in the Report, and that the ‘singing men,’ to use a term which the churchmen of cathedrals delight to apply to their lay-brethren, are to pass unscathed through the fiery ordeal of the Commission, which will perhaps prove a fortunate thing for the Almoner of St. Paul’s, a singing man, who is said to be entitled to the great tithes of St. Pancras Parish. If, however, his endowments are to be dealt with according to pleasure, by Proposition 38, he will have, by Proposition 39, the satisfaction of henceforth rejoicing in the name of a minor canon; which would, I think, entitle him to write himself Reverend, an it so pleased him.

“PROPOSITION 38. That the several corporations or colleges of *vicars-choral*, priest-vicars, or minor-canons, be dissolved, and that their endowments be dealt with in such manner as shall be determined on; so as to secure to each of the existing members a provision at least equivalent to that which he now possesses; and that the advowsons belonging to the said last-mentioned corporations and colleges be vested in the Chapters of their respective churches.

“39. That all the said officers be styled hereafter *Minor Canons*: that their number, in each cathedral or collegiate church, where it now exceeds four, be gradually reduced to a number not exceeding four nor less than two; and that the stipend of each minor canon hereafter to be appointed be not less than £150 per annum.”

“That the reduction of the number of vicars choral, or minor canons, and the mode recommended for their payment, are highly objectionable. It is our opinion, that the confinement of a small number of these officials to an almost unremitting repetition of routine duty, will tend to diminish their devotional feelings, and in the same proportion mar the effect of their services; and we are fearful that by *raising their salaries* in the manner suggested, and insisting at the same time on their preferment, an inducement will be held out to nepotism and corrupt appointments, which under the contemplated reduction of Chapter patronage, it will be difficult to restrain.”

This may be all very well, and it certainly would be an infallible means of preventing nepotism—if all places were like the minor canons of Bristol, rendered not worth having. That they are so at present, the following extract from a contemporary will show, and we have seen already that the minor canons and vicars choral, have the best wishes of the Chapter, that they may continue to revel in all the luxuries which the munificent income of £40 a-year will bestow.

“Bristol Cathedral was founded by Henry the Eighth, who provided for the maintenance of a Dean, Prebendaries, Precentor, Minor Canons, Clerks, Choristers, and Grammar Scholars. He established a free-school for the liberal education of youth, with a grammar-master and usher, a music-master and organist. In the selection of grammar-scholars the statutes enjoin that they shall be poor friendless boys—‘*pueri pauperes et amicorum ope destituti.*’ In describing the choristers there is no such limitation, they are merely required to be ‘*pueri teneræ ætatis et vocibus sonoris et ad cantandum aptis.*’

“By the judicious arrangements of the present Dean, the number of choristers has lately been increased from six to eight; they receive daily lessons in music, are all taught reading, writing, and arithmetic, and their classical instruction is entirely optional.”

“The Bishopric is valued at £1,200 per annum, and the Deanery at £1000. The Prebendal stalls at £500, with a living annexed. The precentor and organist have about £100 a-year, the minor-canons and lay vicars *forty guineas*, the former with livings; and the choristers from £5 to £10 each according to merit; and they are also freely educated.’ ‘I was told, continued our informant, that an agreement exists between the Dean and Chapter and the lay vicars, by which only three of the latter are required to appear together on week days.’

“From a fortnight’s attendance at the Service, beginning on the 1st May 1832, I can assure you that these gentlemen are very careful not to exceed the mark; on the week days during that period there were never more than three present; on three mornings only two; and on the evening of the third there was but one. On the three Sundays five vicars appeared, viz. two altos, two tenors, and one bass, there is I conclude a vacancy for the latter voice.’

“Some forcible remarks have appeared in the *Harmonicon*, on the absurdity of doing choir service with only one voice to a part; but the Chapter of this cathedral require to be enlightened on this subject. I know not where the fault lies: if the lay vicars’ stipend is not sufficient to remunerate them for constant attendance, it ought to be raised;

if it be sufficient, the daily performance of their duty should be insisted on."

I know not what may be the writer's ideas upon the subject of labour and its remuneration, but for my part, I think no better attendance could be expected from men, who for the sacrifice of their time and professional talent, receive no higher wages than the Dean must most assuredly give his butler, and who, moreover, unlike that well-fed functionary, have to feed themselves and find their own clothes! Verily the science of music finds generous patrons in the Dean and Chapter of Bristol, who by way of propitiating the Church Commissioners to a more favourable consideration of their own case—offer as a compromise to let their poorer brethren remain at their present insufficient salaries, because "*they are fearful* by increasing their salaries an inducement will be held out to nepotic and corrupt appointments!"

Oh that the chapters of our cathedrals were animated by the same glorious love of art and religion which warmed the soul of our good Protestant Queen Elizabeth. Then might be said of the Church of our days, as it was said of the Church in her days, "that it might be regarded as brought to perfection." Would we could apply to it the words of Heylin: "In 1560, the Church of England, as it was first settled and established under Queen Elizabeth, may be regarded as brought to perfection. The government of the Church by Archbishops and Bishops, its doctrines reduced to their ancient purity, according to the articles agreed on in convention, in 1552; the Liturgy conformable to the primitive patterns, and all the rites and ceremonies therein prescribed, accommodated to the honour of God and the increase of piety. The festivals preserved in their former dignity, the Sacrament celebrated in the most reverend manner, *music retained in all such churches in which provision had been made for the maintenance of it*, or where the people could be trained up, at least, to *plain song*. All which particulars were either established by the laws, commanded by the Queen's injunctions, or otherwise retained by virtue of some ancient usages, not by law prohibited. Nor is it much to be admired, that such a general conformity to those ancient usages was constantly observed in all cathedrals, and most part of the parish churches, considering how well they were preceded by the Court itself, in which the Liturgy was officiated every day, both morning and evening, not only in the public chapel but the private closet; celebrated in the chapel with organs and other musical instruments, and the most excellent voices, both of men and children, that could be procured in all the kingdom."

There is little hope of our again seeing such a state of things in this country, when God's worship shall be performed in our cathedrals with all possible and fitting glory and magnificence, as in times gone by, unless some influential Member of Parliament, a lover of the Church, and a rational admirer of its forms in their pristine splendour yet simple sublimity, should call for a return to the House of Commons, of the state of our Cathedral Choirs; of their numbers, as they originally existed and as they now exist; of the amount of duty performed by each member, and of the remuneration received for the same; together with a statement of the sources from which such salaries were originally paid; and what alteration has been made in the mode and

rate of payment; together with copies of such parts of the statutes of the several cathedrals as relate to these officers. Such a return called for by a man who does not with Hudibras and some honourable members, hold,

“What makes the Church a den of thieves?
A dean and chapter and white sleeves”—

but one whose loyalty to the church of his fathers is unimpeachable,—say Sir Robert Inglis—would do infinite service towards rendering our cathedrals more conformable to their original state—towards procuring justice for a large body of ill-used and deserving men—and would, perhaps, call forth a satisfactory answer to that important and oft repeated question,—*What is to be done for the Choirs?*

THE COMMEMORATION OF FASCH, THE FOUNDER OF THE BERLIN SINGING ACADEMY.

ON the 17th November last, the series of Winter Subscription Concerts at Berlin, was very fitly introduced by a performance given by the Singing Academy of that city, in commemoration of the founder of that Institution, Carl Fasch, the centenary of whose birth fell on the following day. The claims of Fasch's memory to be thus honoured* by that establishment which, when founded by him in 1791, consisted only of twenty members, but now numbers in its two classes no fewer than five hundred, have been too well established by his energetic pupil, successor, and biographer, Zelter, to call for farther observation at the present moment.

The performance very properly consisted exclusively of some of the most remarkable vocal pieces, *a capella*, which Fasch had composed expressly for the Singing Academy; and which, being most carefully executed by about two hundred performers, including some twenty solo voices, notwithstanding they occupied upwards of two hours and a half, and were unsupported and unvaried by orchestral accompaniments and effects, formed altogether a most successful entertainment.

The first part of this pious ceremonial commenced with Fasch's ninth figural Chorale, 'Arise, my song of praise!' (*Erhebe dich, mein Lobgesang*) very grand, and very simple, with alternate solo and chorus. This was followed by the powerful Davidiana. If in the first chorus the omnipotence of God, 'Who established the mountains in his power—who stilled the roaring of the sea and the tumult of the people,' be given with powerful expression, so, on the other hand, is the inward supplication of the solos (*soprani*) and the prayer of the chorus, with solo voices, most touchingly effective. Thanks and praises are offered up in a fine bass solo, and this beautiful composition ends mildly and gently with 'Lord, the earth is full of thy goodness.'

The President and Director of the Academy, Professor Ribbeck, now stepped forward and detailed in a very appropriate manner, as indeed he had already done in a notice prefixed to the book of the words, the services which the immortal Fasch had rendered to music of the highest class, from which we select the following particulars. Fasch, from the year 1756, when he was with Philip Emanuel Bach, Clavichordist, in the Chapel of Frederick the

* We purpose following up this notice by a biographical sketch of Fasch, a man whose services to music entitle him to the respect of all lovers of the art. In the meanwhile we beg to refer our readers to the extract from 'Zelter's Correspondence with Goethe,' which appears in the eighth number of the *Musical World*, (where his name is erroneously printed *Frisch*) for an account of the performance of Mozart's Requiem, in 1826, in honour of his memory.

Great, was a most industrious composer of sacred music, yet it was not until 1783 that he produced those works, which he himself considered worthy of being preserved. All his other compositions were burnt by him shortly before his death. The Kyrie and Gloria of his Grand Mass for sixteen voices, four choirs alternately, to the composition of which he had been stimulated by the communication to him by Kapellmeister Reichardt, of a similar Mass by Orazio Benevoli, he himself considered worthy of being handed down to posterity. This work, clear and melodious as it is grand and scientific, was written by Fasch between the years 1796 and 1798, and could only be fitly performed by such a society as the present: For the last ten years of his life, Fasch lived only for this institution, which he regarded as an assemblage of accomplished lovers of art, co-operating for the preservation and encouragement of sacred music, and consequently of that seriousness in the art generally, without which it falls into vulgarity. In this spirit he devoted all his time and energies to this institution, (the greater portion of the voice parts now used in it, are in the hand-writing of this 'worthy master') until summoned from the world on the 3rd August, 1800.

This deeply impressive speech was appropriately followed by Fasch's songs from the 119 psalm, in which the grand fugue 'My tongue shall speak of thy praise,' was admirably performed.

The second part of this delightful concert consisted of the celebrated sixteen-voiced Mass, of which the Kyrie Eleison is for four choirs, but for the most part for the whole sixteen voices, although the choirs vary from one another occasionally, only however again to form one perfect whole. The effect of so great a combination of vocal parts is indescribably grand. Eight solo voices perform the Kyrie Eleison very solemnly and expressively, after which the sixteen voices give forth the chorus of the Kyrie with increased intensity of devotion. Three Soprani Soli ascend with the 'Gloria in excelsis Deo,' to the highest possible extent of the voices, upon which the sixteen-voice chorus, 'Et in terrâ pax,' joins in, in 6-4 time, and carry it through every possible modification of harmony. To the accompaniment of the four choirs the Soprano sings the 'Laudamus te,' written by Zelter for his wife, and perfectly expressive of sacred joy. In the whole realm of song, there can be found nothing more moving than the 'Gratias agimus tibi,' in the tender key of C, sung by a tenor solo, with the four choirs.

Three choirs with solo voices, then performed in the grandest style the 'Domine,' down to 'Miserere nostri,' which was composed in the spirit of a Palestrina, and told most admirably. The 'Quoniam tu solus sanctus,' by six solo voices, was likewise very effective. The sixteen-voiced Fugato 'Cum Sancto Spiritu,' at the conclusion of this noble masterpiece of German music, was written by Fasch in 1798, in the space of two days, but it will live for two centuries to do honour to the author of so splendid a piece of composition.

We will conclude our notice of this Festival, with repeating the wish every where expressed, that Fasch's legacy may at length be honoured according to its worth, by the publication of this mass for sixteen voices, according to the arrangement of it drawn out at Zelter's suggestion, and that the musical public may no longer be deprived of the instructive use of this treasure of art. We believe we may also add, that the fulfilment of this warmly expressed desire is no longer a matter of doubt; the Singing Academy of Berlin having come to the resolution to publish the whole of Fasch's works, in a manner no less creditable to his reputation, than satisfactory to his admirers.

THE HORN.

To the Editor of the Musical World.

SIR,—I would beg to offer you an observation upon the article by Mr. Hogarth, "The Horn," in No. 46 of your periodical, if you think it worth notice. After speaking of the formation of the semitones of the chromatic scale, by the introduction of the hand into the bell, Mr. H. adds, "Though however it is thus possible to produce a complete scale in respect to intonation, yet it remains very defective with regard to tone, the natural notes being full, clear, and resonant, while the stopped ones are feeble, dull, and muffled. This disagreeable inequality of tone cannot be got over even by the most skilful performer, and therefore it is necessary, as far as possible, to avoid the use of stopped notes," I would remark that I have heard a fantasia played by Mr. Perry, at a concert of the Mary-le-bone Literary and Scientific Institution, upon a horn with valves or plugs to shorten the vibrating column of air, in a manner something similar to the cornet-à-piston, and by means of which he executed the chromatic scale through the whole compass of the instrument, with a perfect equality of tone in every note. I should think this a very valuable idea, and if Mr. Perry is the first person who has put it in practice, his name deserves honourable mention; whether this is the case or not, I cannot say, but at any rate it cannot be much known, from the circumstance of your able contributor not having noticed it in the article alluded to.

I am, Sir, your most obedient servant,

North Audley Street,
March 1st, 1837.

SEMIQUAVER.

 REVIEW OF MUSIC.

'The Misseltoe Bough,' the Poetry by Thos. H. Bayly, Esq. The symphonies and accompaniments composed and arranged by H. R. Bishop. D'ALMAINE.

This song has been long before the public. We notice it to point out the strange inconsistency between the liveliness of the music, and the tale of horror which it relates. It is the well-known one of the lady who was missed on her bridal day; and after a lapse of years, in an old oak chest with a spring lock, a skeleton is discovered with a chaplet of roses round its head. All this is told in lively dancing triplets! Mr. Bishop appears to have felt the awkwardness of his task, and endeavoured by minor intervals, alterations of time, pauses and breaks, to impart the necessary solemnity to it. But in vain, for never was so grisly a tale united to so thorough-going a piece of jauntiness. Set to lovely words the song would be very pretty.

'Go and forget.' Song, written by T. H. Bayly, composed by J. P. Knight. CHAPPELL.

A simple and very sweet melody, which we can with great sincerity recommend to our readers.

'Ahi! S'estinto.' Madame Malibran's favourite Cavatina from Mercadante's Opera 'Donna Caretea,' arranged for Piano-Forte, by Aug. Meves. SWAIN.

'Io Fudia.' Madame Caradori's favourite Aria, from Donizetti's Opera 'Tasso,' arranged for the Piano-Forte, by Aug. Meves. SWAIN.

If Mr. Meves has intended to address himself to very young learners, he

has been tolerably successful. The arrangement of Mercadante's air is by far the best. With the others, we think he might do something more, and without losing sight of his object.

'I roam through the valley.' *Ballad written and composed by Geo. Linley, Esq.* CHAPPELL.

'Twas my fault for loving so.' *Ballad sung by Miss Woodyatt, composed by Geo. Linley, Esq.* CHAPPELL.

Mr. Linley has here had the merit of making something out of nothing; for his melodies are not remarkable either for beauty or originality; yet is there a certain prettiness pervading both songs, which we think will float them gaily enough down the stream of popular favour; for a short time at least. 'I roam through the valley' is the best.

'And have I lived to hear thee blamed?' *Song. Poetry by T.H. Bayly, composed by G. Osborne.* CHAPPELL.

Mr. Congratulated Mr. Osborne a short time ago upon the success with which, as a piano-forte writer, he had 'composed' himself into the favour of a numerous section of amateur players. Possibly he now designs an attack upon the *vocal* cognoscenti of the same class; for his present publication has about the same level. The melody is pretty, and the imitation of the Scotch style pleasant and not too palpable.

CHIT CHAT FROM THE CONTINENT.

Paris.—Two operas have lately been produced here, and both with immense success. The former (at the Académie Royale) is the long-promised "Stradella," that some months since was announced in the *Musical World* as being in progress. The libretto is by Messrs. Deschamps and Paccini, and the music by Niedermeyer. It is said to be simple and elegant, but neither striking nor original. The scenery and decorations are superb almost beyond example.

The other piece is the "Ildegonda" of Marliani, at the Théâtre Italien. According to the French critics, the composer has exhibited extraordinary improvement, both in his orchestral and concerted vocal writing; and he was summoned by the audience before the opera was concluded. They also appear to have been all-but delirious with the performances of Grisi, Rubini, and Lablache.

PROVINCIAL CONCERTS.

EDINBURGH PROFESSIONAL SOCIETY.—The *Edinburgh Observer* says that their fourth Concert of this season was attended by the largest audience that has been known since the time of Catalani; more than a thousand persons being present. Miss Clara Novello sang 'With verdure clad,' 'Let the bright Seraphim,' 'The Swiss Boy,' with Pixis' variations, and a French Romance; Mr. Stretton, 'Now Heaven,' from the Creation, and 'Farewell to the Mountain;' Mr. MacLagan, the popular air from La Sonnambula. The trio from *Acis and Galatea*, 'The flocks shall leave,' is said to have "produced a great impression." Mr. Hancox, in a violoncello solo, and the same gentleman, with Messrs. Alexander Murray, Dunn, and Dewar, played one of Beethoven's Razoumoffsky quartetts, "with considerable success."

THE LINCOLN CHORAL SOCIETY had a very full meeting on Friday last. Miss Charlton, Mrs. Woodhouse, Messrs. Jones, Knowles, Ashton, and Brook, were the solo singers. The instrumental attraction was the little trumpeter

Phillips, who, if we are to place confidence in the newspaper reports (and they are uniform), is a surprising little chap. The Dean and Precentor of the Cathedral were present. Lord Yarborough has expressed himself so satisfied with the exertions and success of the Society, that he has sent a present of 5*l.* to the fund, and promises to become an annual subscriber.—*Lincolnshire Chronicle.*

YORK ASSIZE CONCERT.—Miss Clara Novello and Mr. Machin were the principal singers engaged. According to the *Yorkshire Gazette*, both were "in excellent voice." The former sang, 'Idole de ma vie,' 'Sommo cielo,' and 'Jock o' Hazledean;' and the latter, 'The Last Man,' and 'On Linden when the sun was low.' Mr. Sharpe, of Halifax, on the piano-forte, Dr. Camidge on the violin, and Mr. Bean on the horn, are praised for their several obligato accompaniments. The concert was under the patronage of the High Sheriff.

READING.—Mr. Venua is giving here a series of Morning and Evening Concerts, at the last of which he was assisted by Messrs. Dando, the two Banisters, Horncastle, Goodheart, Palmer, and Vines. The selection was from Handel, Haydn, Mozart, Beethoven, Auber, and others. We hear from friends in the neighbourhood, that Mr. Venua is doing good service to the art, by his exertions in that quarter of the country—a result to be looked for by all who know him, for he possesses great energy of character, is passionately devoted to the good school of music, and is moreover an excellent violinist. We should be glad to hear (on all accounts), that he had a full room once a month.

CHELTENHAM.—The sons and fair daughters of Cambria had an opportunity of hearing many of their native melodies well performed, on the 1st of March, at the Montpellier Rotunda, where a national concert was performed, at which Sapio sang excellently, 'Owen Glyndwr's War Song,' 'St. David's Day,' 'Jenny Jones,' (encored) and with Miss White, his pupil, 'The summer storm is on the mountain,' which was also encored. This young lady made a most successful debüt; she sang 'The home of my heart,' and 'Adieu to dear Cambria,' most sweetly. J. J. Jones' new glee, 'The swain of the mountains,' was well sung by Messrs. Dymocke, Evans, Leonard and Uglow. Pio Cianchettini, on the piano-forte, in the course of the concert, delighted the company by the masterly manner in which he performed an extemporaneous fantasia on Welsh airs, presented to him at the time. Mr. André, the celebrated performer on the serpent, played a divertimento consisting of Welsh melodies, on that instrument, in a wonderful manner. Master Dymocke sang Parry's pretty ballad, 'The Cambrian Minstrel Boy,' very sweetly, and Mr. Leonard gave two songs with taste. The band, led by Mr. Uglow, performed the overture to the Welsh Girl most ably, and Mr. Woodward accompanied the vocal pieces with his accustomed tact. It was a very pleasing sight to behold about three hundred ladies and gentlemen (most of them decorated with the national symbol of the day, namely the leek), assembled to listen to the olden strains of their native mountain-land.

CONCERTS.

QUARTETT CONCERT.—The second of the series given by Messrs. Blagrove, Gattie, Dando, and Lueas, took place last Thursday evening, at the Hanover Square Rooms, to a very full audience. The principal feature in the bill was Beethoven's much-talked-of posthumous quartett. With all its many phrases and passages of distinguished beauty, we must honestly confess, that hitherto we have not been able to perceive any distinctness or continuity of design in

this singular composition. The fault probably lies with ourselves, and most willingly would we prefer it should be so, than that a great man should underwrite himself. The scherzo is very beautiful, and as grotesque. The audience—a classical one—were evidently on the titter, and the variations in the third movement are upon a fine theme. As a whole it is ultra-Beethoven, and assuredly we presume not to decide upon it after so slight an acquaintance. An opinion upon the playing of it is a plain-sailing task to perform, admitting of no equivocation. It was excellent. Madame Dulcken played the pianoforte trio of Hummel in fine style, but we thought that she took it a little too fast.

SOCIETY OF BRITISH MUSICIANS.—The fifth concert took place last Friday; of which the following is the programme:—Part I. Symphony in D, (MS.) T. M. Mudie. Motett, 'Ecce Deus,' Miss Tipping; J. C. Clifton. Glee, 'By Celia's arbour,' Miss Hawes, Messrs. Hobbs, Wilson, and Bradbury. Concerto in E flat, No. 2, (MS.) Miss C. Calkin; H. C. Litloff. Quintett, 'No light bound,' Miss Birch, Miss Dickens, Messrs. Hobbs, Wilson, and Bradbury, (Village Coquettes) J. Hullah. Song, 'I attempt from love's sickness,' Mr. Hobbs; Purcell. Overture in D, (MS.) James Calkin.

Part. II. Overture to Anthony and Cleopatra, Cipriani Potter. Trio, 'The butterfly's ball,' Miss Birch, Miss Dickens, and Miss Tipping; Sir G. Smart. Cantata, 'See Winter comes,' Mr. C. Purday; H. Westrop. Solo, Violin—Air, Variations, Mr. Thirlwall; J. W. Thirlwall. Song, 'On the brow of Richmond hill,' Miss Hawes; Purcell. Song, (MS.) 'Oh come at this hour,' Mr. Wilson; Hullah. Overture, (Merry Wives of Windsor) W. Sterndale Bennett. Leader, Mr. Joseph Banister. Concert under the direction of Mr. H. J. Banister.

Mr. Mudie's symphony is doubtless a clever composition, but we felt the want of an elevation as well as distinctness of character throughout. Mr. Litloff's pianoforte concerto, although, as a whole, perhaps inferior to his last that we heard, has nevertheless a well constructed last movement. Miss Calkin's performance of it reflected great credit upon the tuition of Mrs. Anderson, who, we understand, has superintended the young lady's musical education. She was greatly applauded. Mr. J. Calkin's overture displays sensible and connected reflection, accompanied by a good acquaintance with orchestral effect: if not remarkable for originality, it afforded no room for censure; moreover it is of the good school in writing. Mr. Potter's overture delights us more and more every time we hear it. The musical painting throughout is as vivid as it is masterly. Mr. Thirlwall's performance was excessively applauded; nevertheless we must acknowledge that we were in a measure disappointed with it; for, not only is he an imitator of Ole Bull, and not a very successful one, but his general style wants refinement, delicacy, and finish; added to all which, his intonation might be improved. Having been so far detractive with regard to his playing, we will say less of his music than we might otherwise have felt disposed. Mr. Clifton's motett is not very original, but it is sweet. Mr. Hullah's quintett was encored. His song promised well at first; the second part 'hung fire.' Sterndale Bennett's overture, (a very charming composition,) was commissioned to play the ladies to their carriages.

SOIREE MUSICALE.—A musical *re-union* took place last night at the Marylebone Literary and Scientific Institution. The vocalists were Miss Woodyatt, Miss Bruce, and Miss Watkins; Mr. Stretton, Mr. Robinson, and, Signor Brizzi. The instrumental performers were Litloff, pianoforte; Remy, violin; and Richardson, flute. The selection was, upon the whole, creditable.

PHILHARMONIC CONCERTS.—A very full audience was assembled at the second Concert of the season, which was performed last Monday. The programme is as follows:—ACT I. Sinfonia in C, (No. 6) Mozart.—Air, Mr. Phillips, 'O God have mercy!' (St. Paul) F. Mendelssohn Bartholdy.—Concerto, (in E flat) piano-forte, Mrs. Anderson; Beethoven.—Recitativo e Rondo, Mrs. A. Shaw, 'Il cielo, la terra,' (Il trionfo del Amor Fraternal) Winter.—New Overture (MS.) 'L'Apparition,' (never performed in this country) F. Ries.—ACT II. Sinfonia, Lette V (in G) Haydn, Cantata, Mme. Caradori Allan, 'Der Wachtelschlag,' (the Quail), Beethoven.—Quartetto, (in G, No. 2, op. 18) two violins, viola, and violoncello, Messrs. Mori, Watts, Tolbecque, and Lindley; Beethoven.—Terzetto, Madame Caradori Allan, Mrs. A. Shaw and Mr. Phillips, 'Soave conforto,' (Zelmira) Rossini.—Overture in D, A. Romberg.—Leader, Mr. Weichsel.—Conductor, Mr. T. Cooke.

The Jupiter symphony went nobly—when does it not here? All the points in that wonderful fugue in the finale were taken up just as they ought to be. Mr. Phillips sang the air from Saint Paul with fine devotional feeling and expression; and it was excellently accompanied. Mrs. Anderson performed her arduous task with appropriate expression, and with most finished execution. Mrs. Shaw gratified the audience by her style of singing the air from Winter's 'Trionfo del Amor.' After a second hearing, it is with reluctance we confess that M. Ries's overture disappoints us: its title as announced in the programme is not responded to in the treatment of the subject. This to be sure is a question of feeling: nevertheless it wants repose, also an expression of indefiniteness and mystery, which it is presumed such a theme would have suggested to an imaginative composer. The eminent pupil of Beethoven has not we think been felicitous. Madame Caradori sang the pretty cantata of the 'Quail's song,' with her accustomed excellence. The performance of Beethoven's quartett was superb. The graceful adagio, and the very original finale, most especially pleased us. The trio from Zelmira was scarcely worthy of the Philharmonic; and but with this exception the evening's selection was highly satisfactory.

THEATRES.

ST. JAMES' THEATRE.—The long promised opera of 'The Postilion' was brought out on Monday evening for Harley's benefit at the St. James's Theatre, and was decidedly successful. The plot is told in a few words:—Chapelon, the Postilion, (Braham) marries Madelaine (Miss Rainforth); on the wedding-day the Marquis de Courcy (Mr. J. Parry) arrives in the village, and hearing Chapelon sing, is delighted with his voice, and being on a tour, by command of his sovereign, in search of good singers, he offers him a very lucrative engagement, and persuades him to go off with him in his carriage; he is followed by Bijou (Leffler), a blacksmith, who fancies himself a great singer. Ten years are supposed to elapse between the first and second acts, when the Postilion has become the principal singer at the opera, but his companion, Bijou, only attains the rank of chorus-singer. Madelaine becomes rich by a fortune left to her by a relative, and she follows the footsteps of her husband, under the name of Madame de Latour, but unknown to him. He becomes enamoured of her, and proposes marriage to her, but intends to deceive her by engaging a sham priest to perform the ceremony. His intentions are overheard by the Marquis, who is himself in love with the lady, and he makes them known to her, upon which she procures a real priest, and is actually married a second time. She however writes a letter as Madelaine, accusing her husband of deserting her, &c. and finally makes her appearance in her rustic dress, to the great annoyance of her faithless spouse; the letter

falls into the hands of the Marquis, who reads it aloud, and Saint Phar (as the Postillion is now called), is accused of bigamy, which occasions much confusion and great alarm to the guilty party. While in a dark room, Saint Phar is accosted by Madelaine, also as Madame de Latour, alternately, which was capitally accomplished by Miss Rainforth, and Braham's confusion was equally well kept up, amid the loudest plaudits of the audience. At last, an explanation takes place, and all ends well. The music, by Adolphe Adam, is of a light playful character, just suited to the nature of the drama. Braham had much to do, both in acting and singing; his low comedy was very good, and his singing excellent throughout; he was encoored in a song commencing 'Come friends and hear my story.' Miss Rainforth acquitted herself well, and Leffler sang a good comic song, to which he wished to give light and shade, by shouting most loudly in some parts, and then singing so softly as not to be heard; it was well done. Mr. J. Parry had but little to do as a singer, but that he did well; he represented a fantastical fop of the old school, in a manner not to be expected from so young an actor. There was nothing profound in the instrumentation, but it was very effective, and considering its limited scale, the orchestra supported the singers very well. We wish we could extend our praise to the chorus, but truth compels us to say that it was most inefficient. We anticipate that 'The Postillion' will have a long *ride*, under the guidance of Conductor Stansbury.

MISCELLANEOUS.

THE CLASSICAL CONCERTS.—The following are the dates finally fixed for the remaining concerts. Friday March 17th, 31st, and April 28th.

Amongst the musical arrivals from the continent this season, THALBERG and CZERNY, the pianists, and LABARRE, the harp player, are expected.

CHAPEL ROYAL SAINT JAMES.—At no very remote period, this sanctuary was signally distinguished for the daily performance of Choral service. What a school for music might it not become if the glorious intentions of its royal founders were now acted upon. At present only *one half* the number of the choir are expected to attend the services, and the duty of the composers to bring forward a new anthem every month, utterly neglected.

THE METROPOLITAN CHOIR.—The choir at Saint Paul's, instead of being the largest in England, does not equal many provincial choirs. That of New College consists of thirty members. York is enlarged (we believe) to twenty-four. Exeter has also had additions made to it: and Mr. S. WESLEY by his energy, learning, and extraordinary skill on the organ, promises to make this Western Cathedral the most distinguished for choral worship. St. Paul's boasts of only six vicar chorals; on the supposition of even every vicar choral attending the daily services. Their voices against the St. Paul's organ, produce about as rich and solemn an effect as HARPER and IRWIN performing on penny trumpets against the weight of the Philharmonic band. Place St. Paul's organ in Covent Garden Theatre, and the six vicars choral before it to do the anthem, and all London would rush to the place to witness a scene so utterly ridiculous. Surely some arrangement might be made by the Dean and Chapter to secure the daily attendance of at least twelve male vocalists to assist in the due performance of the metropolitan choral service.

THE LIVERPOOL ORGAN.—A correspondent, D. H. of Edinburgh, has informed us, that an organ of somewhat similar magnitude to the specification which appeared in our No. 49, was attempted at Berlin, but has not yet been finished. D. H. is in error when he imagines that the thirty-two feet pipes are the foundation of the pedal organ in the York instrument. He should

recollect that the manuals descend to the sixteen feet pipe, and there is no organ in the world that has any thing like the same number of sixteen feet pipes. The Hamburg organ, (which was preferred by Burney to the Harlaem) is a mere box of whistles to the York pedal organ. D. H. has been led into an error about the heavy touch of the manuals. In comparison with the German instruments the touch of the York manuals is altogether light and elastic, and is an extraordinary exhibition of mechanical skill.

ST. MARK'S CLERKENWELL.—Mr. Nimmo, who we find is the successful candidate for the appointment of organist to this church, has sent us a letter complaining of the paragraph which appeared in our No. 48, and in which it is stated the party elected was a gentleman 'of no extraordinary pretensions to talent or acquirements.' Mr. Nimmo affirms that he obtained the situation entirely through his performance, and imagines he is the victim of some evil-disposed person who has anonymously underrated his abilities. The information contained in that paragraph, came from one who is a sound and distinguished musician, and to whom Mr. Nimmo was not known, not even by name. We never heard Mr. Nimmo perform, but if he wishes our public opinion, we shall journey to Clerkenwell and he shall have it. Mr. Nimmo misquotes us when he combats the unheard of position, 'that an organist's playing is the best method of supporting the church!' What we said, and still say is—that the appointments of persons of no extraordinary pretensions to talent or acquirements as conductors of the church musical service, is not the best method of supporting the interests of the establishment.

ST. MICHAEL'S QUEENHITHE.—Mr. Cooper of Bishopgate Street has been appointed organist to this church.

ST. BENET, ST. PAUL'S CHAIN.—The organist's place in this church it is stated will be vacant next Easter Tuesday, the present organist having another and better appointment. The Rev. Mr. Hall, a minor canon of St. Paul's Cathedral is the minister.

ANECDOTES OF WINTER THE COMPOSER.—The familiar acquaintance of this eminent musician relate some peculiarities of his habits and childish tastes, that it is difficult to reconcile with a sagacity of remark, and even wisdom in reflection, which distinguished some of his conversations. They relate of him, for instance, that he had a passion for the little sacred stalls of Bethlehem; and that his favourite amusement was to construct them himself. At the age of seventy years he employed a twelvemonth in completing one. There were the infant Saviour, his mother, the ox, the ass, and the good saint Joseph—all in wax; the flocks with their little dogs; and the shepherds with their hurdy-gurdies and bag-pipes. In the distance were the kings, Gaspar, Melchior, and Balthazar, guided by the star. The expense of all these petty pieces of craft amounted to nearly 4000 florins. Such trifling is scarcely to be credited in the author of "Il Ratto di Proserpina," and "Das unterbrochen Opferfest." Moreover, he had such a dread of ghosts that he feared to go out at night. Strangers who had received letters of introduction to him, found their previous ideas of respect descend so rapidly, that they not unfrequently ended their visits by amusing themselves with frightening him as he returned home at night. Upon one occasion a wicked wag waited for him at the corner of a street, covered with a sheet; and as soon as Winter appeared, the ghost leaped upon his neck; and although the burthen was somewhat ponderous for a skeleton, the terrified musician (who by the way was a man of great bulk and stature) dragged him, out of breath, to his own door. This stupid trick, however, nearly cost poor Winter his life.

THE MARCH OF MUSIC.—There is scarcely a town in the kingdom, of any consequence, but can boast of its Philharmonic, its glee club, or its choral

society; the public performances of which we are always happy to record; provided always that the account be transmitted to us, *postage free*. Among the various communications which we have been favored with, we consider the following well worthy of being inserted; for it displays a spirit of determination to overcome all difficulties, that is most praiseworthy.

SIR,—Not a hundred miles from the mighty metropolis, in a pretty little village, I and two brothers, reside. We are passionately fond of music; and always have been so, from our infancy—we have managed to please the congregation at our church, for many years, by our singing, assisted by several neighbours. Since your publication came out, we have [read with much interest the accounts you have given of musical performances in London, and in various parts of the country; and what struck us very forcibly, was the favorable mention which was invariably made of the masses of Mozart and Haydn. We set on foot a subscription to purchase them; and down they came; but alas! we found the Latin words all Greek to us; and the accompaniment for the organ was a sealed book to us, for we have no organ to play it withal; what was to be done? Our minister, who is an excellent, liberal-minded man, undertook to adopt English words, from the scriptures, to a portion of them, and to teach us some of the Glorias and Sanctuses; and we copied out the accompaniments for a flute, violin, clarionet, and violoncello; disposing of the different parts as well as we could. When this was accomplished, we set to in downright earnest, to practice, and in about a month's time, we managed to perform several of these magnificent compositions, in a manner that pleased every body who heard them; and this we did without having recourse to "altering them," as the Cornish men did the music of Handel, (vide Dibdin's Anecdote, in No. XLIV.)

I remain your's respectfully,

A COUNTRY PSALM-SINGER.

VERY ORIGINAL SONNET.

[In 'Dubourg's History of the Violin,' it is observed that though the violin is far superior to the lute, it has never, like that obsolete but much vaunted instrument, been made the subject of the Poet's song. The writer of the following lines therefore claims to be ranked, if not as the first of poets, critically speaking, at least as the first of poets who has written at once upon his fiddle and his love.]

Chloe! I thought thee faithful, fond and fair,
 And to my viol sang thy truth and love.
 But now, alas! all filled with despair,
 Thy fickle waywardness I'm doomed to prove.
 My heart, like to my viol, hangs unstrung
 Since I no more may hymn thy beauteous eyes,
 Would my neck and my fiddle's had been wrung,
 Ere its gay bridge became a Bridge of Sighs!
 My mind is so distraught I cannot play,
 For if I try, none but harsh diacords spring
 From strings, which, in more favour'd times would sing
 My passion in full many a roundelay.
 But love and Chloe hence renouncing, quick,
 I'll break my fiddle, and I'll cut my stick!

W. J. THOMS.

Operas, Concerts, &c. for the ensuing week.

Saturday, 18th.....King's Theatre. Drury Lane, 'Fair Rosamond.' St. James's,
 'Postilion.' Moscheles' 3rd Soirée, Hanover Square Rooms.
 Academy Concert, Ditto, Morning.
 Tuesday, 21st.....King's Theatre. Drury Lane, 'Fair Rosamond,' every night
 Thursday, 23rd..... Cecilia Society, Albion Hall, Moorgate, 'Israel in Egypt.'

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.

- Burgmüller. Valse bril. op. 32 .. CHAPPELL
 Burrows. Favourite Airs in the
 Postillon, arrang. by, in 3 Books, DITTO
 Czerny's Musical Greenhouse,
 No. 12 WESSEL
 Chollet. Vars. on the duet "Grace
 au hasard" CHAPPELL
 Duvernay's Cachoucha Dance, et
 Valse sentimentale à la flèche..
 CHAPPELL & JEFFREYS
 Elder (F. M.) 6 Waltzes by MONRO
 Essain (A.) Two Spanish Airs,
 arranged for Piano-forte..... D'ALMAINE
 Gems of Classical Authors, from
 the Works of Kalkbrenner, &c. DITTO
 Herz (H.) Trois Morceaux de
 Salons DITTO
 — O dolce concerto, for 2
 Performers DITTO
 — Les charmes de l'opera, 6
 Books DITTO
 — 6 popular Marches DITTO
 Hünter. Romance on an air in
 the opera of "Le Mauvais Œil" CHAPPELL
 Musard's 18th Set of Quadrilles.
 "Les fleurs" D'ALMAINE
 — 2 Sets of Ditto from Le
 Postillon, as Duets..... CHAPPELL
 Meeves (Aug.) Quanto amore ... OLLIVIER
 Rimbault (E. F.) Fantaisie à la
 Irlandaise, introducing "Rory
 O'More" D'ALMAINE
 Somerford Park Quadrilles. Ma-
 son's 1st Set, op. 5 NOVELLO
 Schellow. "My Switzer home,"
 No. 10 of Les Petits Bijoux... JEFFREYS
 Strauss' Elizabethen, Gabrielen-
 Frohsinn, Mein Schöner Tag,
 Philomelen, and Merkurs-Flu-
 gel Waltzes. Duets, 6 Sets... COCKS
 Tripola Trapola, with Vars. Sisto
 Perez D'ALMAINE
 Truzzi's Arrangement from Airs
 in L'Elisir d'Amore, Book 2... CHAPPELL
 Wilson (W. B.) Fantasia on Airs
 in L'Elisir d'Amore..... T. E. PURDAY
 — Scaramuccia Quadrilles DITTO

VOCAL.

- Adieu, my mustachios. Comic,
 T. H. Bayly D'ALMAINE
 Come, wander with me. Duet,
 J. Nelson T. E. PURDAY
 Carol, A very ancient, arranged
 for Choral Societies by R. Pear-
 sall D'ALMAINE
 Dear Father, take thy gentle child.
 J. W. Hobbs T. E. PURDAY
 Divine Malibran is no more. Pi-
 ano-forte or Guitar Accompt. .. BOOSEY
 England and Victoria. Song, H.
 R. Bishop D'ALMAINE
 England's Hope. Song to Sir R.
 Peel, Ditto DITTO
 Fair Rosamond. Songs, Duets,
 Trios, by John Barnett..... CRAMER
 Have you seen the timid tear. Bal-
 lad, T. Moore, William Latter. CARD
 Mary of Glenfyne. Scotch Ballad,
 W. Welsh T. E. PURDAY
 My daughter's an accomplished
 girl. Comic, T. H. Bayly.... D'ALMAINE

- O, my love has an eye of the softest
 blue. Bayly PLATTS
 Postillon. Music in the opera of CHAPPELL
 River Spirit's Song. Madrigal,
 4 voices, R. Pearvall D'ALMAINE
 Seeing's not believing. Comic,
 T. H. Bayly DITTO
 Songs of the Serenaders. F. W.
 Smith, Nos. 1, 2 (for 1 or 2
 voices) CARD
 The farewell Duet. T. P. Phipps HOLLOWAY
 Two tickets for Almacks. Comic,
 T. H. Bayly D'ALMAINE
 The Eagle Song. S. Garroway .. MASON
 That melody enchants the soul.
 Bianchi Taylor..... T. E. PURDAY
 The Maniac. J. W. Hobbs..... DITTO
 The winds are up, the stars are
 out. S. Nelson DITTO
 Wine makes a subject as great as a
 King. Fitzwilliam..... JOHANNING
 Ye who pursue life's ardent chase.
 Schulz DITTO

FOREIGN VOCAL.

- Bekränzt mit laub. For 1 or 2
 Voices..... JOHANNING
 Devin beau Cavalier. Roman
 Chevaleresque, Piano-forte or
 Guitar Accompt..... BOOSEY
 — La Malibran n'est plus.
 Ditto DITTO
 Verini's Italian Ariettes, No. 4,
 for 1 or 2 Voices. "Grato mo-
 mento" CHAPPELL

GUITAR.

- And have I liv'd to hear thee
 blamed. Accompt. by Felser .. CHAPPELL
 Giuliani. Accompts. by, to "Je
 pense à toi," "Partant pour la
 Syrie," "Fleuve du Tage," "La
 Bergère délaissée" JOHANNING

SACRED.

- Bishop's Arrangement of "Pious
 orgies," "Lord, remember Da-
 vid," "Thy rebuke," "Rejoice
 greatly" D'ALMAINE
 Mozart's Laudate Dominum, in F LONSDALE
 Phipps's Church Psalmody D'ALMAINE
 The first created mortal. T. H.
 Bayly, E. J. Loder MONRO

MISCELLANEOUS.

- Boehsa. Marche Irlandaise, intro-
 ducing Nora Creena D'ALMAINE
 Clinton. Larghetto and Rondo
 from Kuhlau, for 2 Flutes and
 Piano-forte, op. 11 WESSEL
 Eliason. 2nd Air Varié, Violin
 and Piano-forte Accompt..... DITTO
 Flutonicon, No. 1 to 46, New Edit.
 — No. 46
 Recollections of Scotland. Fan-
 tasia for Flute, Piano-forte Ac-
 compt. W. Card DITTO
 Tête à tête. Concertante for 2
 Flutes, John Parry DITTO
 Twelve popular melodies from
 Auber, Bellini, Beethoven, &c.
 arranged for Flute and Piano-
 forte, by E. Card..... DITTO
 T'arrendi al mesto pianto. Ros-
 sini, arranged for Flute and
 Piano-forte by W. Card..... DITTO

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.

MAR. 24, 1837.

No. LIV.—VOL. V.

PRICE 3d.

ON THE OBJECTS OF MUSICAL STUDY. (*Concluded.*)

BY EDWARD HODGES, MUS. DOC.

“ What pow’r can every passion’s thro’ controul?
What pow’r can boast the charm divine,
To still the tempest of the soul?
Celestial *Harmony*, that mighty charm is thine!
She, heav’nly-born, came down to visit earth,
When from God’s eternal throne
The beam of all-creative *Wisdom* shone,
And spake fair order into birth.
At *Wisdom*’s call she robed yon glittering skies,
Attuned the spheres, and taught consenting orbs to rise.
Angels wrapt in wonder stood,
And saw that all was fair and all was good.
’Twas then, ye sons of GOD, in bright array,
Ye shouted o’er creation’s day:
Then kindling into joy,
The morning stars together sung;
And thro’ the vast etherial sky
Seraphic hymns and loud hosannahs rung.”

CURE OF SAUL, A SACRED ODE; BY DR. BROWN. 1763.

AN admirable disquisition upon the power of music, is embodied in the second of Mr. Harris’s celebrated “*Three Treatises*.”* In that masterly production, music, as a *mimetic or imitative art*, is shewn to be far inferior to either painting or poetry; but, with reference to its efficacy in *exciting the affections*, it is allowed to rank as it were midway between the two; embracing a wider range of subjects, and addressing itself to other feelings, than those which pertain to the sister art of painting; but falling short of the illimitable scope of subjects capable of poetical treatment; whilst it possesses the grand advantage of being able to enter into combination with poetry “as a most powerful ally,” which painting confessedly does not.

That distinguished author remarks that “there are various affections which may be raised by the power of music. There are sounds to make us cheerful or sad, martial or tender, and so of almost any other affection which we feel.”

* “*Three Treatises*. The 1st on Art; the 2nd concerning Music, Painting, and Poetry; the 3rd concerning Happiness.” By J. H. London, Woodfall, 1744.

"It is also farther observable, that there is a reciprocal operation between our affections and our ideas; so that, by a sort of natural sympathy, certain ideas necessarily tend to raise in us certain affections; and those affections, by a sort of counter-operation, to raise the same ideas."

"And hence it is that ideas derived from external causes, have at different times upon the same person so different an effect. If they happen to suit the affections which prevail *within*, then is their impression *most sensible*, and their effect *most lasting*. If the contrary be true, then is the effect contrary."

"Now this being premised, it will follow that whatever happens to be the *affection* or *disposition* of mind, which ought naturally to result from the genius of any *poem*, the *same* probably it will be in the power of some species of *music* to excite. The ideas therefore of poetry must needs make the most sensible impression, when the affections peculiar to them are already excited by the music.

"The superstitious have not a more previous tendency to be frightened at the sight of spectres, or a lover to fall into raptures at the sight of his mistress, than a mind, thus tempered by the power of music, to enjoy all ideas which are suitable to that temper.

"And hence the *genuine* charm of music, and the *wonders* which it works through its great professors. A power which consists not in imitations, and the raising *ideas*, but in raising *affections*, to which ideas may correspond."

———"Pectus inaniter angit,
Irritat, mulcet, falsis terroribus implet."—pp. 95 to 100.

He that would attain the character of a great musician, must aim at this mastery over the human passions; and may be assured, that it will prove of ten thousand times greater value than all the quixotism of the modern high velocity school. This is the reign of fancy, taste, and feeling; not the cold climate of mechanical dexterity, or scientific complication. Indeed, the very semblance of dexterity, as well as the mere ostentation of science, must infallibly defeat the end sought to be attained. That end, if reached at all, must be arrived at with apparent facility. All violence of effort, no less than bodily distortion or grimace, will infallibly superinduce a painful feeling in the minds of the more sensitive portion of the audience, a feeling by no means akin to that which music ought to inspire.

In exciting the emotions of which mention has been made, fully as much seems to depend upon the performer as upon the composer,—perhaps even more.

It is related of the far-famed Farinelli, that on his first appearance in England in the year 1734, "the effects which his surprising talents had upon the audience were extasy! rapture! enchantment! The first note he sang was taken with such delicacy, swelled by minute degrees to such an amazing volume, and afterwards diminished to a mere point, *that it was applauded for full five minutes.*"* There was doubtless in this case a strong predisposition to be pleased, yet there must have been something extraordinarily fascinating in the *performance* of this single note, to have called forth such unprecedented applause. Neither the composer nor the poet could by possibility have claimed *much* of it.

* Burgh's Anecdotes, vol. iii. p. 69.

It is indeed almost to be regretted that a singer has such power, for it has not invariably been exerted in a beneficial direction. Hence it has many times happened, that after an enraptured metropolitan assembly has been fascinated by the tasteful performance of some trashy composition, the whole country has been deluged with copies of a production only to be rendered *tolerable* by the exquisite performer with whom it originated. The detrimental effect upon the interests of science and taste may be presumed, in such instances, to be inversely as the pecuniary benefit of the singer and the music-dealer. This is certainly a sore evil. A good cook, it is said, can make an agreeable dish from the leg of a joint-stool; and it is equally true, that a first-rate vocalist can excite the feelings of an enlightened audience, by a composition as totally devoid of musical merit as oak or elm of the nutritive properties of mutton or beef.*

The human ear varies as much in its power of appreciating *harmony*, (by which word must here be understood a combination of *consentaneous melodies*) as does the eye, or any other bodily organ, with respect to its proper function. Hence it happens that many persons, possessing nevertheless some degree of musical taste, have no sort of relish for any description of composition in three, four, or more *real* parts; not having the faculty of following more than two, or, perhaps, even not more than *one*, at a time. Will it be venturing too much to assert that it is probable that of such persons will the bulk of every ordinary assemblage be made up? "Now, in order to consider a work of art as beautiful, we must see, or seem to see, the relations of its parts with clearness and definitiveness. Conceptions which are loose, incomplete, scanty, partial, can never leave us pleased or gratified, if we are capable of full and steady comprehensions. The desire for this completeness and definiteness in our conceptions of the objects of art, may be assumed as one of the influences by which art is formed and modified."† Now no person can by any possibility conceive a *clear and definite idea* of a musical composition in several parts, whether vocal or instrumental, unless he have the power of attending to them *all, at the same time*. Does not this satisfactorily account for the preference which is so commonly manifested for simple airs and ballads?

There is such a thing as music which the majority of mankind would pronounce *difficult to hear*. In that case, it necessarily ceases to produce upon such parties its legitimate effect. But it may produce another effect, which is not unfrequently mistaken for that which is legitimate. Sir John Hawkins, (vol. i. p. 12.) observes, "One admires a fine voice, another a delicate touch, another what he calls a brilliant finger; and many are pleased with that music which appears most difficult in the execution, and, in judging of their own feelings, *mistake wonder for delight*."

This mistake may be committed, however, in a very different direction to that alluded to by the historian just quoted.

Some composers do not appear to possess, or at least to *cultivate*, the

* All honour to the philosophers who have found out a method of making good bread from sawdust. When they shall have discovered a mode of manufacturing beef-steaks from pit-coal, we shall be completely set up.

† "Architectural Notes on German Churches," by the Rev. W. Whewell, M.A. Cambridge, 1835, p. xvii.

power of entering into that class of feelings to which their art is most properly addressed. They seek to occasion perturbation, by a studied departure from the natural laws of rhythm; and excite, or are said to excite, wonder and alarm, by terrific and appalling combinations of sound. Hence, with greater, but misdirected genius, their works, although lauded by professional musicians, may be far less popularly effective than the productions of artists in many respects immeasurably their inferiors.

A comparison of the various composers who have possessed the power over the feelings which constitutes the present topic, would extend this essay to a very undue length. Suffice to say that, of our English Church writers, Purcell possessed it in a very high degree. Croft, Boyce, Jer. Clark, Weldon, and others of the Cathedralists, have also proved that they had attained it. But, above all, stands conspicuously preeminent, "the mighty master," Handel. But even with him, this faculty appears to have been arrived at slowly, and principally arrived at towards the close of his brilliant career; when he had betaken himself to the adaptation of *sacred* subjects exclusively. To use the eloquent words of Dr. Beattie, "Handel's genius never soared to heaven, till it caught strength and fire from the strains of inspiration."* His earlier works, with the exception of the well-known 'six fugues,' have nearly all virtually perished, whilst some of his oratorios seem destined to survive the wreck of ages. Can we say as much of any oratorio composed since his time? I fear not.†

The circumstance of the even-now-increasing popularity and efficiency of Handel's sacred oratorios, leads to an observation which may not be without its use. Artists, who would labour for posterity, should be careful not to waste their time and talents, and expend their energies, upon low and unworthy subjects. An opera that lives half a century, is a 'rara avis' indeed. The morbid creature of prurient fashion, it struggles through a gaudy but ephemeral existence, and then generally drops into deserved oblivion.

The noblest emotions and most lasting impressions of which we are susceptible, are connected with the most important topics that can engage our thoughts, viz. those of Divine Revelation.

As words only can give any very certain and definite direction to the emotions which music excites, surely no man with the Sacred Scriptures in his hand, need be at a loss for words of universal interest, words which will never be impaired by the lapse of time, words which will (if any can,) draw forth the highest efforts of the sublimest conceivable genius, and still in intrinsic dignity leave those efforts lagging far behind.

As a close then of this series of essays, on the "Objects of Musical Study," let me earnestly entreat every young musician who aims at immortality, to study his BIBLE.

* Essay on Poetry and Music, 4to. Edinburgh, 1777, p. 466.

† I have not yet seen Mendelssohn's "St. Paul."

MR. JONATHAN GRAY AND "THE MUSICAL WORLD."

HILL v. THE DEAN AND CHAPTER OF YORK.

WE have just been favoured with a copy of some "Letters" addressed to us, through the medium of the press, by Mr. Jonathan Gray, the well-known solicitor of York, and a gentleman, we are informed, for we have not the pleasure of his personal acquaintance, who is sincerely respected wherever he is known. We assume Mr. Gray to be the writer of these 'Letters;' although, by an amusing analogy with the principle which is said to govern a lady in her epistolary correspondence, the author, on the present occasion, has chosen to disclose himself in a *postscript*. So far as Mr. Gray questions the fidelity of our report of the trial and reference of Mr. Hill's action against the Dean and Chapter of York, and gives the reasons on which he founds his complaint, our columns would have been freely opened to his strictures. But he has preferred, a course for which no one can blame him, to indulge himself in a lengthened pamphlet, a portion of which would have been with greater propriety addressed to his clients, "the Very Reverend the Dean," and the other members of "the Venerable the Chapter of York," than to ourselves. Another portion of the work would have been more fitly dedicated to the musical public, to whom it will be generally interesting. So much of the remainder as is not strictly applicable to us, ought to be amenable to a tax, which is not unknown to the conductors of periodicals, and should, in this instance, be paid, in equal moieties, by Mr. George Cooper and Dr. Camidge, unless a discerning assessor of the duty referred to was of opinion that Mr. Henry John Gauntlett should furnish a slight contribution, in return for *his* share of the benefits showered down by the benevolent author.

We purpose, in our next number, to consider Mr. Gray's 'Letters' in their order—premising, once for all, that the particulars on which our report of the suit was founded, were derived from an individual, on whose integrity we place implicit reliance, even if his feelings should have imperceptibly influenced his judgment. Let it, however, be borne in mind, that a full detail of the evidence could not reasonably be expected from us, although an average sample would be. Nor, probably, has one fiftieth part been furnished by Mr. Gray, whose sympathies, as the active professional adviser of the defendants throughout the proceedings, are at least as likely to be enlisted on one side as those of our informant on the other. Mr. Gray impeaches our fairness; he is entitled to be heard; and he shall receive from us, at the earliest period, a patient, and, to our utmost ability, impartial attention. In the meantime, we subjoin two extracts from his diary, which are appended as notes to his Twelfth Letter, and convey a favourable impression of his style. The former refers to one of six visits to Antwerp; the latter sufficiently explains itself.

— "1815. Sunday, August 20.—A musical mass at 7 A.M. which we missed. This Sunday, being within the octave of the Assumption, is a great festival. At half-past nine, the great bell of the Cathedral was rung by sixteen men, to give notice of high mass. The bell is in the key of G, and the tone deep and grand. At ten the whole church, choir, nave, and side aisles, were filled.

The nave was filled with the military; there must have been present four thousand persons. The band, which consisted of near seventy performers, was stationed in a gallery in front of the organ. The mass was by Naumann. Vespers at six: a full band, and a beautiful service by Mozart. Monday, August 21.—A fine mass at 7 A.M. with the full band. At vespers, had a beautiful service; went up into the music gallery. The organist has a mirror over his head, which enables him to see the actions of the priests while performing mass at the high altar, above four hundred feet from the organ. Tuesday, August 22.—This morning, at 7, we were again gratified by the exquisite music of a mass, the composition of Cimarosa, with symphonies by Mozart. The service at vespers was, if possible, superior to any thing we had before heard. We heard Mozart's motett, 'Te Deus splendente.' The 'Dixit Dominus' was by Nicolini."

"It is a very rare thing to meet with a newly erected organ on the Continent. I only know of two—Rotterdam and Friburg. The following is a minute of my visit to Friburg in 1835:—A magnificent iron suspension bridge has just been thrown over the valley at Friburg, of which they (the inhabitants) are justly proud. It rivals the Menai Bridge, and the distance between the points of suspension is considerably wider. Saturday, August 15.—This morning, at five, a fine deep-toned bell gave notice of the feast of the Assumption; and at six, all the churches were crowded with people confessing and hearing masses. The town has convents and nunneries, and immense establishments of schools, under the superintendance of Jesuits. The first mass at Friburg Cathedral was at eight; then a sermon in German; then, at a quarter before ten, high mass, with a vocal and instrumental band, and beautiful music. The mass did not last an hour. All the shops were shut; the men in their holiday clothes, and the women in their costumes.

"There is an entirely new and noble organ in the Cathedral: it cost 46000*l.* or 1,840*l.* sterling; and it certainly is more brilliant in its treble, and speaks out better in the bass, than that at York Minster; at the same time, it must be borne in mind, that this Cathedral, though it has a tower 350 feet high, (viz. 150 feet higher than the York tower), is only half as large as our Minster in its interior."

PROVINCIAL CONCERTS.

MANCHESTER.—Concert Hall, Friday, March 17.—Miscellaneous.—**PART I.**—1. Symphony, Spohr.—2. Duetto, Miss Novello and Mrs. Shaw, 'Lasciami non t'ascolto,' Rossini.—3. Cavatina, Signor Paltoni, 'Vi ravviso luoghi,' Bellini.—4. Recitative and Air, Miss Novello, 'The light of other days,' (Cornet à Piston Obligato) Balfe.—5. Concerto Violin, Mr. Blagrove.—6. Aria, Mrs. Shaw, 'Ah! se estinto,' Mercadante.—7. Trio, Miss Novello, Mrs. Shaw, and Signor Paltoni, 'Soave sia il vento,' Mozart.—**PART II.**—8. Overture, 'Egmont,' Beethoven.—9. Scena, Miss Novello, 'Sommo ciel,' Violin obligato, Mr. Blagrove, Paccini.—10. Aria, Signor Paltoni, 'Largo al factotum,' Rossini.—11. Ballad, Mrs. Shaw, 'They tell me thou'rt the favour'd guest,' Balfe.—12. Solo Violin, Mr. Blagrove.—13. Scotch Ballad (by desire), Miss Novello, 'Bonny Prince Charlie.'—14. Trio, Miss Novello, Mrs. Shaw, and Signor Paltoni, 'L'usato ardir,' Rossini.—We do not remember ever having seen a larger audience in the Concert Hall than was assembled last evening; the place was literally crammed. Precisely at seven o'clock the band struck up Spohr's symphony (No. 1 in the scheme), which was played with considerable precision. The effect of the introductory movement, however, was almost destroyed by the boisterous manner in which the wind instruments were played. An important addition has been made to the band, in the person of Mr. William Lindley, the violoncello player, whose perform-

ances at the last concert drew from us strong expressions of approbation. The duetto (No. 2) from Rossini's opera of *Tancredi*, was a finished performance. At the words 'mia paga sarai,' Mrs. Shaw made a beautiful cadence, and both she and Miss Novello acquitted themselves in a manner to satisfy the most fastidious critic. Signor Paltoni gave the cavatina (No. 3) with great taste and effect, but the accompaniment was in places overpowering. We never heard Miss Novello to greater advantage than in the recitative and air (No. 4). Mr. Blagrove here introduced a concerto on the violin. His intonation and double stop playing are astonishing; and although the piece itself was not of a showy character, it was, nevertheless, eminently calculated to display the great talents of the performer. Mrs. Shaw gave the cavatina (No. 6) with great taste and judgment. The terzetto (No. 7) was one of the most delightful pieces of harmony we ever had the pleasure of listening to.—The second part opened with Beethoven's overture to 'Egmont.' With the qualification applied to the instrumental piece in the first part, it was well played, especially the concluding passages, which were given with a precision and truth to time in every respect unexceptionable. The aria (No. 9) was highly creditable to the talents of Miss Novello, and the effect was enhanced by Mr. Blagrove's brilliant obligato. Signor Paltoui sang the *buffa* song inimitably. Without indulging in the downright buffoonery to which many singers are prone, he carefully preserved the humour of the piece, and experienced a rapturous encore. Mrs. Shaw gave the succeeding ballad with a degree of pathos which told powerfully on her audience. The piece is well suited to her fine mellow voice, and a repetition was unanimously called for. Mr. Blagrove's violin solo was even an improvement upon his first performance. Miss Novello acquitted herself admirably in the Scotch ballad (No. 13). It was her best effort, and electrified the audience, who encored it with great warmth. The terzetto (No. 14) concluded one of the best concerts we ever had the good fortune to attend.—*Manchester Courier*.

LIVERPOOL.—MR. EYTON'S CONCERT.—On Monday evening last Mr. George Eyton held his eleventh annual concert at the Templars'-hall, Great George-street. The room was filled but not crowded. The selections for the concert were made with considerable taste, and with a just consideration of the peculiar abilities of the several performers. The introduction and chorus from Mr. J. Z. Herrmann's manuscript opera passed off well. If we take it as a sample of the whole composition it is highly satisfactory. Knyvett's pretty and popular glee 'The Midge's Dance' was well executed, by Messrs. Davies, Dodd, Gleave, and Miss Tivendell. Mr. Dodd sang 'What delight a soldier knows' with great animation. An immediate and unanimous encore was the consequence. Master Tivendell is a clever little pianist; and the easy mode in which he executed a rather difficult fantasia is as creditable to his own industry and taste, as to his able instructor. The talents of Mademoiselle Bernhard shone out conspicuously in Rossini's quintetto, 'Crudele,' which, in addition to the above lady, embraced the united efforts of Miss Leach, Miss Tivendell, Messrs. Dodd, and Pemberton. The piece was well performed, and elicited much applause. Weber's quartett and chorus, 'Lut-zow's Wild Hunt,' was admirably sung by Messrs. Dodd, Davies, Pemberton, a stranger, and certain invisible singers. The singular and peculiar effects of the piece were well managed, and the strange tone of feeling which pervades it were fully entered into by the vocalists. Part the second opened with a chorus of serenades from the manuscript opera of Mr. Herrmann, 'Angela of Venice', before alluded to. The poetry of this piece is elegant, and the music accords with the sentiment. The rondo ed aria, with chorus from Meyerbeer's 'Il Crociato in Egitto' was cleverly sung by Mademoiselle Bernhard. This lady is possessed of considerable talent; and from the specimen which she on

Monday night gave of her taste, and powers of execution, we may prophecy that she will become a favourite. Mr. B. Hime's song 'The Night,' was very well sung by Mr. Pemberton, who was loudly applauded. Miss Leach was encored in Bishop's song, 'The Ray of Hope,' which she gave very sweetly. The succeeding quartette brought Mr. Eyton's three promising pupils, Messrs. Hammond, Wilberforce, and Tivendell, favourably before the public. A German air, admirably sung by Mademoiselle Bernhard, Weber's beautifully quartette, 'Over the dark blue waters,' and the grand fairy chorus, from the Oberon of the same composer, finished the evening's entertainments.—*Liverpool Courier.*

BEDFORD HARMONIC SOCIETY.—On Wednesday evening, the first of an intended series of amateur concerts was given in the New Rooms, before an unusually brilliant auditory, to the number, we should suppose, of about four hundred persons. The performances commenced with the overture to *Artaxerxes*, and although the difficulty to be encountered was considerable, such was the degree of proficiency our amateurs had attained to, that the piece was rapturously encored. 'Love in thine eyes,' by Mr. Nunn and Mr. Riley—'The Red Cross Knight,' by Messrs. Mayle, Riley, and Robinson—'Orynthia,' by Mr. Nunn—and, 'We are two roving minstrels,' by Mr. Mayle and Mr. Riley, were very meritoriously sung. 'The Wolf,' by Mr. Robinson, was a work of great excellence; it certainly was second to no performance of the evening. The beautiful (Occasional) Overture of Handel, commencing the Second Part, was also encored. Of Mr. Nunn's 'Lord, remember David,' no less can be said than that the whole assembly were at once awed and elevated, and the liveliest emotions succeeded its conclusion. 'Flow gentle Deva' was nicely sung by Mr. Mayle and Mr. Robinson. 'Kathleen O'Moor,' it is no common praise to state, lost none of its character for sweetness in the execution of Mr. Riley. It was encored, and the repetition was still more highly wrought. 'I know a bank,' by Messrs. Nunn and Riley, and the joyous glee of the 'Chough and Crow,' by Messrs. Mayle, Riley, and Robinson, were well sung. 'God save the King' concluded the evening's entertainment. The greatest credit is due to Mr. Nunn for his exertions in establishing this infant society; and industry in the performers, with the fostering care of its patrons, will combine to make it, in all respects, worthy of the town of Bedford.—*Beacon.*

CONCERTS.

SECOND CONCERT OF ANCIENT MUSIC.—This Meeting was held under the direction of Lord Burghersh for H. R. H. the Duke of Cumberland.—The programme was as follows: ACT I. Overture, *Zaira*; Winter.—Recit. 'Ove mai son,' Aria, 'Nel silenzio,' *Alzira*; Bianchi.—Anthem, verse and chorus, 'I will sing,' (newly arranged for a full orchestra); Green.—Recit. and Song, 'And God said,' 'Rolling in foaming billows,' Creation; Haydn.—Quartett, 'O voto tremendo!' and Dead March, *Idomeneo*; Mozart.—Duet, 'Crudel, perchè,' *Le Nozze di Figaro*; Mozart.—Recit. acc. & Preghiera, 'Eccomi sola,' 'Gran Dio!' Guglielmi.—Chorus, 'Glory to God;' Quartett, 'O Lord, have mercy;' Grand Chorus, 'God is great in battle;' Beethoven. ACT II. Overture, *Abbè Vogler*.—Recit. acc. and Song, 'Hence, vain,' 'But, O sad virgin,' *Il Pensieroso*; Handel.—Concerto, Pianoforte; Sebastian Bach.—Recit. and Song, 'O loss of sight!' 'Total eclipse!' *Samson*; Handel.—Madrigal, 'Lady, when I behold,' Wilbye.—Song, 'Lord, remember David,' *Redemption*; Handel.—Quintetto, 'Sento, o Dio!' Mozart.—Double Chorus, 'He gave them hailstones,' *Israel in Egypt*; Handel.

Mrs. Bishop, Miss Masson, Messrs. Braham, Pyne, Vaughan, Bennett,

Seguin, and Phillips, were the vocalists;—Mr. Moscheles, the concerto player,—and Mr. Knyvett the conductor and also the organist. Of the arias little need be said. The best were those the most known and most frequently met with in the concert bills, and in the general they received the full meed of justice from the singers. The prayer by Guglielmi was omitted, in consequence of the absence of Miss F. Wyndham. The trills thrust by the composer into the song from *Il Pensieroso*, were so numerous as to be amply sufficient to furnish a stock for all the songs Handel ever composed. 'But, O sad virgin' is a very dull affair, and we heartily wished Mrs. Bishop a happy release. The concerted music from Mozart's operas of the *Idomeneo*, *Così fan tutte*, and *Le Nozze di Figaro*, was excellent; and its choice reflected high praise on the taste of the noble Director for the evening. The interesting features of the performance were, the anthem by Green, 'I will sing of thy power,' the two movements from Beethoven's First Mass, and the Concerto for the Piano-forte executed by Mr. Moscheles, and composed by Sebastian Bach. The programme of the concert describes the anthem by Green to have been newly arranged for a full orchestra: but justice requires that the praise due to one of the most accomplished artists in orchestral mysteries, should not be withheld. Mr. Kearns has some time since, in that noble anthem 'God is our hope and strength,' (performed at the Festival of the Sons of the Clergy) shown what can be effected by a masterly addition of an orchestral accompaniment to our cathedral music, and he has gained fresh laurels by his present essay.—We omitted to mention that the accompaniments to that sweet gem, 'I will arise,' by Dr. Chreighton, performed at the first concert, were also written by Mr. Kearns. Beethoven, in his *Missa in C*, shines forth with a lustre almost too dazzling for ordinary eyesight. How lamentable is it that such music should be shut out of the Protestant Church, and that Patrick, Child, King, and Porter, take the precedence of Purcell, Bach, Beethoven, and Mendelssohn. Mr. Moscheles, by his masterly exhibition of the extraordinary conceptions of Sebastian Bach, elicited such unequivocal testimonies of delight, as the quiet circle of the Ancient Concert subscribers rarely indulge in. The performer has the same innate perception of the new and singular forms of Bach's melodies as he has of those of Beethoven, and is equally happy in their expression. It was unquestionably a very fine performance, and the new accompaniments given to the wind band were evidently written with great tact and ready appreciation of the character of the music. On the whole the concert afforded great gratification to the subscribers.

CLASSICAL CHAMBER CONCERTS.—The following programme will show the selection for the fourth Concert, which took place last Friday evening, (the 17th) to be eminently rich as well as judicious: **PART I.** Quartett, in E minor, (dedicated to Count Razoumoffsky) for two Violins, Viola, and Violoncello; Messrs. Mori, Watts, Tolbecque, and Lindley. Beethoven.—Air, Miss Bruce, 'From rosy bowers'; Purcell.—Quintett, in D, for two Violins, two Violas, and Violoncello; Messrs. Mori, Watts, Tolbecque, Lyon, and Lindley. Mozart.—Aria, Mdlle. Blais, 'Deh! per questo istante solo' (*Clemenza di Tito*); Mozart.—Sonata, No. 9, for Violoncello and Contra-Basso; Messrs. Lindley and Dragonetti. Corelli.—**PART II.** Aria, Signor Brizzi, 'Un'aura amorosa' (*Così fan Tutti*); Mozart.—Trio, in B flat, for Piano-forte, Violin, and Violoncello; Mrs. Anderson, Messrs. Mori and Lindley. Beethoven.—Terzetto, Mdlle. Blais, Miss Bruce, and Signor Brizzi, 'Oh! dolce e caro istante' (*Orazi e Curiazi*); Cimarosa.—Double Quartett, for four Violins, two Violas, Violoncello, and Contra-Basso; Messrs. Mori, Watts, Patey, Watkins, Tolbecque, Lyon, Lindley, and Dragonetti; Spohr.—Conductor, Mr. Forbes.

We can scarcely conceive any performance to be more near to absolute perfection, than that of the celebrated Razoumoffsky Quartett—one of the three by Beethoven, known under that title: and how imaginative is the whole composition! how full of fancy, and beauty, and pathos! The *adagio*, with its solemn theme, pealed like some lofty strain of ecclesiastical composition. In this movement, the union of the instruments was perfectly delicious. Mr. Mori, who had a task of enormous difficulties to accomplish, displayed such power upon the occasion, as we suspect he never exceeded. Messrs. Watts, Tolbecque, and Lindley, sustained the inner parts in the finest style.

The quintett of Mozart, breathing throughout either the languor of the most voluptuous tenderness, or the most sprightly and tricky joyousness, was evidently the favourite piece of the evening. The minuet and trio were encored. In the Corelli sonata, Dragonetti, as might be expected, was encored in the last movement. The whole room was on the broad smile in witnessing the feats he performed with his cumbrous instrument. *The Morning Chronicle* states that Mrs. Anderson was the first in this country who played Beethoven's Piano-forte Trio in public. She has certainly made it her own; and the varied and uniformly judicious expression she gave to the several thoughts, with the truth and certainty of her execution, are all evident proofs of the zeal and delight with which she has mastered this noble composition. We never heard her play so finely as on Friday night. Spohr's double quartett is doubtless the work of a great musician, but (as yet) we do not rank it among his greatest instrumental compositions. The vocal department was not remarkably successful. Miss Bruce has neither the power nor compass requisite to give the proper effect to Purcell's various and learned song, although we give her every credit for the attempt. The 'Deh per questo istante,' Madlle. Blasis sang like a clever musician. Sig. Brizzi sang the air from 'Cosi fan tutte' in a chaste style; but of the trio, the singers made tremendous havoc. The room was very crowded with critical and fashionable company,

SOCIETY OF BRITISH MUSICIANS.—This association terminated its third season on Friday evening the 17th; and it is currently reported that it will not resume its career. We shall much regret should the rumour prove correct; for we entertain a real good will for the success of the society, although, as sincere well-wishers, we cannot conceal from ourselves, and, therefore, ought not from the directors, that many errors have been committed during its short career. Its *nationality* has been objected to—we think unfairly. All countries have national institutions of this kind, and the Royal Academy either of Music or Painting might be objected to upon the same principle. But the projectors and supporters of these concerts should have evinced less acerbity with regard to the "monopolising" foreigners, and have displayed a less exclusive spirit of partizanship both in and out of their concert-room; for, this spirit has naturally induced a suspicion in the public mind that much angry and disappointed egotism lurks below the surface of the business. Strange and inexplicable are the delusions of self-love. We have been for some time past serenaded either with loud denunciations, or wailing "Jeremiads" upon foreign monopolies, and upon our own native unrewarded merit. To what extent the interests of these declaimers and their supporters may have prevailed in the committee of the Society of British Musicians, we know not; but certain sure are we that some of the proceedings adopted have not tended to remove the impression alluded to. We have no hesitation in asserting that many of the instrumental pieces which have, through the means of this society, been presented to the public, should not have been admitted at these concerts. If it was found that there was an inefficiency of living talent to give length, weight, and strength to the programmes, why not have fallen back upon the old madrigals and cathedral music? Here would have been

an inexhaustible resource. Some of the higher specimens of instrumental writing, and the really beautiful as well as clever vocal pieces that have been from time to time brought forward, would have come in with grateful relief to the learned strength of our old writers. If such a system had been adopted, will any one doubt that the result would have redounded to the advantage and best interests of the association? We repeat, that our sentiments towards the society are unequivocally friendly, and it is only with a view to avert the rumoured catastrophe that the above remarks have been submitted. The *clique* and the favouritism must be quenched, or—down they will go. Programme.—PART I. Symphony B flat (MS.); G. A. Macfarren.—Song, 'The last man,' Mr. Stretton; W. H. Callcott.—Scena, 'Oh, my native shades,' Mrs. W. Aveling Smith, (Fair Rosamond) John Barnett.—Concerto, E flat, Pianoforte, Mr. Potter; Cipriani Potter.—Song, 'O bid your faithful Ariel fly,' Miss Dickens; Linley.—Cantata, 'Corcira, The Martyr Princess,' Miss Bruce and Mr. Stretton; J. Henry Griesbach.—Overture, (Shakespeare's Tempest) C. Coote.—PART II. Overture, (Naiades) W. Sterndale Bennett.—Madrigal, 'Merrily wake music's measure,' (Fair Rosamond) J. Barnett.—Song, 'Good night, sweet flower!' Mrs. G. Wood;—J. Addison.—Quartet, No. 2, two violins, tenor, and violoncello, Messrs. Willy, Westrop, H. Hill, and Hatton; Henry Westrop.—Glee, 'There is beauty,' Mrs. G. Wood, Mr. Moxley, Mr. H. Gear, and Mr. Nelson; J. Goss.—Scena, 'Absence,' Mr. Allen; E. J. Nielson.—Overture, (Richelieu) J. W. Davison.—Leader, Mr. H. Westrop.—The concert under the direction of Mr. Lucas.

Mr. Macfarren's symphony alternately pleased and disappointed us. With some excellent thoughts, and with considerable ingenuity at times displayed, it was greatly too long. Half a dozen ideas, although they be really good ones, are not sufficient to carry a man through so Herculean a task as a symphony. Mr. Potter and Mr. Bennett were, as usual, eminently successful. The concerto of the former we consider among the best of his productions. It is fraught with beautiful ideas, treated like an eminent professor. His playing was highly impassioned and correct. Bennett's overture would never tire us, for it improves upon a third hearing. Mr. Stretton was greatly applauded for the manner in which he sang Mr. Callcott's very clever song. Mr. Griesbach's cantata, cannot perhaps boast of much originality, but it is written throughout with good taste and feeling. Its principal drawback with the audience appeared to be its great length, with monotony of character. Of the importations from the Fair Rosamond, the lovely scena, 'Oh, my native shades' was ill accompanied; and the madrigal not so well sung as we have heard it at Drury Lane. It was encored for itself. Our contemporary of the *Morning Post* is perfectly correct in requiring "more effective rehearsals" as well as the exercise of more "judgment in the selection of the pieces." We give Mr. Westrop our best thanks (if he will accept them) for his quartet. It is a charming composition; and, had he been equally successful with his last movement, as he has with the whole of the former part of the work, it would certainly be one of the best pieces of instrumental writing that the season has introduced to us. The scherzo was encored. Miss Dickens did herself great credit by the manner in which she sang Mr. Linley's song. After Mr. Goss's elegant glee, the company rapidly quitted the room.

MR. CORNELIUS FIELD gave his annual benefit concert at the Mermaid Tavern, Hackney, on Friday last, to an immensely full—indeed an overflowing room. The singers engaged were, Mme. Caradori, Misses Birch, Fanny Woodham, and Rollo; Messrs. Wilson, Francis, J. O. Atkins, Giubilei, Alfred Novello, and Field. An efficient chorus was also on duty. To enumerate even the best of the performances would swell our notice to an inordinate size; for thirty-two pieces were appointed in the programme, some of which, it is true, were omitted. Suffice it to say, the concert went

off to the satisfaction of all parties—especially so, we conjecture, to that of Mr. Field.

MR. MOSCHELES' SOIRÉES.—Mr. Moscheles gave the last of his series of concerts on Saturday evening. The programme of the performance was as follows:—**PART I.** Sonata Melanconica, (C sharp minor, Op. 27, in three movements) piano-forte, Mr. Moscheles; Beethoven.—Duetto, Miss Masson and Mr. Balfé, 'Qual sepolcro,' (Agnese) Paer.—Three Preludes and Fugues, B flat major, G sharp minor, and B major) S. Bach: to be followed by an Overture, a Gigue and Passacaille, (from the Suites of Lessons) piano-forte, Mr. Moscheles; Handel.—Air, Mr. Balfé, (The Crucifixion) Spohr.—Original Melodies, (Lieder ohne Worte) piano-forte, Mr. Moscheles; Mendelssohn.—**PART II.** A Selection from the Suites of Lessons, as originally written for the Harpsichord, and, by desire, performed on that instrument by Mr. Moscheles; D. Scarlatti.—Recit. and Air, Miss Beale, (her first performance in London) 'O, Jerusalem!' (St. Paul) Mendelssohn.—Grand Sonata Concertante, piano-forte and violin, (in three movements, dedicated to Kreutzer) Messrs. Moscheles and Mori; Beethoven.—Recit. and Aria, Miss Masson, 'Le luci del mio bene,' (Tesco) Handel.—L'Invitation pour la Valse, divertimento, piano-forte, Mr. Moscheles; Weber.—Conductor of the Vocal Music, Sir George Smart. No one of the musicians appears to us to express the profound affliction like Beethoven. We can fancy the sublimity with which he would have embodied in musical harmonies the anguish and the groans of Philoctetes in the lonely island. Of the same character is the Sonata Melanconica: the first movement consists of the most mournful, and, as it were, suppressed sighs; the second is somewhat more decided in complaint; and the third and last is turbulent and desperate. The style in which Mr. Moscheles conceived, and the manner in which he performed, the whole of this piece, showed him to be the poet as well as the master. An apology having been made for Miss Masson in consequence of indisposition, Miss Bruce sang the duet with Mr. Balfé, and in a manner so as to draw forth frequent expressions of approbation. We do not remember to have heard her sing better—certainly never with more care and judgment. The preludes and Fugues of Bach were played in a manner worthy of their great merit, and the Gigue, by Handel, was encored. The previous overture is very grand and staid in character: its step is elephantic. The air from 'The Crucifixion,' was very admirably sung by Mr. Balfé. It is quite in the manner of the composer—languidly sorrowful, melodious, and of course richly harmonized. The original melodies by Mendelssohn, are truly what they profess to be: "Songs without words." Although perfectly vocal in character, they are treated in so beautiful a way, enriched with such fine and florid counterpoint, that they must become favourites with all tasteful and accomplished piano-forte players. The Selection from Scarlatti was very difficult, and Mr. Moscheles added to the task he set himself, by taking them with extraordinary rapidity. The air from 'St. Paul' introduced Miss Beale to a London audience. Taking into consideration that it was a first performance, and before so select a company of judges, we should say that the young lady was decidedly successful. Her voice is of a pure, rich quality, and correct; moreover, she appears to possess much sensibility. We were informed in the room that she is a pupil of Sir George Smart. The grand Sonata Concertante was a triumphant performance on both sides. Mr. Mori's playing, especially in the second movement, (a series of variations upon a beautiful theme,) was the subject of reiterated expressions of delight and admiration. In taking leave of Mr. Moscheles upon the present occasion, we request him to accept our thanks for the unalloyed gratification he has afforded us with these highly intellectual entertainments. He has done good service to the cause of

classical chamber music, by thus seconding the exertions of the societies of quartett performers; and both, we doubt not, will reap the benefit. The public assuredly will.

MUSICAL LECTURES.

LONDON INSTITUTION.—Mr. Gauntlett delivered the first of the series of Lectures alluded to in a former impression. It was illustrated by some curious specimens of the early Church melodies, contrasted by later productions. The choir consisted of Misses Birch and Yarnold, Masters J. Coward and Stephens, (of Westminster Abbey) Messrs. Francis, C. Dobson, Turner, Surman, Atkins, and A. Novello, by whose exertions the illustrations received ample justice. The arias and chorus by Sebastian Bach, grounded upon a Lutheran corale, were highly interesting, from the circumstance that this was the first occasion on which any of Bach's vocal music has been performed in this country. The lovely song, 'O worship the Lord,' from a Litany by this great composer, sung by Miss Birch, was received with very general approbation; a just compliment both to the taste of the singer and the genius of the composer. The lecturer seemed scarcely aware of the spacious theatre which his voice was required to fill; many of his hearers, therefore, must have lost much valuable information.

CHIT CHAT FROM THE CONTINENT.

Paris.—Paganini is said to have arrived in Paris; and Chapel Master Lindpainter has been invited to visit that city, by Meyerbeer, for the purpose of gratifying the Parisians by composing for them a French opera; Meyerbeer's own opera of the 'Huguenots' is reported to have been withdrawn from the stage both in Berlin and Vienna at the instigation of the censorship.

Among the announcements lately contained in the programme of a concert given at Paris by Stöpel, (not F. Stöpel the collaborateur of the 'Gazette Musicale,' whose demise has created great regret in the musical circles of that city,) we find '*La Violette*,' brilliant variations by Herz, played upon ten pianofortes at one time; and also grand variations on a theme from 'William Tell,' written by the same composer, and executed by twenty young ladies upon ten pianofortes.—*What next!*

The '*Gazette Musicale*' in a recent article, has named Kalkbrenner, not very infelicitously, the 'Voltaire of Music.'

Munich.—A new grand oratorio, entitled 'Moses,' has recently been performed at Munich. It is the composition of Lachner, whose prize symphony has created so much sensation among the musical writers of Germany, as to have drawn from Dr. Fink, the learned editor of the '*Allgemeine Musikalische Zeitung*,' a recent article upon the subject of the controversy now raging between the admirers of this much talked of composition and their opponents.

Berlin.—Handel's oratorio of '*Joseph*,' which has hitherto never been performed in Germany, and to which indeed German words have only been arranged very recently by E. W. Kalisch, Professor at the Frederick William's Gymnasium, at Berlin, was lately submitted to the judgment of the musical critics of Berlin. To the Singing Academy of that city

must be awarded the credit of recalling public attention to this almost forgotten work of the great Protestant composer, which was written by him, we believe, in 1746, the same year in which he produced his 'Judas Maccabeus.' The accompaniments of the present oratorio little according with the present taste for full instrumentation, Musical Director C. F. Rughenagen undertook the labour of enriching the accompaniments purely in the style of the original, and accomplished his task in a manner, which so far from injuring the simplicity and religious dignity of the work may be said to have brought out these qualities with the fullest effect.

After several careful rehearsals, the chorus of this celebrated society were found fully prepared, and the solo parts having been allotted to those most capable of doing justice to them, the public performance of the oratorio took place on the 15th December last, when it produced an effect, as great, and as gratifying to the feelings, as had been wrought by any of those well-known oratorios, to which this is, indeed, as a work of art, by no means inferior, although the poem does not, perhaps, abound in situations of striking contrast. The well-known materials, derived from biblical history, are full of touching and child-like feeling, and afford the composer opportunities for delineation, of which Handel, with his richness of invention and dramatic power, has known well how to avail himself. There are, therefore, to be found in this oratorio, not only chorusses remarkable for their grandeur, devout expression, and masterly treatment, but also many airs and recitatives, no less remarkable for the beauty and descriptive power of their accompaniments, than for their truth of expression.

To the Editor of the Musical World.

SIR,—Presuming that the object of the 'Musical World' is to advance and encourage the cultivation of music generally in this country, I beg to direct attention to the lamentable deficiency of musical knowledge and entertainment, (by way of example) in the town in which I reside. The remarks will apply to many other towns in its vicinity, and I fear also generally.

The population of the town amounts to near 9000, and the only musical society is a catch club, consisting of about a hundred members, which produces seven or eight concerts during the winter. Our orchestra is efficient, but very limited, and is brought almost wholly from a cathedral town many miles distant, and consequently at considerable expense.

Like most other towns, and even villages, this one possesses a band of wind instruments, comprised principally of mechanics, under the direction of a military pensioner, of whose proficiency but little can be said in praise. This band has been seldom heard, except at elections, and on similar riotous occasions where noise alone is required.

Two resident professors and a few amateurs, in addition to the above, comprise the present resources of the town.

Having shown our present condition and wants, I beg to suggest the following sketch as a remedy for them, which if adopted on a broad

scale, would, I conceive, tend to promote the tasteful and social interests of my fellow-countrymen. Endeavours should be made to induce the town councils, or inhabitants generally, to raise a fund for the improvement of their respective town bands. Regulations should be drawn up for their management by committees, to provide public evening performances at stated periods during the summer months; also for rehearsals, &c.; annual prizes for competition should be given by towns adjacent, (as in France) for the purpose of exciting emulation; and some method for obtaining music suitably arranged should be sought (there being at present no little difficulty in that respect). For the winter concerts, a selection might be made from these bands to cooperate with performers on stringed instruments, who are to be obtained in almost all towns; and thus by lessening expenses, the present number of concerts would be greatly increased. Such an association would also materially benefit the practice of the professional gentlemen as well as bring into operation numbers of amateurs.

I request your consideration of the above hint, which, if advocated in the pages of the 'Musical World,' may eventually cause hundreds of young men to devote their leisure hours to the attainment of an art, alike useful, delightful, and social.

I am, Sir, your obedient Servant,

24th February, 1837.

M.

MISCELLANEOUS.

BERTHOVEN'S CHORAL SYMPHONY.—It is settled that this great work is to be performed at the 4th Philharmonic Concert, 17th April.

THE YORK ORGAN.—Mr. Browne, the superintendant of this noble instrument has been deprived of his situation by the Dean and Chapter. Has this gentleman suddenly lost his skill in the art of organ building, or have the reverend defendants been piqued that Mr. Browne's testimony did not assist them in their case?

SOCIETA ARMONICA.—The spirited Directors of this Society open their campaign on Monday the 27th. The orchestra engaged combine the first-rate talent of the Metropolis; and in order to secure the due attendance of the performers, the Directors have come to the determination, that if any one absent himself, or take any other engagement, he incurs a total forfeiture of his contract with the Society.

WESTMINSTER ABBEY.—It appears from a record found in the archives of this corporation, that formerly there was a certain sum allowed to one of its members for '*pricking the new tunes into the music books.*' May it be permitted to inquire of the Dean and Chapter, when this payment was first discontinued, and who now misappropriates the money. Improvements in the musical service of our cathedrals becomes hopeless, when we find those who are the most interested in the welfare of the corporations, the first and foremost to close every avenue that might tend to bring about such a desirable event. When last, we wonder, did any of the Deans and Chapters request the composition of a new service or anthem? and during the last half century how much has been expended in purchasing new works, or employing the talents of our English composers? We would venture to say such a return, if made, would not produce a sum equal in the annual income of the poorest Dean in Christendom.

*Operas, Concerts, &c. for the ensuing week.*Monday, 27th.....First Societ^a Armonica. King's Theatre, Evening.

Tuesday, 28th.....King's Theatre.

Thursday, 30thThird Quartett Concert, Hanover Square Rooms, Evening.

Friday, 31st.....Second Classical Chamber Concert. Willis's Rooms, Evening.

WEEKLY LIST OF NEW PUBLICATIONS.

"THE MUSICAL WORLD" was published this week on *Thursday*, in consequence of the intervention of Good Friday, and because on the former day the booksellers sent their parcels into the country. As the *Weekly List of New Music* did not arrive in time for publication, it will be added to that of next week.

DEDICATED BY SPECIAL PERMISSION TO

HIS GRACE THE LORD ARCHBISHOP OF CANTERBURY.

A COLLECTION OF

PSALMS AND HYMNS,Adapted to a Selection of words made for the use of the Church of *St. MARGARET'S*,
Westminster, by the Minister,**THE REV. H. H. MILMAN;**Selected, composed, and arranged expressly for Parochial Service. To which is added a
SYSTEM OF CHANTING;

The whole being so simplified, that all the Congregation may join in the Service,

By **J. B. SALE,***Organist of St. Margaret's Westminster*, Gentleman of His Majesty's Chapels Royal,
Lay Vicar of Westminster Abbey, and*Musical Instructor to H.R. H. The Princess Victoria.*

The Collection of Psalms and Hymns contained in this volume, will comprise a considerable number of those fine old Psalm Tunes, which have long been admired for their simple grandeur and devotional character, with others composed by the Editor and several eminent Musical Friends; the whole arranged for four voices, but applicable also for one or two. To these will be added Chants to the '*Venite Exultemus*,' '*Jubilate*,' '*Magnificat*,' '*Nunc Dimittis*,' and other parts of the Morning and Evening Service, together with responses to the Commandments, the whole being printed with the words at length, in a manner so simplified, as to enable all the Congregation to assist in the Service.

The Editor having been for many years attached to one or other of the great Choirs, and devoted his attention, during the greater portion of his professional life, principally to Ecclesiastical Music, trusts his work will be found no less suitable for the Domestic Circle, than serviceable in promoting a more general participation in the Musical portions of Divine Service.

TO BE PUBLISHED BY SUBSCRIPTION.

Price to Subscribers, £1. 1s. To Non-Subscribers, £1. 5s.

Names of Subscribers will be received by Mr. Sale, 25, Holywell-street, Millbank, Westminster; Messrs. Lonsdale, 29, Old Bond-street; Messrs. Mills, 140, Bond-street; Messrs. Cramer and Co. 201, Regent-street; Mr. J. A. Novello, 69, Dean-street, Soho; and by the principal Music Sellers and Booksellers.

Mr. SALE begs an early communication of the Names of Subscribers, that they may be inserted in the Alphabetical List, which will be given in the work.

MR. SALE

Has also the honour to announce, that his

ANNUAL MORNING CONCERT

WILL TAKE PLACE AT THE

HANOVER SQUARE ROOMS, on Friday, the 28th of April next,*Under the patronage, and in the presence, of***H.R.H. THE DUCHESS OF KENT, AND H.R.H. THE PRINCESS VICTORIA.**

C. RICHARDS, PRINTER, 100, ST. MARTIN'S LANE.

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.

MAR. 31, 1837.

No. LV.—VOL. V.

PRICE 3*d*.

MR. JONATHAN GRAY AND "THE MUSICAL WORLD."

HILL v. THE DEAN AND CHAPTER OF YORK.

"Qui ad pauca respicit, facile pronunciat."

WE come to our promised consideration of Mr. Gray's "Letters" respecting the York Organ. We can hardly be surprised that our correspondent evinces, throughout the series, a laudable anxiety to convince his readers of the *bona fides*, which he supposes to have distinguished the conduct of his clients from that of Mr. Hill. Our brief statement of the particulars and evidence relating to this action, is not, we believe, condemned by Mr. Gray as being inaccurate to the extent it goes, but as presenting a "partial" and "unfair" selection of the facts and proofs, and "concealing from the public the real question at issue." In illustration of this charge it is added,—"Not a syllable is stated as to the enormous amount of the plaintiff's demand, compared with the trifling sum he has recovered." The value of the accusation may be safely left to conjecture, if we shew the instance which exemplifies it to be incorrect. Our report affirms,—"*The action was brought to recover the sum of £3750, the balance alleged to be due to the builder, after allowing the Chapter credit for their payments. . . . The cause was referred to Mr. Barnewall, a verdict having been taken, by consent, for £7000, the claim made by the plaintiff, without giving any credits.*" We subsequently stated,—"*A verdict has been given for the plaintiff in this cause for £300, including the sum paid into court. The arbitrator, it appears, disallowed the estimated expense of the most material departure from the original mode of erecting the organ within the screen, upon the ground of want of notice to the Chapter on the part of the builder.*" The fact to which we are said to have omitted the most distant allusion, is not only explicitly mentioned, but an explanation is offered, which, if the plaintiff's witnesses are worthy of credit, in a great measure accounts for the "enormous" discrepancy between the sums claimed and recovered. So much for the accuracy of this particular example of our partiality and unfairness.

"The real question at issue," was, we humbly imagine, a money-demand by the plaintiff against the defendants, and whether it was

presented in the shape of a claim for "extra work done, and materials provided, not included in the contract," or it was contended that the alterations superseded that contract, is comparatively immaterial. Our brevity on the point was, in our apprehension, quite as beneficial to the defendants as to the plaintiff.

We believe, that a reference to arbitration of a cause of this description is neither unusual nor surprising. Whether, in the present instance, such a result was brought about by the arrears of *term* business in the Court of King's Bench, the cause being called on for trial at the sittings in *vacation*, or the (not extraordinary) length of the plaintiff's brief, is an opinion against which a casuist might raise an objection. "The Dean and Chapter," proceeds Mr. Gray, in his first Letter, "could have no motive for shrinking from a public investigation." We will not assert that they *had* any wish to court secrecy. As a general rule, a sense of shame may be acutely felt by an individual, where his own interests alone are concerned, and not at all by the same person when he acts in association with others. The blame is then capable of distribution; and each member of the body can subdivide his own portion among the rest. Whether the defendants on the present occasion have been *misrepresented by partial statements in our columns*, will, in the sequel, more fully appear.

Mr. Maxwell, the executor of the plaintiff's deceased partner, has not met with much quarter from Mr. Gray; yet he can have had no personal object in the result of the suit. In his disinterested advocacy of the cause of the orphan, he may have mistaken the *legal mode* by which the plaintiff could hope to enforce his demand—a demand described by Mr. Hill so long back as October 1833, in a letter to Lord Scarborough, to be "*entirely owing to the situation of the organ, which,*" (says he) "*has doubled the expense;*" and, by keeping his eye too intently fixed on the claims of justice, he may have lost sight of the forms of law. His error deserves commiseration; nor will his humane exertions lose their reward, though it be limited to the consciousness of upright intentions.

Mr. Gray, in continuation, assumes—"It is pretty clear, that if the arbitrator had been dissatisfied with the conduct of the Dean and Chapter in defending this action, he would have saddled them with the plaintiff's costs." Would not the inference be equally convincing, if it were asserted, *it is pretty clear, that if the arbitrator had been satisfied with the conduct of the Dean and Chapter in defending this action, he would have saddled the plaintiff with their costs?* This branch of the award manifestly proves nothing more than that Mr. Barnewell was equally "satisfied" or "dissatisfied" with both parties.

"It appeared," proceeds our author, "to be the unanimous, or nearly unanimous, opinion of the counsel in the cause, that this action against the Dean and Chapter, *being upon promises*, could not be maintained on account of their not being bound" [otherwise than] "by a contract under their corporate seal; and that, in any stage of the proceedings, the defendants might have availed themselves of the objection. . . This point *may* appear to be one of a *captious* nature; but it involves in it an important maxim of law, namely, that no body corporate shall be liable to an engagement entered into by an individual member of that body, which *may* be without the sanction, and *possibly* without the know-

ledge, of the corporation." We are authorized to state, that the learned counsel for the plaintiff *were unanimous in a contrary opinion*; and that the defendants, in *their judgment*, could have gained no advantage from this respectable line of defence, had they taken "the opinion of the court on the point of law, in arrest of judgment or otherwise." Nor would the Dean and Chapter have been in a situation to "have availed themselves of the objection," had they not insisted on reserving, contrary to the usual terms of a submission to reference, a right to all the benefit it could confer on them. The fact, however, furnishes an instructive lesson as to the expedients to which a set of individuals, in their corporate capacity—sorry are we to add, an association of dignified clergymen—will descend, and to a semblance of which they would scorn to have recourse, as private gentlemen. The Dean and Chapter of York entered into promises (that the arbitrator affirmed); but they did not ratify the acceptance of a contract in writing from the plaintiff, by affixing to it an old-fashioned seal! It might have been "possibly without the knowledge of the corporation," that an organ was erecting in the cathedral of which they are (sworn?) guardians; that alterations likely to be attended with some expense, had been made from time to time, by the direction, or in consequence of the acts, of one or other of their body, or of their recognized agent, Sir Robert Smirke; or, indeed, that the erection of a new instrument had become necessary, by reason of the burning of the old one by Jonathan Martin! That the defendants should have so tenaciously clung to this *quasi* "captious" objection, indicates, we think, some unwillingness on their part to stand or fall by the moral justice of the case. Let us, for the sake of argument, carry this "point of law" to its full extent. The Dean and Chapter might enter into a verbal, nay a written, engagement for the purchase of a chattel for the use of the cathedral, might receive and retain possession of it, and refuse payment for it on the ground of the "absence of their "corporate seal" to bind the contract. Sir William Follett did not endanger his great legal reputation, when he made light of this honest objection. The defendants, too, we are apprized by Mr. Gray, "might, in any stage of the proceedings, have availed themselves of the objection." Could they? Then, would it not have been more convenient to have tried its validity, at the commencement of the suit; and not have reserved it as a sort of pocket pistol, wherewith to assassinate the plaintiff's case at its termination? Mr. Gray, perhaps, knows whether, during the interval which was taken by the arbitrator to consider his decision, there was any disinclination on the part of the reverend defendants, to attempt, as it were, at the last moment, to gain a *stale-mate* on the legal chess-board, if the amount awarded had, in their eyes, justified the experiment.

The second and third letters scarcely touch upon the subject in dispute. It appears in the latter, that Dr. Camidge confined *an apparent circular to the trade*, in its actual distribution, to the plaintiff and his deceased partner, and Mr. Bishop. Its contents, Mr. Gray ingenuously admits, "were calculated to have the effect of moderating the terms of Elliott and Hill, *who might conclude that they had nearly the whole of the trade to compete with.*" Verily, the bargain, at its commencement, wore a *northern* aspect.

The fourth letter relates to the contract for, and price of, the organ

and the dates and progress of its completion. Our report did not attempt to deny, or suppress, the fact of the existence of the contract, which we really consider quite beside "the real question at issue," viz. *the expense incurred in the various alterations, during the progress of the work, and particularly that consequent on the change of plans by Sir R. Smirke, the agent employed by the defendants.* We differ from Mr. Gray's judgment, that up to October 1833, "it had not entered into" the plaintiff's "contemplation . . . to assert a right to a farthing beyond the three contract sums of £2200, £300, and £750, which make up the entire £3250." Our first reason for this variance of opinion is:—That the contract for the organ case, dated in December 1831, provides, that "if, in the course of the execution of the work, any alterations shall be directed to be made by the Dean and Chapter, the value of the same shall be added to, or deducted from, the amount of this agreement; and notice shall be given by us to the Dean, and the amount settled at the time when the order is given for any such alteration." 2dly. "*It seems almost incredible,*" (to adopt the language of Mr. Wood, Mr. Gray's special pleader, who advised on behalf of his clients) "*that the plaintiff should have constructed the organ and its frame, in the first instance, to meet a position which was altogether unfit to receive it; but yet this is the view of the case which must now be taken by the defendants; and if, in opposition to it, the plaintiff is able to show that he performed the extra work by reason of fresh orders received from any party competent to give them, he will get a verdict PRO TANTO.*" The event justified Mr. Wood's shrewd suspicion. The plaintiff gave evidence, by Sir Robert Smirke himself, of the substitution of a new, in the place of the original plan; and by other witnesses, who Mr. Gray will scarcely say were contradicted (the testimony of the single witness on the point for the defendants being extremely indefinite), of the immense outlay which was sacrificed by the alteration. The defendants, up to the trial, entertained the mistaken belief, induced by Sir Robert Smirke himself, that there had been no alteration in the plans. The arbitrator disallowed the expense, which Mr. Wood seems to intimate that the plaintiff, under the circumstances detailed in the evidence, was entitled to recover, on the legal objection of his failure to prove a notice of the cost consequent on the alteration of the plans. Our third reason for disagreeing with Mr. Gray's conclusion is, that Mr. Barnewall *did* award the plaintiff a sum for extra work of minor importance, where reasonable evidence was given of a knowledge by the defendants of a corresponding extra expense.

The fifth letter refers to the change in the position of the great organ, occasioned by the before-mentioned departure from Sir R. Smirke's original plan. Now, if we are correctly informed, that the arbitrator did not allow one farthing for this portion of the plaintiff's demand, which was averaged by his witnesses at about £2000, but estimated by the single witness on the point for the defence, a gentleman, who, if he had "*any bias,*" Mr. Gray observes, "*it was in favour of the plaintiff,*" at, as to a portion, "from £100 to £140," and as to the remainder, it "*might,*" says he, "*cost £50, or £60, £100, or more;*" if, we repeat, we are correctly informed, that the arbitrator entirely disallowed this large portion of the plaintiff's claim;—then "the real question at issue," *ultra* the omission by the Dean and Chapter to affix to the various con-

tracts their *corporate seal*, a triquet, the existence of which was peculiarly within their own knowledge, was, whether or not the plaintiff should be the loser of this serious outlay, by reason of a foolish notion, that because Sir R. Smirke, the accredited agent of the Dean and Chapter, had furnished the original plan, the defendants ought to be deemed to have recognized and become responsible for the expense "occasioned by its change." Sir R. Smirke forgot that he had "ever made or furnished" the first plan; and, in the confidence of oblivion, denied the fact, to which he afterwards deposed. Another mode of stating "the real question at issue" is—Who ought, morally speaking, to have sustained the loss consequent on "this change of plan," the lay plaintiff, or the clerical defendants? This was the main issue to be tried; the defendants, in the result, were successful in point of law, the plaintiff is the sufferer in point of fact. Mr. Gray remarks:—"It may be asked, why did not the defendants pay into court a sum of money upon account of the plaintiff's extra work, *occasioned by this change of plan?*" He answers the supposed inquiry, with the facility which always attends the solution of an imaginary question suggested by a preconceived belief; and refers us to Sir R. Smirke's mistaken denial of the fact, that there *had been* any change of plan. But an important inference is obviously designed, viz. that the arbitrator *has* awarded "a sum of money upon account of the plaintiff's extra work occasioned by this change of plan;" and this implied corollary we believe to be wholly unfounded. We are assured, that MR. BARNEWALL DID NOT ALLOW, FOR THE LEGAL REASON BEFORE STATED, ONE FARTHING "FOR THE PLAINTIFF'S EXTRA WORK OCCASIONED BY THIS CHANGE OF PLAN," AND ESTIMATED BY HIS WITNESSES AT NEARLY TWO THOUSAND POUNDS. We ask, would a single member of the Chapter "avail" himself, as a private gentleman, of a similar *want of notice?* Would he refuse to pay for "*extra work occasioned by a change of plan,*" notified by his own architect to an individual employed to erect an organ in his music-hall or drawing-room? But the liberality of the Dean and Chapter of York may be measured by their estimate (*half* the sum paid into court) of the value of the plaintiff's extra work *not* "occasioned by" the "change" of Sir R. Smirke's original plan. Five times the amount at which their "generosity" fixed the sum was awarded by the arbitrator. The remainder of this letter is occupied by a discussion on the probability of the plaintiff's evidence. We refrained from impugning the testimony adduced by either party; and we trust the omission to do so formed no ingredient in the charge Mr. Gray prefers against us of partiality.

Our correspondent, in his sixth epistle, describes another alteration "ordered" by the Dean, (not, of course, under the sanction of the "corporate seal"), the expense attending which is calculated at only a difference between the parties of ten to one; the gentleman who *might*, have had "a *bias* in favour of the plaintiff," rejoicing in the unit.

In his seventh letter, Mr. Gray directs the attention of his readers to additional extra work, the expense of which is not very accurately determined by the witnesses on either side. Our friend, who had a possible leaning towards the opponent of his employers, "estimated this alteration at perhaps £30 or £40;" but he adds, with amiable uncertainty—"I can't undertake to say that £5 would not cover the expense, *as I was not there.*"

The eighth letter discloses a farther claim for "extra work," on account of the lowering of the swell box from its original height, and its ultimate restoration to the same degree of elevation. The evidence of the several witnesses on this point, merely exemplifies the distinction between units and hundreds; the gentleman conjectured to be in the interest of the plaintiff, and known to be in the pay of the defendants, courageously taking his stand at the head of the numeration table. "The impression," observes Mr. Gray, "which has been attempted to be conveyed, through the medium of the *"Musical World,"* that there was a series of arbitrary and superfluous alterations, required by the Dean of York at his mere whim and caprice, must have been completely removed." A careful perusal of Mr. Gray's pamphlet will, we think, convince an unprejudiced mind, that some of the alterations were rendered necessary by previous inconsiderateness; and as to those connected with the lowering of the swell-box from, and afterwards elevating it to, its original height, a middle term, denoting the half-way house between thoughtlessness and folly, appears to us not inappropriate. Mr. Gray proceeds—"Mr. Hill never intimated to Sir Robert Smirke, or to the Dean, that any of the alterations would occasion expense in extra work." This is a great deal to vouch for on the part of Mr. Gray, who was not present at all the interviews between Mr. Hill and these gentlemen. Sir R. Smirke is, beyond doubt, acquainted with the principles of mechanics; and he would hardly have required any lengthened process of reasoning to demonstrate to him, that the alterations described by Mr. Gray must have been accompanied with, and (if we may be allowed a pleonasm) could not have been effected without, very considerable expense. To be sure, the necessity for any outlay, in order to carry into effect the various changes of position which were adopted during the progress of the work, might have been innocently, or of set purpose, overlooked by the defendants and their agents. "There are various sorts of blindness," (says Ocellus Lucanus) "among nations as among individuals. The first, and most pardonable, as well as that about which there is the least dispute, is not to see. But the most perverse and incurable," (continues he) "is to see in a false light, and to attribute visible effects to other causes than those which in fact have produced them."

We had hoped to have compressed this article within such limits as would have enabled us not to recur to the subject in another number. We cannot, however, afford sufficient space for our remaining observations; and must solicit the indulgence of our readers for the length to which we have been driven in self-defence. We can only plead, in extenuation, that our antagonist's pamphlet consists of what Lord Brougham would term *fifty-four mortal pages*. We entertain no fear of arriving at a conclusion in our next impression.

DEATH OF CHARLES NICHOLSON.

It is with deep regret that we have to record the death of Mr. Nicholson, the eminent flute-player, who died on Monday morning about three o'clock, after a long and painful illness, which terminated in dropsy.

Mr. Nicholson (who was only just turned of forty-two) was born, we believe, at Liverpool; at least, his father resided there for many years; and was a most excellent performer on the flute; his quality of tone became inherent in the son; particularly in adagio movements, or in playing simple national melodies—but it were arrogance in us to tell the public what kind of performer poor Nicholson was, for his style was as highly prized as it was well-known in every corner of the united kingdom. He published many valuable theoretical works on his instrument, as well as numerous fantasias, solos, concertos, &c., with and without piano-forte accompaniment. Would we could pause here; but we feel it our duty to add, that he has left an aged mother who is nearly blind; also a son and a daughter, both young, wholly unprovided for. Nicholson was of a convivial temperament, and like too many other geniuses, lived to-day, heedless of what the morrow might require.

His friend Willman paid the most unremitting attention to him, to the last moment. It is already in contemplation to give a concert for the benefit of his bereaved parent and orphan children; when the Philharmonic band, will to a man, testify their esteem for the memory of one of the first flutists in Europe; and one who was always ready to lend a helping hand to an indigent brother professor. It is but justice to state, that Dr. Elliotson was constant in his kind and gratuitous attendance on him; but he gave but faint hope of his recovery for some time back. His friends the Messrs. Collards, who published most of his music, as well as Addison and Beale, left him in want of nothing that their means afforded—but the die was cast, and Charles Nicholson is no more! *Peace to his manes.*

REVIEW.

'Gentle and lovely Form,' a grand Cantata, as Sung at the Nobility's Concerts.

The Poetry by Mrs. Hemans. The Music composed and dedicated by special permission of her Royal Highness the Duchess of Kent, and to her Royal Highness the Princess Alexandrina Victoria, by Caroline Honoria Campbell, Pianist by Appointment to her Royal Highness the Princess Augusta Sophia. JEFFERYS.

'Les Delices du Bal.' A brilliant set of Quadrilles as performed at the Nobility's Assemblies, and a grand Walz militaire. Composed by Caroline Honoria Campbell. JEFFERYS.

We will be candid with the fair authoress of these publications, and say at once that we do not see much in them. We have the less hesitation in doing so, as no one who reads her title-pages (which we have copied *verbatim*) can doubt that the substantial part of success has been abundantly secured to her. Although obviously written for sale, these compositions are not without indications of a capacity for better things. The authoress has been most successful in *'Les Delices du Bal,'* (when will it become the fashion to make use of one's mother tongue upon these occasions?) The waltz, when played by a military Band we can conceive may be effective, although it would have lost nothing by a little more variety.

'Few Years Ago.' Ballad written by T. H. Bayly, Esq. Sung by C. H. Purday. Composed by E. J. Loder. T. E. PURDAY.

The task of criticism is a very easy one with Mr. Loder. We have seldom any thing to do but cordially to thank him and pass on to the next comer. His last song was more remarkable for the sweetness, than the originality of its melody. The present has a large and equal portion of each of these charming and rarely united requisites.

SCOTLAND.

EDINBURGH. SIGNOR BUCHER'S CONCERT.—This distinguished Flautist gave his annual concert in the Assembly Rooms, on Monday evening, and received the homage of a very full attendance. We need not enter into any particular examination of Signor Bucher's qualifications, as these are admitted by all who have heard him to be of the highest order; it is enough for us to affirm that, while in power of tone he is inferior to Nicholson, in every other qualification, Nicholson must yield the palm to Bucher. In saying this we are quite aware that we run no small risk of the scorn or contempt of the London critics, who can no more believe that any man can approach Nicholson in any respect than that there can be two Paganinis. But we have given our deliberate opinion, and the oftener we listen to Bucher, the greater reason have we for maintaining it. We have given it, too, after frequent hearing of Nicholson, whose great powers we cordially attest—of Tulou, whose quiet style and neatness of execution are worthy of all admiration,—of Drouet, whose feats of execution are marvellous, and of Rudall, who is scarcely surpassed for the beautiful finish and expression of his performance. Thus we cannot help expressing our surprise that a writer in *The Musical World*, who affects to talk learnedly of living artists, should have coupled the name of Bucher with a monotonous player called Boehm, whom we heard some years ago at the Philharmonic, and dismissed him as unworthy of farther notice as a performer, because, forsooth, his tone compared with that of Nicholson, was thin. Why, what would become of Paganini if tone were so supreme a qualification? Surely, mind has something to do in the formation of a great player; we have no hesitation, therefore, in affirming that this is the pervading feature of the compositions as well as performances of Signor Bucher. His knowledge of the orchestra is excellent, and indeed what might be expected from one brought up in the Reicha school; and the difficulties with which his solo passages are interspersed, in deference to *par-amateurs*, have a meaning and effect very different from those of the generality of compositions for the flute. His Fantasia, on the fine melody, 'Qual mesto genito,' is an excellent example of what we have just said; and his performance was all that we could wish. It was brilliant and highly finished, full of that lofty and impassioned expression so characteristic of the Italian artist. His more popular piece, however, the favourite 'Witches Dance,' which abounds with infinite variety of character, was received with rapturous applause, and, but for the exhaustion of the performer, would have been called for a second time. A very youthful pianoforte player, a Miss Hamilton, made her debut, in a Concerto of Hummel's, with considerable success. We have only room to notice here the first appearance of Mrs. W. Corrie; but as we cannot congratulate her upon any remarkable qualifications as a vocalist, we are unwilling to enter upon particulars.—*Edinburgh Observer*.

[We insert the above article, (notwithstanding the petulant passage respecting ourselves,) because we greatly admire Mr. Bucher, and are exceedingly glad to see that his talents are appreciated by the Edinburgh public. What the writer says of us is not worth noticing in so far as we are concerned, but it may be remarked as a specimen of that ill-natured and invidious spirit, so often met with in our periodical, especially provincial, criticism, which cannot find merit in one object without endeavouring to discover the want of it in another. Comparisons are proverbially odious; and so is criticism consisting of comparisons. No truly great artist ever feels pleasure at being exalted at the expense of his brethren: and M. Bucher's character will not be heightened by attempts to disparage that of any other performer. As to poor M. Boehm we are really sorry for him. After having been heard by this Edinburgh Aristarchus at the Philharmonic, and "dismissed as unworthy of farther notice,"

what on earth is to become of the unhappy flute-blower? He has nothing for it now, poor man, but, like the despairing Scottish swain, to "break his reed and never whistle mair." He is, in truth, as completely done for, as was Mr. Hoby the boot-maker, of St. James's Street, when a maguanimous ensign of a marching regiment annihilated him by the announcement that he had withdrawn his custom.

In regard to ourselves, we did not deliver *an opinion*, but stated a *fact*. What we said was;—"Furstenau, the friend of Weber, and his companion, in his visit to England, exhibited the talents of an accomplished performer. But his tone, though brilliant, was thin, and he was thrown into the shade by Nicholson. The same thing has happened in regard to Boehm, Bucher, and other foreign visitors. With all their merits, the comparative poverty of their tone has never been satisfactory to English ears." We coupled Boehm and Bucher together, merely in mentioning a well known fact, respecting their tone, the quality of which is not so generally pleasing in England, as that of Nicholson. On their comparative merits we did not think it necessary to give any opinion. We may now say, however, that we, too, heard M. Boehm, and happen to know that some of the very best judges in London thought, as we did, that he was a very accomplished and charming player. In short, it ought never to be forgotten that modesty and good-nature are essential elements of true criticism, as well as knowledge and acuteness; and that it is neither graceful nor becoming to cry,

"I am Sir Oracle,
And when I ope my mouth, let no dog bark."

IRELAND.

DUBLIN.—The Anacreontic Society, which is the oldest musical association in Dublin, having been established above a century, gave a concert in the Rotunda, on the 20th instant. The principal vocalists were, the Misses Searle, Miss Rogers, Signors De Begnis and Sapio, with Messrs. Hudson and M'Ghie. And the solo instrumentalists were, Messrs. Bocha, (Harp) Barton & Pigott, (violin and violoncello) and Flute, Mr. Wilkinson. Mr. Barton led, Mr. Wilkinson conducted. The selection was from Mozart, Cherubini, Rossini, Sacchini, Auber, &c., and the company, which was numerous and fashionable, retired gratified with their entertainment.

In addition to the above, there are in Dublin a Choral and a Philharmonic Society, and a Glee and Catch Club, called 'The Beefsteak Club,' of all whose proceedings we hope from time to time to give regular reports.

PROVINCIAL CONCERTS.

LIVERPOOL.—A grand selection of sacred music has been performed here at the Royal Amphitheatre, under the superintendance of Mr. George Holden. The principal vocal performers engaged for the occasion were, Miss Clara Novello, Miss Hardman, Mr. Machin, and Mr. Walton. The band, which was extremely numerous, and embraced the whole of our local professional talent, was led by Mr. Aldridge. The choral department was effectively supplied from the Liverpool Choral Society. The house was crowded in every part. The boxes presented an elegant display of fashion, and amongst the company then assembled, we observed several of the first families in Liverpool.

The first part opened with Beethoven's grand symphony in D. Immediately following the start, a slight falter was perceptible; but the well-marked and emphatic bowing of Mr. Aldridge quickly reduced everything to order, and the band, from that moment, worked like one perfect piece of machinery. The symphony, taken altogether, was beautifully played. Mr.

Walton then stood forward for Handel's song from the Redemption, 'Lord, remember David.' This air was given with great taste and neatness of execution. Novello's air, 'The Infant's Prayer,' introduced Miss Clara Novello to the audience. Nothing could be more delightful than the sweet and unaffected simplicity with which she sang this composition. Anything like laboured embellishment would have been entirely out of taste; such, therefore, she carefully eschewed, and she had her meed of praise in a unanimous burst of applause. The choral motett 'Quod quod in orbe' (Hummel) was well sung. Mr. Machin, a vocalist of deserved popularity, sang the scena 'The Last Man,' by W. H. Calcott. Miss Hardman, of Manchester, made her first essay for the evening in Handel's popular air, 'Angels ever bright and fair,' with the preceding recitative. It would be hardly fair to criticise Miss Hardman's performance minutely, for she was evidently nervous. The highest genius might under such circumstances, fail; yet was Miss Hardman's performance, on the whole, creditable. Rossini's prayer from 'Moses in Egypt,' was next given; the chorale, 'Oh, happy and blest,' from St. Paul, being reserved, to avoid bringing Miss Novello on in two consecutive pieces. The prayer was altogether beautifully sung, the first solo by Mr. Machin, the second by Mr. Walton. Mendelssohn's chorale from St. Paul followed: the chorus singers executed their task with great precision, and gave the fullest effect to this fine composition. Miss Clara Novello sang 'From mighty kings' splendidly. We were unprepared for the marked improvement which she evinced in this performance. The great complaint against her has hitherto been, want of energy and animation. She has, however, been studying in a good school of late,—or the criticisms which have been put forth on her style have not been thrown away upon her. It is pretty evident, from the style in which she executed this beautiful composition, that the highest honours are within her reach, if she will but give for their attainment the requisite exertion. The audience testified their admiration by a unanimous encore. Pfeffel's grand chorus, 'Jehovah to thee,' &c. most effectively brought the first part to a conclusion.

Spohr's overture to the first act of the Last Judgment, was the opening to the second part. It was played in a manner that did great credit to every performer. Cherubini's trio, 'Et incarnatus,' followed. As far as the performance is concerned we may designate it as only "so so." It was, however, warmly applauded. Miss Hardman rallied in Handel's air 'Rejoice greatly,' from the Messiah, which she sang with great spirit. Guglielmi's 'Gratias agimus,' by Miss Clara Novello, with a clarinet obligato by Mr. Stubbs, was the gem of the evening. Mr. Stubbs added much to the effect by the very judicious and able manner in which he executed his part of the performance. The piece was rapturously applauded on its repetition. A selection from Mendelssohn's oratorio of St. Paul brought the talents of the choristers favourably before the audience, and well they acquitted themselves. Miss Dutton sang the recitative part with neatness and propriety. Mr. Machin's execution of the air from Handel's Redemption, "He layeth the beams of his chambers," stands forth as a portion of the evening's performance, to be spoken of in the warmest terms of commendation. The encore which followed was a complete burst of enthusiasm. Zingarelli's 'Laudate' was sung by Mr. Walton and chorus. The piece evidently taxed Mr. Walton's powers, but he went through it in a manner that entitles him to credit. Into the chorus 'Gloria Patri,' the choristers threw all their energies, and the effect was magnificent. 'With verdure clad,' from Haydn's Creation, was delightfully sung by Miss Novello. Neukomm's grand finale, 'Make a joyful noise to the Lord,' was also the finale of the performances of this evening, to which it formed an appropriate conclusion.

We must not omit to award our meed of praise to Mr. Aldridge, for the very

able manner in which he led the band on this occasion. Nor must we forget Mr. Jackson's able management of his instrument, on which so much occasionally depended. The concert passed off with great élat, and the public will be not less obliged to Mr. Holden for the high musical treat which he has afforded to them, than gratified that the experiment has so well answered his expectations.—*Liverpool Courier*.

MANCHESTER.—(Professional Subscription Concert.)—PART I. Overture, *Semiramide*; Rossini.—Song, Mr. Walton, 'The Forester,' B. Hime.—Duet, Miss Sykes and Mr. Walton, 'Time has not thinn'd;' Jackson.—Song, Mr. Grimshaw, 'Oft let me wander;' Spofforth.—Trio Concertante, Messrs. Weiss, E. Sudlow, and Rudersdorff, (flute, tenor, and guitar); Rudersdorff.—Song, Miss Sykes, 'Now with grief no longer bending;' Rossini.—Glee, Miss Sykes, Messrs. Malone, Walton, and Grimshaw, 'The Deserter's Meditations;' Dr. Clark. PART II. Overture to *Der Freischutz*, Weber.—Duet, Messrs. Walton, and Grimshaw, 'Flow gently, Deva;' Parry.—Song, Miss Sykes, 'Tell me my heart;' Bishop.—Concerto, 'Mr. C. J. Warriner, (Pianoforte); J. B. Cramer.—Glee, Miss Sykes, Messrs. Malone, Walton, and Grimshaw, 'O Nanny wilt thou gang with me;' Dr. Clark.—Song, Mr. Walton, 'When the sails were unfurl'd;' C. Smith.—Trio, Miss Sykes, Messrs. Walton and Grimshaw, 'Vadasi via di qua;' Martini.

Our public-spirited friends, the professional directors of the new concert, prepared on Monday evening last an intellectual treat of no ordinary interest. The overture to *Der Freischutz* met with a unanimous encore. Mr. Walton sang Hime's ballad 'The Forester,' and we did not detect aught amiss in his intonation; if occasionally the purity of a fine voice be marred by our changeful climate, unkind or severe remark is unjustifiable. Singing out of tune is an evil of more serious and permanent magnitude; and even that is not so much matter of reprehension as of pity, inasmuch as correctness of ear, though in some measure susceptible of acquisition and improvement, is chiefly a gift of nature. Whatever may be Mr. Walton's capabilities as a solo singer, his glee singing is admirable. We thought so generally, but especially in Jackson's beautiful duet, 'Time has not thinn'd my flowing hair.' Mr. Grimshaw sang Spofforth's 'Oft let me wander' in his usual manner. A little grace, ease, and elegance, are yet wanting in addition to his more heavy and powerful requisites; mass, solidity, roundness of tone, though absolutely essential to a fine bass singer, yet require the relief which flexibility of voice and tasteful management only can impart. Mr. Weiss played a very delightful concerto on the flute; in tone, execution, freedom, and brilliancy, there was nothing deficient. Parry's duet, 'Flow gently, Deva,' was chastely and prettily sung, but in the succeeding composition, 'Tell me, my heart,' appropriated by Mr. Sykes, the accompaniments were injudicious. We must not omit to notice the first public effort of Mr. C. J. Warriner as a piano-forte player. It was a very correct performance, and something must be allowed for the excitement and trepidation inseparable from a first appearance. As an organist, or even as a violinist, we know him better, and few succeed admirably on more than one instrument. Dr. Clarke's 4-voice glee 'O Nannie,' was sung charmingly; instead of mere noise, without sense or feeling, the selection of voices was assisted, not overpowered, by the instrumentalists, and the glee, sung sotto voce throughout, was every thing we could have wished. Taken altogether, this has proved a highly satisfactory concert.—*Manchester Times*.

BOLTON HARMONIC SOCIETY.—The last concert for the season was given here on Wednesday the 15th instant; the room was crowded on the occasion. The principal vocalists were Mrs. Alfred Shaw, Mr. Machin, Mr. Barlow, Mr. Walton, and Mr. Sheldrick. Mr. A. Ward led the band in an able manner, and Mr. R. Andrews presided at the grand pianoforte.

VOCAL CONCERTS.—AT the last of these concerts for the present season, given on Monday, the new Oratorio of Spohr, ("The Crucifixion,") was performed for the first time in this country. The constant readers of "The Musical World" will recollect an analytical description of the whole oratorio having appeared in Nos. 26 and 28 of this work. This Review was at once so comprehensive and complete, that any farther remark upon the character of the music would, upon the present occasion, be superfluous. The following observation however, made by Mr. Gauntlett in the course of his strictures upon the Oratorio, must, we should suppose, have suggested itself to every reflecting listener on Monday evening, who is intimate with the compositions of this delightful writer, and then heard the "Crucifixion," for the first time. "The first circumstance (he says) which will strike the hearer of the oratorio, is, the repetition of much that Spohr has before given to the public. The work fails to awaken that freshness of sensation, which is the most unerring indication of genius in its highest form. The composer has long suffered under the imputation of self-imitation—a Narcissus-like unceasing contemplation, a "weeping himself away in memory of his own beauty"—and although we are prepared to admit, that the individual and marked peculiarity of his style, the terse phrases of his rhythm, always carried on with the most quaker-like regularity, the symmetrical arrangement of his parts, and the dispositions of his harmony, clear and powerful as a sunbeam, are characteristics which prominently distinguish his compositions from all other writers;—still, it is a matter of surprise and regret that so eminent a composer should so often excite the mind to reminiscences of his former triumphs—not only in the details and execution of the different movements, but particularly in the melody. Take, for example, in the oratorio under notice, the first chorus,—soft and gentle in its character as sunset clouds. The first theme strongly reminds the hearer of the delicate and translucent melody, in the opera of "Der Vampyr" ("From the ruin's topmost tower"); but setting Marschner aside, after deducting sundry phrases from the trio in A flat, sung by Inez, Alonzo, and Vasquez in the finale to the first act of "Der Alchymist," and from the bass song, "Va sbramando" in the "Faust," it would puzzle the composer himself to calculate the surplus. It is, in truth, simply delicious—inimitable; and has all that gentleness and tenderness about it, with which Spohr well knows how to grace his compositions of this character. But has it not been given to the world, long before, as Spohr loved to write it, and we to hear it?" (Vol. 2, p. 194.)

The integral character of the "Crucifixion" we take to be not strictly epic; as regards the true school of Oratorio composition; but dramatic, if not melodramatic, although not in the depreciating sense in which that term is frequently applied: moreover it wants continuity, with consistency as a whole; and individually as regards certain portions: we refer to the songs of the *Maries*, and to some of the chorusses of the disciples; more particularly however, to the chorus of Priests and the people, 'Upon us be his blood,' with the song 'Oh, mother! hide thy tearful eye,' which can scarcely be thought consistent, or characteristic. Nevertheless all the soprani chorusses, (which are gems in the work); the trio in the second act, for females 'Jesus, heavenly master;' the song, 'Tears of Sorrow;' and a recitative by Judas Iscariot, are greatly redeeming points, and will, of themselves, make every listener turn his back on his own objections. The earthquake scene is prodigiously fine; but (perhaps unavoidably so) much like what we have before heard from the same fine writer.

The Oratorio was very admirably performed; Mrs. Bishop, Mrs. Seguin, and Miss Hawes were encoired in the trio; and deservedly, for their task was not an easy one, and they executed it to the perfect satisfaction of the whole audience. Mr. Balfe sang the solo, 'Tears of Sorrow,' most beautifully; Mr.

Hawkins, who is an excellent reader, took the part of Mr. Francis, as well as his own, and executed both with much credit to himself. The same compliment of superior singing must also be extended to Messrs. Hobbs and Bellamy, who sustained their several parts to the full extent of their abilities: with the former singer, these were called into action, for he had some arduous recitatives to deliver; and with the latter (Mr. Bellamy) if he was overpowered by the accompaniments—a prevailing fault in modern writing, he was to be readily excused. Mr. Turle performed his task upon the organ with more than his usual ability. If the whole oratorio do not become a stock piece at the festivals, many of the movements in it assuredly will.

SOCIETA ARMONICA.—The first of this series of concerts for the present season, took place last Monday evening. The singers engaged were Mrs. Shaw and Miss Birch, Messrs. Brizzi, and H. Phillips. As we were not present, we merely subjoin the programme of performance.

Part I. Symphony (Pastorale) Beethoven.—Duetto, Signor Brizzi and Mr. Phillips, 'Dove vai,' Rossini.—Preghiera, Mrs. Shaw, 'Cielo,' Lindpainter.—Air, Mr. Phillips, 'Resound ye hills,' Calcott.—Larghetto affettuoso, 'Allegro Passionato Marcia e Rondo Giocoso;' pianoforte, Mr. Forbes (with orchestral accompaniments), Weber.—Duetto, Mrs. Shaw and Miss Birch, 'Lasciami, non t'ascolto,' Rossini.—Finale, 'Oh, ciel,' the solos by Miss Birch, Mrs. Shaw, Signor Brizzi and Mr. Phillips, Rossini, Part II. Overture, 'Oberon,' Weber.—Cantata, Miss Birch, 'Mad Bess,' Purcell.—Adagio and rondo, bizarre, violin, Mr. Mori, Molique.—Recit. and Air, Mr. Phillips, 'The husbandman,' (Seasons) Haydn.—Ballad, Mrs. Shaw, 'My childhood hours farewell,' (Fair Rosamond) Barnett.—Terzetto, Miss Birch, Signor Brizzi, and Mr. Phillips, 'Quel Sembiante,' Rossini.—Overture, 'Anacreon,' Cherubini. Mr. Mori led—Mr. Forbes conducted.

EASTERN ATHENÆUM, STEPNEY.—March 21st. A selection of music from Handel's 'Messiah' was performed in the lecture room to a full audience. Mr. C. Hart and Mr. Peck presided at the piano-forte. The singers were Messrs. C. and R. Hart, Mr. Peck, Mr. Lewis, Mrs. Peck, Mrs. Pearce, the Misses Fuller, and Miss Rhodes. Mr. C. Hart was very successful in the recitative and air, 'Comfort ye my people,' &c.; as was also Mr. R. Hart in the solo 'The people that walked in darkness.' Miss Rhodes was most deservedly encoered in the recitative and air, 'He was cut off,' and 'But thou didst not leave.' This young lady, with a little practice, will become a favourite with the musical public. Mrs. Pearce was much applauded in the recitative 'There were shepherds,' which she executed in a pleasing and chaste manner. The chorusses went remarkably well. Many of the west-end gentry are accustomed to look down on the intellect and pursuits of the inhabitants of the eastern part of the metropolis; but they ought to be informed that the plays of Shakspeare and the music of Handel are more frequently performed in the East of London than they are at the West.

MUSICAL LECTURES.

LONDON INSTITUTION.—On the evening of Thursday the 23rd instant, Mr. Gauntlett delivered, in the theatre attached to this noble institution, the second of his series of Lectures on the rise and progress of Ecclesiastical Music. The lecturer gave an outline of the history of the great school of St. Mark's, Venice, with a biographical notice of its illustrious founder, Willaert, and his successors, Andreas and John Gabrieli, the latter of whom was the great contemporary of Palestrina. Mr. Gauntlett then proceeded to the consideration of the Roman school during the same period. Palestrina succeeded Constanza Festa, who was the composer of the well-known madrigal, 'Down in a flowery vale,' and who may be not unaptly compared with the English Farrant. Allusion

was made to the legend respecting the *Missa Papæ Marcellæ*, and evidence adduced to prove that it was not under the circumstances detailed in that pretended occurrence, but by the genius displayed in his productions, that Palestrina preserved the practice of part-writing and singing in the Church. The English composers were then brought under the notice of his audience, and their peculiar excellencies and prominent characteristics pointed out. Mr. Gauntlett was ably supported by a very efficient and unusually numerous choir, which consisted of Masters W. and J. Coward, Messrs. Hawkins, Francis, Hobbs, J. Lord, Bradbury, and J. O. Atkins. The organ, erected for the occasion, contains two sets of pedal pipes, extending to the CCC, or 16-foot pipe. The illustrations were taken from the writings of the Venetian, Roman, and English schools, and consisted of the following compositions: 'Hymn to the Virgin, seven voices,' John Gabrieli; 'Father of Heaven,' (Judas Maccabæus) Handel; Gloria in excelsis, Palestrina; 'We have heard with our ears,' Ditto; 'Speret Israel,' Orlando di Lasso; 'God is gone up with a merry noise,' Croft; 'Lord for thy tender mercies' sake,' Tallis or Farrant; 'Like as a father pitieth his children,' Boyce; 'Bow thine ear,' Bird; 'Hosanna to the son of David,' Orlando Gibbons. The accomplished vocalists we have named, who are familiar with the best church compositions, did ample justice to the above selection, which includes many of the noblest specimens of the *Alla Capella* style. Mr. Hobbs sang the solo from 'Judas Maccabæus' with great delicacy and feeling; and Mr. Hawkins was very successful in his conception and execution of the solo taken from the anthem composed by Boyce for the Festival of the Sons of the Clergy. Mr. Gauntlett, who presided at the organ, rendered himself, in the delivery of the lecture, distinctly audible to a very crowded audience, and was greeted with marked testimonials of approval, as were his able coadjutors in the vocal department.

† On the 14th March, a Lecture on Sacred Music was delivered by Mr. C. Hart, in the Theatre of the Eastern Institution, Hackney-road. The lecturer was very favourably received by a crowded audience. His remark, that at the Reformation, the founders of the Protestant Church, in opposing 'Papistrie,' were themselves amenable to the charge of fanaticism, in rejecting the choral services of the Catholic Church, was almost unanimously applauded. The lecturer hoped the day was at hand when we should have, in the Establishment, better music and more of it, than at present constitutes that portion of our service. On the above occasion, a Miss Rhodes, a very young lady, made her first appearance in public as a singer, and gave some of Handel and Haydn's songs in a highly creditable manner. By the bye, it was not John Milton the poet who composed the tune called 'York,' as asserted by Mr. Hart, but the poet's father. The great bard *was* a musician, and, as is well known, a performer on the organ, but if he did ever compose any music, none of it has descended to us.

MISCELLANEOUS.

NEW ORGAN.—A new organ has just been erected in the Unitarian Chapel, Hackney, and does great credit to its builder, Mr. Walker of Holborn. Mr. Turle presided at the opening.

MELODISTS' CLUB.—The third dinner of this society took place yesterday at the Freemasons' Tavern. In the course of the evening the Honorary Secretary (Mr. Parry) read the report of the committee relative to the songs sent in, as candidates for the premium offered by the club, which amounted to two hundred and seventeen. The committee sent four to the Duke of Sussex, that His Royal Highness might select one, to be set to music, for a silver goblet. The song fixed on by His Royal Highness as best calculated for a convivial society, was an anacreontic one, written by Mrs. Cornwall Baron Wilson. The club decided on presenting elegant silver medals to the authors

of the three next songs, who proved to be G. E. Imman, Esq., John Garwood, Esq., and J. W. Burgon, Esq.

Miss Woodyatt and Mr. Parry Jun. sang at a concert at Bath, on Tuesday. Madame Caradori Allan, and Messrs. Bennett and Parry Jun. sing at a concert at Birmingham on Monday next.

ST. GEORGE'S CHAPEL, LONDON ROAD.—Last Sunday, being Easter Sunday, was a high festival with the Catholic Church. Haydn's fine choral Mass, (No. 6) was performed at the above chapel; and, with due allowance for the present condition of the choirs, it was got through very effectively. The composer has imitated himself a good deal in parts of it, which appear to have been modelled on the parallel movements of his Fourth. It contains, however, some master-strokes. Among these is the opening adagio, one of those fervid pieces of inspiration for which Haydn's adagios are so celebrated. 'The Credo' contains a lovely andante; and for unity and grandeur of effect the allegro of the 'Dona nobis' is equal to any thing of the kind in Haydn or Mozart. These are but a few of the vivid touches, with which, notwithstanding the above drawback, the Mass abounds. Mrs. Fitzwilliam was the soprano. If her voice is not of the very first quality, it is yet sweet, and her taste unexceptionable. She was well seconded by Miss Jackson, an amateur we believe, or at least a very youthful professor, and as far as her performance of Sunday enabled us to judge, we should say a promising one. Mr. Nixon's clever and spirited Offertorium in E, 'Victima Paschali,' was well sung, (we know not by whom) although it would have lost nothing by a little more steadiness in the chorus.—Our chapel singers are much neglected by the public, and consequently by the press. How is this? Is it because they are above the prevailing taste for florid vulgarity and noise? We take this opportunity of mentioning another,—Miss Sommerville, whom, in our native ballad style, we hold to have scarcely a superior. Like Mrs. Fitzwilliam, her voice is not remarkable either for its compass or power, although its quality is sweet; the charm of her singing lying in the fervid and almost infantine simplicity of her style. Her chapel singing is greatly superior to the style by which she is publicly known—the theatrical. As we notified a few weeks since, we shall recur to this subject from time to time.

NOTICE TO CORRESPONDENTS.

AN AMATEUR FLUTE PLAYER upon the first opportunity. *Spoeh's new Oratorio of "The Crucifixion."*—"A MINOR CANON," and "A MAN WITH TENDER EARS," have sent us wicked epigrams upon the new Oratorio, which was performed last Monday evening. We request our correspondents will accept an apology (upon two grounds) for not inserting their squibs. The first, because we cannot bring ourselves to sanction the smallest slight offered to a noble genius, whose productions have made "our hearts burn within us," from admiration and delight; and secondly, from a private motive, not necessary to be explained. D. H. next week.

Operas, Concerts, &c. for the ensuing week.

Monday, April 3rd....Philharmonic, Hanover Square.
 Tuesday, 4thKing's Theatre. Drury Lane, an Opera.
 Thursday, 6thFifth Classical Chamber Concert, Willis's Rooms, Evening.
 Drury Lane, an Opera.
 St. James's Theatre ..'The Postilion,' every night.

Benefit Concerts for April.

April 5. Mr. Bellamy, evening, Hanover Square Rooms
 7. Mr. Ribas, Ditto, Ditto
 12. Mr. Elliason's, ditto, St. James's Theatre
 14. Royal Society of Musicians, Freemason's Hall, 99th Anniversary
 18. Miss L. Myers, evening, Hanover Square Rooms
 19. Mr. Vaughan, ditto, Ditto
 20. Mrs. Alfred Shaw and Miss Broadhurst, morning, Ditto
 21. Messrs. T. Cooke and Grattan Cooke, morning, Concert Room, Opera House
 21. Miss Cooper, evening, Hanover Square Rooms
 24. Miss Clara Novello, ditto, Hanover Square Rooms
 27. Mr. King, ditto, vocal, Ditto

We shall willingly insert any Announcement of Benefit Concerts for the ensuing month that we may have omitted.

WEEKLY LIST OF NEW PUBLICATIONS.

- PIANO-FORTE.**
- Anber's Overture to *Le Philtre*, arranged as Duet, (Flute, Violin, Violoncello, ad lib.) by J. Mazzinghi D'ALMAINE
- Barnett (J.) Airs from Fair Rosamond, for Piano-forte, with Flute ad lib. by W. H. Callcott CRAMER
- Burrowes. Select Airs from *Mercadante's I Briganti* (Flute Accompt. ad lib.) D'ALMAINE
- Burgmüller. *Les fleurs d'Italie*, 12 *Méodies gracieuses*, No. 2. CHAPPELL
- Crotch (Dr.) Fugue, No. 11, Piano-forte or Organ MILLS
- Czerny's Musical Greenhouse, No. 13, by Clinton WESSEL
- 100 Preparatory Studies, op. 139, 4 Nos. COCKS
- Chaulieu. Douze Recréations Musicales, 12 Books, in a folio DITTO
- Conservative Quadrilles. J. Weipert D'ALMAINE
- Cachoucha Dance PLATTS
- Herz (H.) *L'Entrée des Bayadères*, from the opera of *La Bayadère*. Duet CHAPPELL
- Grand March, performed at the Conservative Dinners. D'ALMAINE
- Hünter. *Suisse et Tyrol—No. 1. Thème Tyrolien* CHAPPELL
- Kalliwoda. *Galopades célèbres*, No. 1. EWER
- Krakoviak in Bennyowski. Rosenbergh BALLS
- Little's Hungarian Waltz. Vars. MILLS
- Les Brillans. 1st Set of Quadrilles, by T. Brown, King's Theatre. CRAMER
- London and Birmingham Railway Quadrilles. W. H. Wilkes OLLIVIER
- Méves (Aug.) "Ah bella a me ritorno" LONSDALE
- Marschan. *Le Rendez-vous de Strauss et de Lanner—Grand Divertimento sur des motifs de ces compositeurs*, op. 57 BOOSEY
- *Les Sylphides*, Valses brillantes, op. 55 DITTO
- Merriott (Edwin) *The Fairy Boat for small hands*, No. 1. D'ALMAINE
- *The Village Bells*, No. 2. DITTO
- Musard. 19th Set of Quadrilles, *L'Anna* DITTO
- 21st Set of Ditto, *Le Carnaval de 1837* DITTO
- Weber. "I Passionati," Rondo brill. in C. WESSEL
- VOCAL.**
- A nice little man. Song, Blewitt D'ALMAINE
- Bill Jones. Song, G. H. Rodwell DITTO
- Come, love. Song, Ditto DITTO
- Corsair. (The) J. A. Morris, Alban Croft DITTO
- Does thy memory still cherish. J. A. Morris, Alban Croft PLATTS
- Georgian girl. J. A. Morris, Alban Croft DITTO
- In the coral caves. J. A. Morris, Alban Croft DITTO
- Moonbeams on the sea. Song, S. Nelson JEFFREYS
- Mary, though we part. J. A. Morris, Alban Croft PLATTS
- Mason (Thomas, jun.) *Napoleon's farewell to France*; *Sweet Ellen*; *Dark-eyed Beauty*; *The Nightingale*; *No more, dear Valley*; *Sweet silver moon* NOVELLO
- O'er silver seas. Ballad, G. H. Rodwell D'ALMAINE
- Rosy liquor quickly bring. Song, G. H. Rodwell DITTO
- Yes, I have left thee, dear, to roam. J. A. Morris, Alban Croft PLATTS
- FOREIGN VOCAL.**
- Bellini. *Sorgi o Padre e la figlia*, Romanza MILLS
- Donizetti. "Non ti sprezza e se lo credi," Duet LONSDALE
- Gabussi. *Il Contrabbandiere*, Duetto CHAPPELL
- Niedermeyer. "E pena troppo barbara," Duet LONSDALE
- Pacini. *Pelegrin da Palestina*. Romanza, Ivanhoe. MILLS
- Ah, di gioia aprirsi. Aria, Ditto DITTO
- Ah, tu lo guida. Duetto, Ditto DITTO
- Oh, Padre misero. Ditto, Ditto DITTO
- Sola's 7th Set of Italian Songs. Voice, Flute, and Piano-forte. COCKS
- GUITAR.**
- The Spanish lady. Song, Guitar Accompt. by Pelzer CHAPPELL
- SACRED.**
- Burrowes. Family Hymns, newly arranged and selected for Voice and Piano-forte CHAPPELL
- Carnaby (Dr.) *Come hither*. Anthem MILLS
- My heart panted. Ditto DITTO
- Merriott (E.) *Children's Hymns*, No. 4. DUFF
- MISCELLANEOUS.**
- Baerman. 10 Solos for Clarionet WESSEL
- Beethoven. Sonata, op. 17. Piano-forte and Violin, or Flute. EWER
- Ditto, op. 47, Ditto DITTO
- Clinton. Op. 14, Trio from Kreutzer and Krommer, 2 Flutes and Piano-forte WESSEL
- Drouet's 3 Grand Fantasias on "Twere vain to tell;" Haydn's Hymn; and Weber's last Waltz. Flute and Piano-forte COCKS
- Herz, Tulou, and Forde's 5 Trios for Piano-forte, Flute, and Bass COCKS
- Hamilton's Dictionary of 2000 Italian, French, German, English, and other musical terms, with significations DITTO
- 4th edition of Catechism on Thorough Bass DITTO
- and André's Introduction to the use of the Pedals in Organ playing DITTO
- Müller's Vars. on "Sul margine," Flute and Piano-forte COCKS
- The Tuner's Companion. F. Done BALLS
- Worzischeck and Merk. Grand Rond. Brill. Piano-forte and Violoncello, op. 8 DITTO

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.

APRIL 7, 1837.

No. LVI.—VOL. V.

PRICE 3d.

BEETHOVEN AND THE FIRST PERFORMANCE OF HIS
CHORAL SYMPHONY.

[The interest with which we feel that all the admirers of Beethoven will peruse the following letter, which has been obligingly communicated to us by M. Stumpff, cannot but be considerably enhanced by their remembrance of the handsome, thoughtful, and kindly feeling manner, in which that gentleman, one of Beethoven's most devoted worshippers, testified to the great composer the respect he entertained for his genius. We allude of course to the fact of his having presented him with a set of Handel's works, elegantly bound, and delivered at Beethoven's residence free of every expense; an act of liberality and good feeling which could scarcely have been more gratifying to Beethoven, than it is creditable to the good taste and kindly spirit of M. Stumpff. This gentleman, we may add, enjoyed Beethoven's friendship and confidence, and was the first person in London to whom he addressed himself in his last illness.]

To J. A. Stumpff, Esq., Great Portland Street, London.

Vienna, May 1824.

MY DEAR FRIEND,—since the year 1815 when Beethoven afforded us the opportunity of hearing his 'Battle of Vittoria,' and two new symphonies, there has not been any thing of his composition, with the exception of a beautiful mass, submitted to the ear of the great public.

In the meanwhile Rossini appears, and so completely rules the whole musical stage, that nothing is heard but his operas and overtures; and all those earlier compositions which had hitherto been looked upon as masterpieces, are rejected as worn out and good for nothing.

But though the demands of the dilettanti were fully satisfied by Rossini's ear-coaxing and easily comprehended melodies, by his novel application of the crescendos which Jomelli first employed, by his surprising modulations effects;—though too, the earnest and real musician could not deny him the possession of great talents, energy and inventive powers; yet was his want of that deep spirit, which should exist in every art, but more especially music, too visible and too striking, not to cause a longing for something more than mere ear-tickling—for music in short, which should exalt the mind, animate the feeling, and excite in the soul sentiments, of which the vibrations should endure,

when the tones which had produced them, had long since passed away.

For this reason in February last, thirty of the most eminent true artists and lovers of music, addressed a letter, which they severally signed, to Beethoven, in which they called upon him to step forward in opposition to the frivolous spirits of the age, and to allow his new symphonies, as as well as his last grand mass, to be publicly heard.

The performance of these works was delayed from various causes until the evening of the 7th of May, when it was at length accomplished by a party of musicians and amateurs in the theatre at the Corinthian Gate. The principal direction of the music was entrusted to Kapellmeister Umlauf. The whole house, with the exception of a few boxes, was crammed to suffocation, and what tumultuous shouts of bravo burst from them all when Beethoven made his appearance accompanied by Umlauf! These shouts of bravo were repeated again and again, and tears of joy burst from the eyes of many when they looked upon that man, who with a perseverance, firm as steel, had ever followed his own proper course; who had opposed himself like a giant to its age and its spirits, that he might establish that which is greatest and noblest in art; a man who had renounced all the pleasures, all the enjoyments of life, even to the loving and ministering hands of a wife, that he might dedicate himself entirely to that God who so powerfully raged within him,—a man, alas this was the hardest lot of all! whom fate had deprived, by degrees, even of that sense* (hearing) which is indispensable to the production and enjoyment of musical works, and the want of which reduced him to the impossibility of judging whatsoever was livingly represented, and of enjoying that which aroused the amazement of the hearers, and excited at once their wonder and their delight. But will enquiry show that the genius of music has bestowed upon her favourite, riches, so inexhaustible, that all external aids are superfluous?† Are they not friendly spirits who breathe into his spiritual

* The report that Beethoven was unable to hear anything, not even music, although circulated throughout Europe, is by no means correct. When spoken to, it is true, he did not hear a word unless it was bawled into his ear. But it was very different with respect to music, as is clearly shown by the fact, that at the last two performances of his symphonies and masses, he and Kapellmeister Umlauf conducted, and Beethoven marked by his action how the pianos and crescendos were to be played. Had Beethoven not endeavoured to extort by force a sharp hearing of music throughout, by means of metal ear-trumpets manufactured for him, by improvident mechanics, he would never have reached such a degree of deafness. A friend of his (Mr. Stumpf) has made him a dome of *sounding wood*, under which he sits at his piano-forte, and which conducts the tone of the whole instrument to him, so that he can now play, and can hear its notes as well as the generality of people hear those of a moderately powerful instrument.

† Had the hearing of Beethoven been the same in his youth, or even in his fourteenth and eighteenth year, as it is at present, it may readily be concluded that it would have been impossible for him to have composed those novel, rich, noble pieces of instrumentation which distinguish his symphonies from all others. Fortunately for him and for music, however, his hearing only began to fail him when he was upwards of forty years of age, and had gained that experience of which he stood in need, for the founding and establishing of his system. Had Beethoven's sense of hearing been the most perfect which man could boast of, it would still have been difficult for him to compose otherwise than as he has done, since he was too rich in his own peculiar materials; and it was one of the immutable principles of his nature, to arrange his works not in compliance with demands that were alien, but altogether according to his own feelings.

We know, too, how unwillingly old musicians listen to a music which is strange and new to them, and how difficult it is for them to accommodate themselves to another style of composition than that which is peculiarly their own.

That great musical writers have not the least need of an instrument when composing, is proved to us by what we know to have been the case with Sebastian Bach, Mozart, Handel, and

ear sublime harmonies and noble melodies? Enough that what Beethoven has hitherto created, grand, beautiful, simple as it is, vanishes before the gigantic grandeur which now develops itself.

The overture was remarkably grand, and beautifully played. It was followed by the 'Kyrie' of the mass. No sooner had the first few notes been heard, than it was felt how ill the theatre and its secular objects accorded with the character of the composition; yet nothing proved the power and truth of this music so completely as the fact, that as long as it lasted the audience forgot most entirely where they were, and believed themselves in the Temple of God. Nothing of an aria or solo is there in it, by which the attention is only led to a voice or to an individual, but the effect is that of a quartet which is occasionally converted into a chorus, being at the same time accompanied by the orchestra.

But who can describe the supplicatory, obedient, pure, and holy spirit of piety which reigns throughout this Kyrie? who can express the feelings to which this earnest, grand, and truly imagined music gives rise? how new, how simple, how unconstrained, how holy, how infantine is every note! It required some constraint to remain standing or sitting, one felt irresistibly compelled to mingle one's voice with the voices of those praying, and would have held it as a satisfaction to the soul to have cast oneself upon one's knees, and to have sung aloud with them 'Christe eleison.'

Wherefore could the thousands here assembled alone hear this music? wherefore must years pass away before so high a gratification will be anywhere attainable? As the Kyrie was touching and moving, so was the 'Credo' steadfast, sublime and full of power; the bold, strongly expressive spirit of the chorale (in the manner of Luther's '*Eine feste Burg ist unser Gott*') reigns throughout, and with feelings of pride, are we sensible of the divinity, and proclaim aloud '*Credo in unum Deum.*'

The third hymn contains the '*Dona nobis pacem.*' Many were greatly astonished that these words, expressive as they are of prayer and supplication, should be introduced with the warlike sounds of trumpets and kettle-drums; but must not he who prays for peace have experienced how ruinous is discord? and might not the composer have wished to make us sensible how great must be the blessings of peace, after long enduring troubles and wars of blood?*

In this, as well as in the preceding hymns, it is matter of astonishment to see how completely Beethoven has adapted his imaginative powers to the text, and how he has been enabled to keep down his otherwise rich instrumentation, so as not to overpower the vocal parts.

His first mass showed him to be a great master of sacred composition, but this second mass has proved that he can be the greatest that ever was; and that, moreover, not only from his originality, but from that pure, holy and submissive spirit, for which he is distinguished above all, and which is to be found pervading, not only the whole, but every separate portion of his works.

many others. The admirers of Beethoven's music may therefore rest satisfied with what has been said upon this subject, and may venture to hope for yet many noble works from this extraordinary genius.

* What has here been asserted upon supposition, has since been confirmed by Beethoven himself.

The fifth piece was a grand symphony; and now was the hero mounted on his war-horse (*Schlacht-ross*); and as he tore along the embattled plain, excited the astonishment, the alarm, the joy and admiration of all who heard him; who burst out in enthusiastic shouts of delight, when they saw, heard and felt that the musical fire of the poet of sound was not only not extinguished, but burst forth stronger than ever. What was then heard, had never been heard before; it is Beethoven the German artist, who gained for his country this costly chaplet of victory.

What can be said of the first allegro of this symphony? it must be heard, before any conception can be obtained of its richness in ideas, and how elaborately they have been worked up; what of that adagio whose opening sounds like the voices of praying and suppliant angels, and the closing of which produces in us the most agreeable frame of mind, like to the loveliest beams of the rosy morning? And what of the scherzo, in which the most extravagant vivacity and gaiety prevail, which seems as if it were never to end, ever turning now to the thema, now in some new mode again away from it, in which one may laugh for joy and weep for very pleasure, which is as it were inexhaustible in intelligence, boldness, wit, humour, freedom and knowledge of art; which now passes into a trio, which one would conjure with all one's power that it might never end, but be yet repeated again and again, and which the author unrelentingly allows to be absorbed in the following scherzo, and so appear no more.

The last movement of the symphony, the introduction to which is written in a very peculiar style, is enriched with Schiller's song 'To Peace,' (*Lied on die Freude*) which produces a grand and impressive effect.

To describe one's ideas and feelings after hearing this music is impossible; both are lost in astonishment and delight: one asks oneself whether what one has heard be real; and it is only returning to daily affairs of life, when all that has been heard fades not however from the ear or from the heart, that one can feel convinced that it is not all a dream.

On the 13th May, the first, the second and the last movements of this composition were repeated in the great hall of the *Ridotto* (*Ridoutten Saal*); and at the same time a long and very beautiful Italian terzetto, likewise written by Beethoven, was admirably performed—much of the other part too of the performance, especially the final chorus of the symphony, succeeded better than in the Theatre.

It would be unjust to conclude without paying the highest and most deserved compliments to Kapellmeister Umläuf for his circumspection and zealous love, and for the extraordinary steadiness and precision with which he conducted the performance of this difficult music, the time and measure of which are continually changing, and which was played partly by amateurs. It would be very unjust not to bear the fullest testimony to the fact that to him we are in a great measure indebted for the perfect success of this music, and for the gratification which it afforded, and of which the remembrance among true lovers and judges of music will certainly never fade.

Did Beethoven gain any pecuniary advantage by these performances? This may be answered with yea and nay:—at least the public were not

to blame ; if the case was, that such did not turn out to his benefit, it must have been the result of circumstances with which they had nothing to do. May the intense admiration, the tumultuous delight, the warm affection and attachment which were so eagerly manifested upon this occasion both for his person and his talents, be unto him a recompense !

MR. JONATHAN GRAY AND "THE MUSICAL WORLD."

HILL V. THE DEAN AND CHAPTER OF YORK.

" Qui ad pauca respicit, facile pronunciat."

WE resume our observations on the letters addressed to us respecting the York organ by Mr. Jonathan Gray, one of the attorneys for the Dean and Chapter.

The ninth epistle consists of a lively episode, partly written in honour of one of our contributors, Mr. Gauntlett, who was called in support of the plaintiff's case, and of Mr. Cooper,* a witness for the defence ; and partly in censure, direct or implied, of ourselves. Mr. Gray expresses the surprise he experienced at the length of Mr. Cooper's cross-examination ; for which, however, *we* neither gave instructions, nor can be held to be responsible. With the usual kindness of friendship, Mr. Gray applies to Mr. Cooper a passage from the "Musical World," which was previously in the situation of a house to let ; and he cites another from our columns, which bestows on Mr. Gauntlett the not very extravagant praise, "that he is to the best of our knowledge and judgment, the finest *amateur* organist of the present day." The following serious and unfounded charge is appended :—

"From that time, [the period of Mr. Cooper's examination] to the present, there has been scarcely a number of the 'Musical World,' in which Mr. Cooper has not been, either directly or indirectly, the subject of attacks, the object of which is to lower his professional reputation, and injure his success in life."

Mr. Gray has been so liberal in his extracts and reminiscences in favour of Mr. Cooper, that we should have felt it an additional obligation, if he had verified this accusation by some examples. We shall see presently whether the omission was accidental, or unavoidable.

The modest sentiments entertained by Mr. Attwood as to his own organ-performance, compared with Mr. Cooper's, present an admirable instance of zeal in the cause of a friend, whose

"worthy merits known
Make him quite forget his own."

* Mr. Cooper is reported by Mr. Gray to have said in his evidence, "Knows there is such a person as Mr. Gauntlett." The following copy of a document, the original of which is before us, will show that the acquaintance was not of a recent date. "Dec. 30, 1826—Testimonial for Mr. Gauntlett. Having heard Mr. Gauntlett perform on the organ, I feel great pleasure in saying, that, I consider his abilities, as an organ professor, far above the generality of the professors of the present day ; and that he is in an eminent manner, qualified, to undertake the duty at *any Cathedral, or Parish Church* :—having studied under our great veteran organ professor—S. Wesley. (Signed) GEORGE COOPER—Organist of St. Sepulchre—Snow Hill—; and Sub Organist of His Majesty's Chapel Royal—St. James.' 2, Pratt St. Lambeth."

This certificate is more pointed in its eulogy, than correct in its *punctuation*. The 'Musical World,' Mr. Jonathan Gray will perceive, is not alone in its appreciation of Mr. Gauntlett's talents.

The talented organist of St. Paul's did not on this occasion afford a solitary example of "how much easier it is to be generous than just." Possibly the opinion (recorded by Mr. Gray as having been uttered 22 years ago†) would have sensibly surprised Mr. Attwood, if it had proceeded, in his hearing, from any lips but his own. Indeed we should be affected with a similar feeling, if we were to receive the intelligence from any other than one of the parties compared. Should Mr. Cooper have corrected the proofs of Mr. Gray's publication, he must have blushed at finding himself the victim of such "praise undeserved;" and suspected that "satire in disguise" was lurking behind. This gentleman describes himself, in his evidence, as an "organ surveyor." He also says, that to estimate the cost of the Birmingham organ, he must first ascertain the weight of the metal pipes. If he had included in his premises the measurement of the wooden ones (a labour not wholly superfluous in the attainment of his object) he would literally arrive at a conclusion (*barometrical*) for which his previous collateral occupations eminently qualify him. The *residuum* of this letter is dedicated, without measure or value, to Mr. Cooper's beatification.

"All our praises why should deans engross?"

If the donor, the recipient, and the readers, are satisfied, we have no right, and less inclination, to complain. In passing, we would, however, direct the attention of any Chancellor of the Exchequer, whose bills may happen to be at a discount, to the propriety of levying a contribution from gentlemen who may be guilty of the indecorum of praising themselves in print, or of fulfilling the golden rule, in that particular, towards those who may be willing to return the compliment. The amount of the tax should be regulated by the intenseness of the adulation, and the number of *superficial* inches it may occupy. We readily admit, that our opponent has not sinned on the former head; nor does his commendation of his friends come under the latter, but is, on the contrary, both disinterested and *gratuitous*.

Mr. Gray thus terminates the letter under notice:

"Of my friend and brother solicitor, Mr. Gauntlett, any eulogy would be superfluous; he is sufficiently, I do not say unduly, lauded in the pages of the 'Musical World;' but that publication cannot expect ultimately to maintain its reputation, if while it espouses one professional man, it becomes the vehicle of spite and animosity against another."

We believe, Mr. Gauntlett is not the only *amateur* organist of eminence in the legal profession, as Mr. Gray's friends can testify. But let us approach the facts, which refute what we must be allowed to designate as unjust imputations. On reference to the numbers of our little Miscellany, published during the period specified by Mr. Gray, we find in the first of them (No. 40) Mr. Cooper's son is mentioned by us in terms of commendation. In No. 42, a correspondent asks whether Mr. Cooper made a specific statement as to a matter of fact affecting the plaintiff in this case. In No. 45, Mr. Gray's friend appears, in our pages, in a garment of his own embroidery; and if he did not become his ap-

* Mr. Cooper was not deputy organist of St. Paul's Cathedral in 1815, nor for many years after, *N'importe!* Mr. Kemp was the deputy, and was assisted by Mr. Edward Sturges, the present talented organist of the Foundling Chapel, and formerly of the choir of the cathedral.

parel, is the fault to be ours? He knows, that the passages excluded from *his writing, in print, on that occasion, about the plaintiff*, answered to our description of them; and he ought to have remembered that two individuals on whom he reflected, "were entitled to all the privileges which the last sanctuary of human failings can confer." In No. 46 was inserted A. B. C.'s reply to Mr. Cooper. It was strictly limited to the subject in debate; and if attentively perused, it will not, we feel assured, offer any support to Mr. Gray's thrice repeated charge. Mr. Cooper, it is true, deceived himself into the belief, that his antagonist would not reappear in the lists; but he must not complain of his own want of foresight. In No. 47 the sentence extracted by Mr. Gray appears. It related to a fact deposed to in the cause; but it was not mentioned in connexion with Mr. Cooper's name. If he, or his friends for him, chose to appropriate and circulate it, they, and not ourselves, are the authors of its publicity. Even if it had been offensive, which it is not, no one would have recognised its application, but those previously acquainted with the circumstance. We do not find Mr. Cooper's name elsewhere in the "Musical World;" but if Mr. Gray will select any passages, which, as he considers, sustain his animadversions, we will undertake to remove the misapprehension, and to vindicate ourselves from the injustice sought to be laid at our door. Indeed we request Mr. Gray to point out a solitary instance of the malicious spirit he attributes to us. *We can, indeed, imagine a case, in which it may be very convenient for an individual who has invited the censure he pretends to despise, to place it to the score of "spite and animosity."* We have also taken the pains of searching through the "Musical World," to see how far the numbers which preceded Mr. Gray's publication, sanction his pleasant severity on Mr. Gauntlett. The only editorial praise of our contributor, which we have discovered, is the sentence extracted by our adversary, and a review of a set of Mr. Gauntlett's Arrangements. Mr. Cipriani Potter, in an article which appeared in our columns on Beethoven, glances at Mr. Gauntlett's 'Characteristics' of the same composer; and Mr. Hogarth, in his treatise on the Organ, mentions, among the works of other composers, the Arrangements we had noticed. And neither of these gentlemen had, we believe, any personal acquaintance with their fellow-contributor.

Do these facts corroborate Mr. Gray's complaints of our treatment of Mr. Cooper, or the obvious meaning of his gentle sarcasm on Mr. Gauntlett? We are, however, sincerely convinced, that nothing in life is worth a quarrel, which is peculiarly out of place between the cultivators of a science, in which harmony should be permanent, and discords never left unresolved.

Our reviewer's tenth letter speaks with candour and fairness on the value of the York organ, *without reference to its various changes of position*. Mr. Gray writes:—

"Mr. Gauntlett estimates the value of the organ and case at £3,500. without the organist's fee, which seems likely to be nearer the mark than Dr. Camidge's calculation."—(p. 37.)

He proceeds to show that Mr. Hill has received in one shape or other, by way of payment, £3,687. 17s. 10d.; but from which amount he forgets to deduct £250, allowed by the arbitrator for such extra work as was within the legal knowledge of the Dean and Chapter, and £187.

17s. 10d., paid by the defendants for the freight; which latter sum they claimed, before the arbitrator, to be allowed as a set off to the plaintiff's demand; and we understand this resumption of a pretended gift was deemed good in law, and that the Dean and Chapter reaped the benefit of the outlay in reduction of Mr. Hill's verdict. If this surmise be correct, Mr. Barnewall awarded eight times the sum paid into court by the Dean and Chapter, who did not, as Mr. Gray alleges of the plaintiff, "attempt to fritter away this act of generosity;" for they broke into shivers and utterly repudiated a voluntary payment of which Mr. Gray unaccountably persists in reserving to them the credit. Our author adds:—

"The voluntary remission of the gilding, and payment of the freight by the Dean and Chapter (!), were concessions, not upon account of any alleged loss by the contract, for the plaintiff never complained of any; but wholly in respect to his representations as to the extra work, which he stated became necessary, owing to the change in the position of the organ. His letters uniformly attributed his loss to this cause, and to this alone."—(p. 38.)

And so, in substance, did the case submitted by Mr. Hill to the arbitrator. The defendants luckily escaped from most of their presumed responsibility by the aid of law; and therefore did not feel it incumbent on them to take the opinion of the court upon the *sine quâ non* character of their corporate seal.

Mr. Gray thus concludes the chapter under review:—

"Mr. Hill's course has been,—first as an humble suppliant to obtain all he could as a boon, without even the whisper of any claim as a matter of right; and then to get in addition, all that the strong arm of law, assisted by willing witnesses, might be able to wrench."—(p. 38.)

We cannot, in our opponent's strictures, discover any evidence of the former branch of this assertion; and we think the reasons urged by us in opposition to it, in our last number, conclusive on the point. The imputation on the plaintiff's witnesses presents an easy and not unusual attempt to destroy the weight of adverse testimony. But what shall we say of the individual who might have had a 'bias in favour of the plaintiff,' and yet appears to have leaned with equal inclination in the direction of York Minster? Surely, if he had happened to die in the interval between the collation of his evidence by Mr. Gray, and his examination before the arbitrator, the Dean and Chapter would have 'ordered' his interment beneath the organ he was subpoenaed to undervalue; and attended his obsequies as chief mourners, oppressed with a complex feeling of grief and gratitude. We are, however, obliged to learn, (and we venture to indulge a hope it is not an every day instance of the ease with which an ecclesiastical body can relieve itself from the burthen of an obligation,) that the witness has earned by his fidelity to the cause of his employers, a dismissal from his not very lucrative post in the cathedral—a shocking omen in regard to any posthumous honours he can now anticipate at the hands of his venerable friends.

Our concluding remarks were ready to go to press; but want of space reluctantly compels us to defer their insertion until next week. We regret the circumstance, as we had, in our last number, anticipated a contrary result.

Erratum.—In our former article on this matter, at p. 34, l. 7, for "Whether," read *That*.

REVIEW.

'*There is an hour.*' *Cavatina.* Words by the late Miss Newton; composed by W. Gutteridge. COVENTRY.

THIS is a good song, and although containing little very original, it is indited with correct and nice feeling throughout. Mr. Gutteridge has in no point shown good taste more, than in his contempt for the long and unmeaning symphonies with which so many of our popular songs are tagged 'fore and aft.' Nothing can be in better keeping with the character of the melody than the simple chords with which it concludes.

'*O! do not forget me.*' *Poetry* by J. Blake, Esq.; composed by Thomas Mason. NOVELLO.

WE have already notified that whenever we find the name of an accomplished artist upon a composer's title-page, we shall leave him and his song to shift for themselves, reserving our friendly recommendations for such as really need them; and we have the less scruple in the present instance, as Mr. Mason is a person who can in every respect afford to do without them. His song is extremely pretty.

'*Adieu dear Aurelia.*' *Hunting Song.* Composed and respectfully dedicated to Lord de Tabley, by Mrs. Wright Lacy. EWER.

THIS song is an impromptu, written, as we understand, upon the spur of the moment, at a convivial party, and in this light is certainly very creditable to the fair improvisatrice, and enables us to augur favourably of the productions of her more reflective moments: for, we believe, this is not her first offering to the public.

'*The Adieu.*' *Ballad;* composed by T. Blanchard. COVENTRY.

THE first two phrases of the melody, although not very new, are extremely pretty; but the song falls off as it proceeds—it wants the *sostenuto* effect. Upon the whole, however, we can recommend it.

'*'Tis sweet when far we are parted.*' *Ballad;* words by Miss Williams; composed by Alfred Tull. CRAMER.

'*'Tis sweet when far we are parted,*' an odd title for a sentimental song! The melody however is 'sweet,' and graceful, but without the semblance of originality. For our parts, we would gladly compromise for third or fourth rate ideas, provided they were but new. Moreover, the symphonies to this song are not conceived in the best taste.

'*The Hour of Eve.*' *A song;* poetry by R. Baker, Esq.; composed by J. Greenwood. COVENTRY.

HERE we have another graceful melody, but still containing little that we have not in one shape or another heard before. We can, nevertheless, recommend this song to our readers, for it is written with sound judgment throughout.

'*There is a little modest flower.*' *Composed and dedicated to the Hon. Lady Forbes, of Craigievar,* by John Ross, of Aberdeen. COVENTRY.

MR. ROSS appears to have anticipated us in our willingness to compromise for original ideas; his song, though not of the first order of beauty, has a simple, sweet, and original melody. We sincerely recommend it, and hope to meet the author again shortly.

CHITCHAT FROM THE CONTINENT.

Berlin. Mozart's Birthday (the 30th January) was celebrated by a grand Musical Festival, under the direction of the Royal Musical Director, Möser, when the Symphony in G minor, and other works of this unrivalled artist, were performed.

The 4th November in the present year, will be the fiftieth anniversary of the first appearance of Mozart's 'Don Giovanni,' which it is proposed should be simultaneously performed at all the great theatres in Germany, in commemoration of that memorable event in the history of the musical art.

Orleans. The good people of Orleans intend to celebrate the deliverance of their native city by Joan of Arc, on the anniversary of that event, the 8th May next, by a grand Musical Festival under the immediate direction of Habenek.

Brussels. M. Fétis, has commenced a series of Historical Concerts in this city, which are said to have been very favorably received.

PROVINCIAL CONCERTS.

EDINBURGH, GLASGOW, DUMFRIES.—Miss Clara Novello has taken benefits at the above places, with great success.—The previous Philharmonic concerts went off much to the satisfaction of the subscribers.

HALIFAX.—The 65th performance of the Halifax Quarterly Choral Society took place last Monday evening; when the greater part of the new oratorio of 'St. Paul,' was performed. The band and chorus consisted of about eighty performers; Miss Sykes being principal soprano; Mr. Frobisher, leader; and Mr. Sugden double bass. The chorusses generally were given with great precision and effect. The favourite pieces appear to be No. 11 'O happy and blest;' and No. 26 'How lovely.' The chorale 'Sleepers wake,' was also much admired. The solos were not very effective; with the exception of No. 7 'Jerusalem,' which was beautifully sung by Miss Sykes, who was encored in it. Upon the whole, the attempt was very creditable to the members of this Society, who will render more ample justice to this splendid composition at their next meeting.—*From a Correspondent.*

BIRMINGHAM CONCERT.—The 39th subscription concert was given on Monday evening; for which Mme. Caradori Allan, Messrs. Bennett and Parry junr. were engaged. Caradori sang the 'Song of the Quail;' Bennett, gave with much taste, 'Vivi tu;' also 'The exile's farewell,' a ballad of his own; and Parry, among other pieces, sang, by desire, a mock Italian Trio, accompanying himself on the piano-forte.

READING. Mr. Venua's second "Matinée musicale," took place on Monday 27th March. A very choice selection from Corelli, Handel, Mozart, Haydn, Beethoven, Dr. Boyce, Onslow, and Mayseder, was provided, and received the approbation of a full and fashionable audience. Mr. Venua was assisted by Messrs. Dando, and the Banisters. The Vocalists were from the neighbourhood, with the exception of Mr. Harncastle; who in Boyce's air, (with chorus) "Softly rise ye Southern breezes," was accompanied on the bassoon by Mr. Palmer. Among the vocal pieces was performed Festa's Madrigal 'Down in flowery vale,' arranged by Mr. Venua.

CONCERTS.

CLASSICAL CHAMBER CONCERTS.—The fifth of Mr. Mori's double set took place last Friday evening. **PART I.** Quintett, for two violins, viola, violoncello, and contra basso. Messrs. Mori, Watts, Tolbecque, Lindley, and Dragonetti—Onslow.—Aria, Miss Birch. 'Jerusalem' (St. Paul)—Mendelssohn.—Quartett, in F, (Dedicated to Count Razoumoffsky,) for two violins, viola, and violoncello. Messrs. Mori, Watts, Tolbecque, and Lindley—Beethoven.—Canzonetta, Miss Masson, 'Quando miro quel bel ciglio'—Mozart.—Preludio e Fuga, for contra basso and pianoforte. Signor Dragonetti and M. Benedict—Sebastian Bach, **PART II.** Terzetto, Miss Birch, Miss Masson, and Signor Giubilei. 'Soave sia il vento' (Cosi fan Tutti)—Mozart.—Grand Sonata Concertante, in A (dedicated to Kreutzer), By particular desire. For pianoforte and violin. Madame Dulcken and Mr. Mori—Beethoven.—Aria, Signor Giubilei, 'Madamina il Catalogo'—Mozart.—Quartett, in D major, No. 1, op. 4, for two violins, viola, and violoncello. Messrs. Mori, Watts, Tolbecque, and Lindley—Mozart. Conductor, Mons. Benedict. We must again express our surprize at those of our brethren who call Onslow a dry and unimaginative theorist; for we can scarcely conceive any thing more beautiful than the quintett at the head of the above selection. The aria from the 'Jerusalem,' and the opening recitative, which we think even finer than the air, were most charmingly sung by Miss Birch. It is impossible to speak in adequate terms of the prelude and fugue of Sebastian Bach; never was such a combination of godlike strength with the most airy playfulness. If Sebastian Bach is playful, it is the playfulness of lightning: much to our disappointment it was not encored. Blagrove's audience, in better taste, encored with enthusiasm a fugue, which, with all its beauty, was scarcely equal to the one of this evening. The other prominent performance of the evening, was Beethoven's grand concertante sonata in A minor. What a fine Salvator Rosa-like dash has the first movement! The theme with variations, again, has probably never been surpassed for its deep and voluptuous beauty. Mr. Mori's playing was inimitable, especially in the well known variation in the second movement; and Madame Dulcken was as crisp, and brilliant, and unerring as ever. Miss Masson, who sang with a fine conception of its beauties the aria by Mozart, was encored; and Signor Giubilei was greatly and most deservedly applauded in our favourite, 'Madamina.' The room was *too full*.

QUARTETT CONCERTS.—The third concert of the series, comprising a selection of distinguished excellence was performed on Thursday, the 30th ult., to a very crowded auditory. The following is the programme. **PART I.**—Quartett in D major (No. 10), for two violins, viola, and violoncello—Messrs. Blagrove, Gattie, Dando, and Lucas: Mozart.—Ballad, 'Gretchen am Spinnrade,' from Göthe's 'Faust,'—Madame Caradori Allan: Schubert.—Prelude and fugue in E major, piano-forte and double bass—Mr. Cipriani Potter, and Mr. Howell: Sebastian Bach.—Aria, 'Zeffiretti,'—Madame Caradori Allan: (Idomeneo) Mozart.—Quartett in F major, op. 59 (dedicated to Count Razoumoffsky,) for two violins, viola, and violoncello—Messrs. Blagrove, Gattie, Dando, and Lucas: Beethoven.—**PART II.**—Trio in G major, (op. 1) for two violins, viola, and violoncello—Messrs. Cipriani Potter, Blagrove, and Lucas: Beethoven.—Romance, 'The post horn,'—Madame Caradori Allan: Kreutzer.—Quartett in C major (op. 29) for two violins, viola, and violoncello (first time of performance in this country)—Messrs. Blagrove, Gattie, Dando, and Lucas: Spohr.

The two favourite pieces of the evening, evidently appeared to be the prelude and fugue of Sebastian Bach, and the trio of Beethoven. The former, to our infinite gratification, was vehemently encored throughout the whole room.

To witness so marked an improvement in the taste of our English audiences, that they shall evince a real predilection for this style of music, is truly encouraging. The repetition, however, was demanded almost as much in compliment to the performance, as to the composition itself; for it was indeed *most* admirable. Nothing we conceive could be more beautiful than Mr. Potter's playing; so clear, so equal, so finished, and so true to the style of his author. Mr. Howell, too, must not be forgotten in the award of praise; both his tone and execution were excellent.

It was one indication of Beethoven's impetuosity of character, that he should have manifested so marked a prejudice against his early compositions, and which we believe is upon record; but, although this is partly to be attributed to that wayward mode of his, it chiefly resulted from an innate consciousness of the immense capabilities of the science. Mozart, it will be remembered, vented his grief, that he should be ready to die at the time when he began to perceive the prospect that his genius had opened to him. "I am now about to die, (said he), when I begin to see what I can *really* do!" This from the author of the Jupiter Symphony, the Don Giovanni, and the Requiem! But to return to Beethoven, and the trio which opened the 2nd act of the present concert; how replete with melody it is! what strength and clearness of design! how brilliant and playful the scherzo and the last movement! We always come upon a scherzo of Beethoven's with the same confidence that we do an adagio by Haydn. We should prefer hearing the Razoumoffsky quartett again, as also that of Spohr, before we venture a decided opinion; of the latter more especially we feel uncertain; for, its being placed at the close of a very long concert, our attention was already fatigued, and then disturbed by the moving away of the audience. Kreutzer's romance is extremely pretty, but the encore it obtained, was perhaps, rather due to Mad. Caradori's exquisite performance of it.

PHILHARMONIC SOCIETY.—the third concert took place on Monday, and the following is the programme of the performance. Act I. Sinfonia in A (No. 7), Beethoven; Air, Mr. Balfe, 'Tears of Sorrow,' (The Crucifixion,) Spohr; Adagio and Allegro, Clarinet, Mr. Willman, Weber; Scena, Mrs. Wood, 'Si, lo sento,' (Faust) Spohr; Overture (MS.) 'Cymbeline' (first time of performance), Potter. Act II. Sinfonia (in G minor), Mozart; Cantata, Miss Masson, 'Ombra del caro bene, Haydn; Quartetto (in F, Op. 80.) two violins, viola, and violoncello, Messrs. Loder, Watts, Tolbecque, and Lindley, Haydn; Terzetto, Mrs. Wood, Miss Masson, and Mr. Balfe, 'Esci, omai,' (Le Nozze di Figaro,) Mozart; Overture, 'Lodoiska,' Cherubini. Leader, Mr. Mori.—Conductor, Mr. Potter.

The sinfonia overflows with the brilliant traits of its author's genius,—so much joyous and exhilarating melody, so many noble points bursting on the delighted ear in sudden splendour, that no wonder its termination was hailed with an overwhelming burst of applause. The slow movement, so beautiful in its treatment and solemn in its character, was called for again with a sturdiness that at length compelled the gentlemen of the orchestra, to recollect they were performing for the gratification of others as well as for their own. There is a deep tone of feeling in the song in E flat from the new oratorio of Spohr, which is enhanced by the loveliness of the instrumental accompaniments. Mr. Balfe sang it correctly although coldly. The solo of Weber requires the skill of the most accomplished mechanist and the mind of a musician to execute. In refined delicacy and exquisite feeling Willman was all that could be desired. As usual, the upper A flat proved a poser, but the heat of the room might plead his excuse. Mrs. Wood delivered Spohr's grand scena with a strength and energy almost such as to remind us of Malibran and her astonishing *tours de force*. Her powerful voice, extensive in compass and varying in the character of its delivery, appeared to great advantage in a song abound-

ing with the most terrific difficulties. Mr. Potter's new overture is cleverly instrumented, and was wonderfully well performed. As a composition, if it can lay no high claim to great imagination, it is yet characterized by much ingenuity. Mozart's symphony in G minor, is of the six, our favourite, and to say a word upon its merits or its performance by the Philharmonic band would be to 'paint the lily.' We mention it only that those who heard it like ourselves may luxuriate in a remembrance of its loveliness. Miss Masson sang very chastely and with perfect good taste the song of Haydn, but it is too extended in its form to meet with general approbation. The quartett was performed without a blemish, and richly merited the rapturous approbation with which it was greeted at its conclusion. The trio from the finale of the first act of Figaro followed, and proved another gem. It was sung in an able manner. Cherubini's overture is one of those extraordinary and unrivalled productions which will live for ever, and it was magnificently performed. The concert was throughout a very fine performance. Mr. Ribas succeeds Mr. Nicholson: and the choral symphony of Beethoven (No. 9) is announced for the next concert!

MUSICAL LECTURES.

LONDON INSTITUTION.—The interest attending the series of lectures on the rise and progress of Ecclesiastical Music, delivered by Mr. Gauntlett at this institution, has brought together an audience as numerous and as close wedged together as in the recollection of the oldest subscriber was ever witnessed. The third lecture was delivered on Thursday the 30th ultimo. We can only subjoin the programme, which included the epochs of Monteverde, Carissimi, and Alessandro Scarlatti. Their compositions brought under notice the modifications effected in church music at the periods these compositions flourished, and the gradual departure from the church modes. The state of the Roman, Venetian, and English schools formed the other part of the lecture. The choir consisted of those distinguished vocalists, Miss Birch, Master W. Coward, Master J. Coward, Messrs. Hawkins, Francis, Horncastle, Turle, Bradbury, J. O. Atkins, and J. B. Sale. The illustrations consisted of the following twelve compositions. Part of a Miserere, Allegri; Trio, 'Surgamus,' Carissimi; Duet, 'Cantando,' Clari; Quartett and Chorus 'Agnus Dei,' Caldara; Duet, 'Qual anelante,' Marcello; Chorus, 'Paratum est,' Colonna; Full anthem, 'Sing we merrily,' Child; Anthem, 'Not unto us,' Lawes and Farrant; Quartett, 'I will arise,' Creighton; Anthem, solo, duet, and chorus, 'They that go down to the sea in ships,' Purcell; Quartett and Chorus from the anthem 'Thy word is a lantern,' Purcell; Verse and full Anthem, 'My beloved spake,' Purcell. The trio of Carissimi sung by Messrs. Hawkins, Horncastle, and J. B. Sale; the duet by Clari, sung by Miss Birch, and Master J. Coward; and that of Marcello, sung by Miss Birch and Mr. Horncastle, were severally very delightfully performed and warmly received. The choral movements went off also with great spirit; those of Caldara and Colonna proved very effective. But the gems of the evening were the anthems of Purcell, 'They that go down to the sea,' and 'My beloved spake.' Mr Atkins sang the introductory solo, a solo of most extraordinary difficulty, embracing the compass of more than two octaves, in a manner few could equal, none excel. Mr. Francis sang the duet which followed with Mr. Atkins, and no composition could receive greater justice. The anthem 'My beloved spake,' was the favourite anthem of the composer, and it is certainly the outpourings of inspiration from beginning to end. The words, taken from the Song of Solomon, are such as to preclude its performance in the cathedral, and Mr. Gauntlett has the thanks of the musical public for introducing so lovely a specimen of Purcell's wonderful genius to their notice. Messrs. Hawkins,

Horncastle, Bradbury, and J. O. Atkins, sang the verse movements in exquisite taste; and the sublime changes of the harmony at the words "and the voice of the turtle is heard in our land," were rendered most intelligible by a decided and musician-like intonation. Mr. Gauntlett presided at the organ.

THEATRES.

ITALIAN OPERA.—Donizetti's opera of *Belisario* was performed here for the first time in this country on Saturday evening. From the reception it met with, however, we cannot anticipate that it will long maintain its ground. The story is soon told. *Belisario*, returning from twenty years' campaigning in Italy, is suspected by his spouse (*Antonina*) of having at his departure caused his infant son to be put to death upon the predictions of a soothsayer. She determines to be revenged on her husband, who by means of a forged paper is convicted of high treason, and sentenced to lose his sight and be banished. The sentence is executed, and in the second act the hero accordingly appears blind. Passing the Grecian camp in his way into exile during a successful attack of the barbarians, he is placed in a chariot and carried into the midst of the conflict; his presence re-animates the soldiers, and turns the fortune of the day. The barbarians are consequently repulsed, but the hero is mortally wounded. Among the prisoners whom he had brought from Italy, is a youth who turns out to be his son, who had contrived to escape from his executioners. *Belisario* dies, and *Antonina* too late repents her treachery. We do not wish to be reckoned among the wholesale depreciators of Donizetti's music. On the contrary, we think it at times exhibits a strength of purpose, which it would be well, were it to occur oftener. But the present opera, we suspect, will never rank among his successful efforts. As far as a single hearing enabled us to judge, we thought it the weakest we ever heard by that writer. Mozart died at the age of six-and-thirty, and left the world six operas. Donizetti is, we believe, just turned forty, and has written nearly fifty. The wonder therefore is perhaps less, that, under such circumstances he should repeat himself or any body else, than that he should be able to find ideas of any kind. Among the best things in the opera is the quartett in the second act. The choral music is also, some of it, pretty spirited. The chorus of peasants (or warriors, we know not by what name to call them) begins well, but falls off in the sequel. The concerted pieces too in the last act emit some occasional sparks. Giannoni's aria, which was encored, is smooth and graceful, and would be listened to with much pleasure, had it any thing like originality to recommend it. There are one or two pretty marches played by the military bands on the stage, and here we fear must terminate our catalogue of good things to be found in the opera. The signs of disapprobation, though not very noisy, were pretty unequivocal. The stomach of an opera audience can take a strong dose of bombast and commonplace; aye, and relish it too; but the symptoms of revulsion were not to be misunderstood. We remember hearing a lady remark with a feeling of deep respect for the estimation in which Mozart was held at the Italian Opera, that the *Don Giovanni* was done once every season. There, reader, Mozart *once every season*!! Who, after that, can complain of Donizetti and his fifty operas, occupying more of the season than they ought to do; for observe, sixes in fifty will go eight times and two over—here therefore is a clear majority of 8 to 1 against Mozart; and so no more needs be said upon the matter.

The singing, take it altogether, was not much above mediocrity. *Mdlle. De'Angioli* is a pretty and interesting looking girl, and performed the part of the hero's daughter with grace and vivacity, but she wants the physical power to fill such an arena as that of the Italian Opera. The same remark will, we suspect, apply to the new bass *Signor Inchindi*, but we must hear more of this gentleman. *Mad. Giannoni* sang the above mentioned Aria very

sweetly. It appears that Grisi, &c. are come; so, hey for a brilliant season!

DRURY LANE. Mrs. Wood made her reappearance at this theatre on Friday evening last in the part of "Amina," in "La Sonnambula," to one of the largest audiences we ever remember to have seen in this theatre. It was as numerous as on the first night of "Fair Rosamond;" and in short reminded us of old times, when Kean used to come out in a new character. We heartily congratulate the lady upon the reception she met with on the occasion; it was most unequivocal—most cordial. Several minutes elapsed before she could enter upon the character, and her delivery of the first song was succeeded by a reiteration of enthusiasm. This manifestation on the part of the public towards an old favourite, is every way gratifying, and Mrs. Wood is a deserving favourite; for, to the highest order of talent as a musician, she has joined an undeviating punctuality in her professional duties. Another circumstance upon the occasion of Mrs. Wood's reappearance, was also especially pleasing to us; and that was, the marked improvement that has taken place in her voice and general appearance, since we heard her a few years ago. The former may perhaps betray a little tendency to thinness in the highest notes; but it has decidedly increased in volume, and, unless we are deceived, its extent remains unimpaired. Her style of singing the whole of Monday evening was that of a consummate mistress of her art; and assuredly no native singer could execute with the same velocity, as well as neatness, the ornamental passages she was incessantly pouring forth. These were, it is true, too frequently excessive; but allowance must be made for the desire to produce an instantaneous impression with the majority of her audience, whom she knew not to be the most refined judges of true taste and discretion. We are not prepared to bestow very high praise upon her performance of the part: compared with her singing, it was unequal—nevertheless, more than respectable. As an especial favour too, we would request a little more precision, with regard to time in her singing. Mrs. Wood had never reached her present popularity if she had always evinced the same disregard to punctuality in the "Time" of her engagements. At the conclusion of the opera, she was summoned, and again congratulated by the whole audience.

Miss Betts performed the part of Lisa with her accustomed correctness, and Mr. Wilson was excellent in that of Elvino. He not only mitigated the brutality of the character, but sang the whole of his music with a manly feeling, and wholly divested of affectation.

MISCELLANEOUS.

ROYAL SOCIETY OF MUSICIANS.—The 99th anniversary festival of this excellent society will be celebrated on Friday next at the Freemason's Hall. Besides marches by Haydn and Winter, a grand one, composed expressly for the institution by Bishop, will be performed by artists of the first eminence. Neukomm's septetto will also be played; Blagrove will perform a solo, and Moscheles will execute some of Scarlatti's lessons, &c.: these will be varied by some fine glees and madrigals, sung by a strong choir of vocalists.

TO ORGANISTS.—The situation of organist of St. Mark's church, Pentonville, is again vacant. Those of the new church, Blackheath, and the church at Henley, are also vacant, unless very recently filled up.

SPITALFIELDS' CHURCH.—The appointment of organist to this large church is vacant: the organ is very fine, the salary fifty pounds, and the parishioners appear resolved to elect a good performer.

THE NEW CHAPEL, GRAY'S INN ROAD.—Mr. Mortimer opened this chapel last Sunday. The organ is an old instrument, repaired and enlarged by Gray, but Mr. Pyne, the clever organist, has not so good a field for the display of his abilities, as he had when at St. Mark's.

NOTICE TO CORRESPONDENTS.

A DOUBLE LETTER, charged 1s. 3d. has been refused this week. We mention the circumstance, for the purpose of drawing the attention of the correspondent who sent it.

Erratum.—In the *Review* last week, MR. E. LODER's song should have been entitled: "Ten years ago;" and the name of its publisher is MR. Z. T. PURDAY.

Operas, Concerts, &c. for the ensuing week.

Saturday, 8th King's Theatre, I Puritani. Drury Lane, Mrs. Wood.
 Monday, 10th Second Societa Armonica, King's Theatre.
 Tuesday, 11th King's Theatre. Drury Lane, Opera, Mrs. Wood.
 Wednesday, 12th Ribas' Concert, Hanover Square, Evening.
 Thursday, 13th Last Quartett Concert, Hanover Square Rooms.
 Friday, 14th Royal Society of Musicians, Freemasons' Hall, Evening.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.

Bennett's Chorusses, Piano-forte or Organ. No. 12. "O return unto him" CHAPPELL
 Burgmüller. Galop Brill. op. 11 LONSDALE
 — Les plaisirs du jeune age METZLER
 Czerny (C.) Souvenir de Zampa, Vars. GEORGE
 — Theme from Ditto, Ditto
 — Les Essentielles. A Manual for Young Performers, op. 433 D'ALMAINE
 — School for the Virtuosi, op. 365 COCKS
 Cachoucha Dance, from Benyowsky, arrd. by N. C. Bochsa D'ALMAINE
 Kalliwoda. Galopades célèbres, No. 2 EWER
 Kuhlau (F.) Three Rondos, introducing popular Airs D'ALMAINE
 Merriott (Edwin) Zephyr, Rondo, No. 3 DITTO
 M'Calla (James) Select Studies for Piano-forte. Introductory Practice to Beethoven, Cramer, Field, Hummel, &c. DITTO
 Quadrilles. Les Graces, selected from French Airs. Miss E. Purser GEORGE
 — Musard's caractéristique METZLER
 Reissiger (T. G.) 'Trois Petits Morceaux D'ALMAINE
 Werner (L.) "L'Esperance," Air et Vars. Album des Pianistes de première force, No. 36 WESSEL
 VOCAL.
 How sweet is woman's love. Song, Goodson MASON
 I first lov'd thee, Allen. Ballad ALDRIDGE
 Kalliwoda. When, ah when wilt thou return WESSEL
 — Rise, my song DITTO
 — Amid the wood DITTO
 Kind chance; at last I can impart. Duet in The Postilion CHAPPELL
 O sing to me, Norah. Irish Ballad, F. N. Crouch SHADE
 O dearest, why turn thee away. Ballad, Molloy ALDRIDGE
 Poor Norah! Ballad, T. H. Wilson DEAN
 She stood upon the lofty tower. Recit. and Air, E. Edgar GEORGE
 The Sylphid's Song. Fenoulhet. OLLIVIER
 Well-a-way. Ballad, Hon. Mrs. Blackwood DEAN

Ye scenes of my childhood. Mrs. Badger OLLIVIER
 FOREIGN VOCAL.
 Donizetti. Ecco il pegno, Aria, Guitar Accompt. ALDRIDGE
 Forde's 3 Italian Cavatinas, Voice, Flute, and Piano-forte COCKS
 Marliani. Stanca di piu combattere, Aria ALDRIDGE
 Ricci. Così nuova nel misteri, Cavatina DITTO
 — Per scacciare la sua mestizia, Duetto DITTO
 Versar Potra. Guitar Accompt. Brandan LONSDALE
 Vaccaj. Mia vita, mio bene. Duetto PLATTS
 SACRED.
 Crotch (Dr.) Duets for Organ or Piano-forte. Sing unto God. (Judas Maccabeus.) Fallen is the foe. (Ditto.) Ye sons of Israel. (Joshua.) MILLS
 Sacred Airs from Mozart, Haydn, &c. for Piano-forte, with Flute and Violoncello Accompts. W. H. Calcott LONSDALE
 VIOLIN.
 Reinagle (A. R.) 5th Set of Three Airs, with Vars. for Amateur Performers GEORGE
 GUITAR.
 Introd. and Brill. Vars. on "La Pologne n'est pas encore perdue." Szczepanowski JOHANNING
 FLUTE.
 Keller (C.) 2 Grand Duos for Two Flutes, op. 39, 40 EWER
 MISCELLANEOUS.
 Cachoucha Dance in Beniowsky, arranged for Harp and Piano-forte. Mazzinghi D'ALMAINE
 Crouch. "Vivi tu," Anna Bolena, Violoncello and Piano-forte CHAPPELL
 Rimbault. Overture, Otello. Accompt. (ad lib.) Flute, Violin, Violoncello SHADE
 Sedlatzek. Souvenir à Malibran, favourite Melodies from "I Montecchi," No. 1. Flute and Piano-forte WESSEL
 Walch. Military Music, Set 23 DITTO
 Worzischek and Merk. Grand Rondo, Piano-forte and Violoncello, op. 8 DITTO

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.

APRIL 14, 1837.

No. LVII.—VOL. V.

PRICE 3d

MR. JONATHAN GRAY AND "THE MUSICAL WORLD."

HILL v. THE DEAN AND CHAPTER OF YORK.

"Qui ad pauca respicit, facile pronunciat."

WE proceed to the conclusion of our notice of Mr. Jonathan Gray's letters, respecting our report of the trial and reference of Mr. Hill's action against the Dean and Chapter of York Minster.

Mr. Gray, who in his eleventh letter complains of partial extracts by us from Dr. Camidge's voluminous correspondence, must be well aware, that the least exceptionable testimony consists of the admissions of a hostile witness in favour of his opponent. To have given a precise and comprehensive idea of the Doctor's fluctuating opinions would have imposed on us the disagreeable necessity of transferring to our columns the matter contained in "near fifty brief sheets;" to which length, our author informs us, his friend's evidence extended. Our tender regard for Dr. Camidge's reputation for consistency will, perhaps, induce him, although Mr. Gray continue inflexible, to forgive, and even to applaud, the brevity which characterized our extracts.

"The Doctor," says Mr. Gray, "chants a sort of *Nunquam DIMITTIS* in honour of the York organ." We are not in a hyper-critical mood; but is this Latin phrase exactly *indicative* of the Doctor's disinclination to leave, with all sublunary matters, the subject of his panegyric? Is it not rather applicable to the *situation* than the *instrument*; and capable of being interpreted as a grateful apostrophe addressed by the Camidge family to the Chapter of York in their corporate capacity? Several disparaging remarks are then selected from the Doctor's letters in regard to 'some stops,' which we hope were subsequently altered to his mind, if not improved, and (*inter alia*) the following query to the builder, "Cannot you do something to the pedal reeds? they are certainly *most diabolical* affairs at present." We surely were not bound to instance this, and similar passages, from the Doctor's correspondence, *as evidence in the cause*, unless they had been verified by his examination. The omission to corroborate these complaints before the arbitrator, affords a fair presumption that the grounds of objurgation were removed. Again, we consider ourselves justified in inserting the paragraphs in

commendation of the instrument, inasmuch as the Doctor was not asked by Mr. Gray to contradict them; and because they chiefly refer to the instrument "as a whole." Dr. Camidge should adopt the language of the poet—

— "Ubi plura nitent . . . non ego paucis
Offendar maculis."

Mr. Gray's and our quotations from Dr. Camidge's "voluminous correspondence," forcibly remind us of Rousseau's observation on Mme. du Deffand—"Her excessive admiration or dislike of every thing," says he, "did not permit her to speak on any subject without convulsions." Mr. Gray in this letter descants on the merits of *country* organ builders, in a way which suggests the inquiry, why one of them was not employed, *ab initio*, to erect an instrument worthy of the splendid Minster? Perhaps, however, no Yorkshire artist could be found indiscreet enough to sacrifice himself on the altar of posthumous "fame." Many who will rush forward to chaunt an *Io Pæan* on such acts of devoted heroism, seem unconscious, that it is much easier to applaud than to imitate the virtues of the daughters of Jephtha and Agamemnon.

The twelfth letter begins with a "comparison between the York organ, and the largest continental organs:"—

"The 'Musical World' reports Mr. Gauntlett's evidence on the subject as follows:—'In magnitude and mechanism it is unquestionably without rival in this country or any other.' Thus Mr. Gauntlett undertakes to swear as to all the organs in Europe."—(p. 41.)

This inference savours more of professional dexterity than of dispassionate argument. If a witness speaks to a matter, which is self-evidently one of reputation, he only deposes to an opinion, and not to a fact within his own knowledge. Had there been any doubt as to the meaning of the words used by Mr. Gauntlett, Mr. Gray would not have forgotten, in cross-examination, to have impeached their accuracy. Hear Mr. Gray himself, who has perhaps not visited every ecclesiastical building in this country and the Principality: "The York organ screen," says he, "is by far the largest in England or Wales." It is really amusing to watch how delicately our antagonist vibrates between his condemnation and approval of the plaintiff's performance. We record a few of his sentiments on the merits and defects of the instrument.

"It is stated on the part of Mr. Hill, the organ builder, and it will probably be found on accurate investigation and comparison to be true, that the present York organ is the largest in the world, and that the most celebrated continental organs, though they may exceed this in their number of stops and of pipes, must yield to it in scale and dimensions, and in the weight and calibre of the instrument, as a whole." (p. 3.)

"I am as desirous as Mr. Hill . . . to establish on behalf of the York organ, on clear and indisputable evidence, the supremacy which is claimed. But there must be more specific proofs than we at present possess . . . there still remain a host of German and other continental competitors, of great name and pretensions, to be driven from the field, before the victory can be decided in our favour." (pp. 41, 44.)

"It was no part of the Dean and Chapter's case to assert that the organ was not completed to their satisfaction." (p. 39.)

"My own opinion is, that the present organ is greatly inferior to the former in power and brilliancy, except in the bass." (p. 40.)

“ Elliot and Hill’s organ will then ” [i. e. after divers enchantments have been performed by the wand of a “country organ-builder . . . with a country organist at his elbow” in the character of confederate,] “ attain that unrivalled pre-eminence, to which its scale, and its excellent materials and mechanism, entitle it.”

Letter 13 is curious and entertaining, when brought into juxtaposition with the evidence of Dr. Camidge. Our report, quoted by Mr. Gray, affirms:—

“ It is the custom of all organ-builders to allow the organist a per centage, or commission of ten per cent. on the estimate. In the present instance, Dr. Camidge agreed that Messrs. Elliot and Hill should make him a new organ.”—*Musical World*, No. 45.

Mr. Gray adds—

“ I insert a copy of the memorandum which was signed by the parties for Dr. Camidge’s intended organ:—‘AN ORGAN OF SIX OCTAVES, FROM CCC IN THE BASS TO CCC IN ALT. Containing: Stopped diapason, 8 ft.; open diapason, metal to CC, 8 feet; metal principal, voiced as dulciana, 8; wood ditto, 8; reed unison with stopped diapason, 16; large fifteenth, metal, 4; case, bellows, actions, (mahogany front) all complete, pedals, &c. Also a voiced trumpet set of pipes, from EE to CCC in alt. Without any charge whatever to me. (Signed) John Camidge; Thos. Elliot, Wm. Hill. London, April 24, 1829.’

“ The 24th April was the day when the contract to build the minster organ for £2,200 was confirmed. Several changes were afterwards made in the stops of Dr. Camidge’s organ, with the mutual assent of the parties; and letters from Mr. Hill to Dr. Camidge describe his organ as in a state of forwardness.”—pp. 44-45.

Mr. Gray’s studies have no doubt rendered him familiar with the nature and operation of an *implied covenant*; and he is perfectly aware that the breach of such an obligation by one party to a contract, may absolve the other, both in law and conscience, from the performance of an *expressed covenant*. Now here is a contract in the fulfilment of which no hesitation was ever evinced by Mr. Hill, until Dr. Camidge, as the plaintiff conceives, lent himself to depreciate the York organ, and to cut down, to the smallest fraction, the allowance claimed from the arbitrator in respect of alterations. It was the York organ, out of which the plaintiff was to derive, in shape of ‘*fame*’ or ‘*profit*,’ the advantages which would enable him to make the Doctor a present of the “nice little organ” with sixteen-feet pipes. The *value* Mr. Hill had a right to expect, and which he is conscious he has never *received*, was, at least, the observance by Dr. Camidge of unswerving impartiality between the parties to the suit. Let us place the doctor’s evidence beside his letter to Mr. Lumley Savile, of the 18th July 1829, when the specification of his own organ was fresh in his recollection.

“ On the 18th July 1829, Dr. Camidge wrote to Mr. Lumley Savile to ask for £300 in additional stops, beyond the £2,200 contracted for. In his letter he says, ‘I must, however, inform you, that the Dean in the first instance limited us to the sum of £2,200, for which sum, you must be aware, that *nothing short of the great desire which old Mr. Elliot had to build the organ upon such a scale as would be a perpetual memorial of his and his partner’s skill and excellent workmanship, could have enabled us to accomplish. For I firmly believe that the materials and labour of workmen alone, will require the whole sum.*’ ” (p. 35.)

Dr. Camidge, in his deposition before the arbitrator, valued the organ at about 30 per cent. under Mr. Gauntlett's estimate; which, however, Mr. Gray, an unexceptionable witness for the plaintiff, says, "seems likely to be nearer the mark than Dr. Camidge's calculation."

Now hear the Doctor's verbal account of his commission, and bear in mind, that the date of the agreement to erect the organ "without any charge to me, John Camidge," was *uno flatu* with the contract to build the instrument for the minster. The Doctor tells the arbitrator:

"At this last interview they [Elliot and Hill] offered me a per centage. It is usual to offer a per centage . . . 10 per cent. *I did not accept it. I refused it. I said to them I should not consider myself an independent agent if I accepted ANYTHING.* Mr. Elliot, who had been an old friend, said they would make me an organ; '*You shall have a nice little organ.*' They would give me an organ,—that it would cost them next to nothing, '*as they were in the constant habit of taking second-hand organs.*'"

Great allowance must be made for the lapse of time which had intervened between the signature of the written memorandum, and this *vivâ voce* statement of Dr. Camidge; as well as for the superior accuracy of the *littera scripta* over the *verbum volans*. Still there appears to us in the Doctor's narrative respecting his commission, when put in parallel with the specification prepared by himself, a want of candour, which is perhaps inseparable from the feelings of a partizan.

This claim for commission, Mr. Gray will recollect, was threatened to be enforced by an appeal to "the strong arm of the law;" on the chance of taking cold in which uncloaked excursion to the halls of Themis, "our persevering and indefatigable organist" will probably call to mind Mr. Barnewall's good-natured, unsolicited, and gratuitous advice.

Mr. Hill would probably dispose of Mr. Gray's public appeal to his sense of justice (or benevolence) in one of three ways. The first, that the Doctor's right to an organ answering to the specification of the 24th April 1829, entirely rested on the good faith observed by him towards the plaintiff. The second, that the specification itself must have been prepared and signed in error, and against the Doctor's conviction, that he ought to be in the situation of an *independent agent*. The third, (which does not consist with the second supposition) that the Doctor's scruples were, on the said 24th of April, like those of a bishop elect on a more important solemnity, overruled to a greater extent than he remembered in his examination, and that he consented to accept the "boon," which, on his own showing, would fetter his free agency. That afterwards:

"Consideration like an angel came
And whipt the offending Adam out of him ;"

whereupon he evinced the most unequivocal marks of a genuine repentance, by treating the plaintiff and his works with that degree of familiarity which borders on contempt. It is not the least marvellous part of the business that the Doctor should now, with curious inconsistency, personally, or by Mr. Gray his attorney, feel surprised and indignant, at hearing the plaintiff, (who we may presume is still *smarting* under the York organist's recent estimate of the "*perpetual memorial of his and his partner's skill and excellent workmanship*") exclaim "Why you have ridden over me rough-shod; and can you expect that I shall, in humble acknow-

ledgment of the honour, *gild* the hoofs under which I have been trodden?"

The fourteenth letter is solely occupied with the canonization of the Music Doctor, while above ground. We congratulate the subject of the apotheosis, that his "labours," of which Mr. Gray is the kind enumerator, are at length "terminated;" but not, we trust, the sale of his "Cathedral music," which is *duly* commemorated in the course of the chapter.

In the fourteenth letter we are introduced to Dr. Camidge in his own proper person.

"Nec deus interit, nisi dignus vindice nodus."

Our musical critic animadverts with needless severity on a perfectly intelligible, though scarcely precise, description by us of the three open diapasons of Blyth's York organ; and he then falls foul of an evident typographical error. Afterwards he digresses into the views which he holds in opposition to our statement; and in support of his own sentiments, adduces reasons about as convincing as that of the musician, "who thought it a necessary condition, that a string and its octave should vibrate together, because the materials of both were taken from the same sheep." Dr. Camidge proceeds with a running comparison between the present York and Dresden organs, for the particulars of which we refer our readers to the letter itself; assuring them that the force of the argument, and the liveliness of the description, are balanced with dignified impartiality. Our new adversary alludes, with apparent soreness, to what he is pleased to term—*attacks upon him and the York organ in the "MUSICAL WORLD."* He forgets that a difference of opinion, however pointedly expressed, can never be interpreted, except by a skin of such tenderness as ought only to characterize the conscience, into a personal affront. The Doctor adds, in language of questionable elegance, and obscurer import, that "the writer is perfectly innocent of cathedral musical effects;" which sarcasm, with some other compliments to our musical ignorance, we are willing to leave to the decision of such portion of the musical public as may confer on Dr. Camidge and ourselves the honour of perusing our respective opinions.

Mr. Gray observes in his postscript:—

"It has been the primary object of these letters to place in its true light the conduct of the venerable the Dean and Chapter of York in resisting the plaintiff's demand."

May we be permitted to enquire whether the writer's *secondary*, or one among other of his *ulterior objects*, in the publication of his pamphlet, was "*fame*" or "*profit*?"

That the feelings of Mr. Gray, as the legal adviser of the defendants, should have summoned him to the field on this occasion, is not a matter of surprise. To compliment him on his ability to perform the task of his choice, with strict neutrality, and also to form an impartial estimate of the success of his exertions, would be to raise him above the level of humanity. The inference which Mr. Gray draws from the contents of his own pamphlet is, *that the plaintiff has been most amply requited in respect to all the alterations.* We hope Mr. Gray here conveys the sentiments of the Dean and Chapter in their corporate capacity. We have heard that public bodies have no *souls*; and we believe, that

by a curious, but not enviable, anomaly, they are without *bowels*. We arrive at a very different conclusion from that of Mr. Gray, by the same road. We think his letters tend to show, THAT THE PLAINTIFF IS A SERIOUS LOSER, TO THE PROBABLE EXTENT OF TWO THOUSAND POUNDS, "BY THE EXTRA WORK OCCASIONED BY THE CHANGE" OF SIR ROBERT SMIRKE'S ORIGINAL "PLAN;" AND THAT THE DEAN AND CHAPTER MAINLY RELIED, FOR THEIR DEFENCE, ON LEGAL SUBTLETIES. Mr. Gray has to our apprehension enveloped "the real question at issue in Egyptian mist." We can only accuse ourselves of not bringing it more prominently forward in our original report. The word "vagaries" was, we admit, more accurate than respectful, in its application to the very reverend the Dean of York, and his manifold changes in the position of the minster organ.

It was happily remarked of M. Huet's '*Evangelica Demonstratio*,' that "it demonstrated nothing but the extensive learning of the author." Mr. Gray's pamphlet proves not a jot beyond an affectionate anxiety for the reputation of his clients, and an enlarged acquaintance with musical matters, here and on the continent. On the whole, he has displayed a freedom from the acrimony almost inseparable from polemics. He has not indeed forgotten to praise his friends; and yet he has dealt courtesy, though not, we think, justice, to his foes.

Entertaining as we do, a firm conviction of the merits of the plaintiff's case, we cannot but express a feeling of sorrow, spite of our respect for ancient charters and ecclesiastical corporations, that the event did not furnish a more triumphant illustration, that—

"MUSIC WON THE CAUSE!"

MEMOIRS OF FIELD.

[The German journals having announced, on the authority of letters from Moscow, the death of this once unrivalled Pianist, an event which is said to have taken place in that city some time in the month of January last, we trust the following biographical sketch will not be unacceptable to the readers of the *Musical World*.]

JOHN FIELD was born in England about the year 1780, and had the good fortune to become a piano-forte pupil of our great Clementi, whom he accompanied at various times to Paris, where his first performance as a solo player so delighted all the musical judges who were present, that they did not hesitate to indulge the hope of soon seeing him the first piano-forte player in the world. After Field had by incessant practice brought his mechanical powers to the highest degree of perfection, and had published in London several of his shorter compositions for the piano-forte, he accompanied his beloved master on the grand tour which the latter made in the year 1802, through France, Germany, and Russia. It was on Field's third visit to Paris, in company with Clementi, that his playing excited the most extraordinary attention; the perfect and incomparable manner in which he performed the celebrated Fugues of John Sebastian Bach, "and which in more recent times have delighted the best judges who have heard him," excited in an especial manner the astonishment of the Parisians. He himself was accustomed to maintain, that to play one of these pieces as it ought to be played, it was necessary to study it thoroughly one month, and to devote another to the practice of it. On their arrival at Vienna, where Field's performance was also

exceedingly admired, Clementi advised his pupil to place himself under the celebrated Albrechtsberger, in order that he might become better acquainted with the contrapuntal branch of his art. Field readily consented; but when the time for Clementi's departure from Vienna arrived, Field could not make up his mind to the separation, and prayed, with tears in his eyes, to be taken with him to St. Petersburg. His request was granted, and on their arrival in the golden city of the North, Clementi introduced his pupil to all his innumerable friends, whose astonishment at his admirable performance was unbounded. On Clementi's departure for the south, Field remained at St. Petersburg, where he was found on his master's return to that city, in somewhat less than a twelvemonth afterwards, so honoured and so esteemed, that he might very properly have been named the ideal of musical perfection of the Russians, and he enjoyed this distinction not unjustly. All unprejudiced musicians who heard him at that period, are unanimous in the opinion that he stood quite alone and unrivalled, and that his touch and tone were the most perfect that it is possible to conceive. His mode of holding his hands on the instrument was worthy of imitation; his fingers alone played, without any unnecessary movement of the hand and arm, each finger striking the key with such mechanical power and nicety, that he was enabled to produce the loudest as well as the softest tones, the shortest as well as the longest notes, in equal perfection, without the slightest visible effort. As he never sought to excite the astonishment of the uninitiated by apparent difficulties and unparalleled rapidity of execution, it may readily be conceived that he did not like to play upon instruments whose touch was so easy that their keys would move as it were with a breath. It is true there are those who maintain that it is necessary to make use of such instruments in bravura playing: this was not Field's style; yet so charming and so successful was he in the execution of the minutest passages, that even Hummel, in his best days, could only be pronounced second to him.

It can afford little satisfaction to learn that there have been those who have idly carped at his performance: this much however is certain, that all who have heard him, not excepting perhaps these hypercritics, have been improved by it. But it requires perseverance, and more power than many will believe, to play in that elevated style which he has chosen, a style of which many give their opinion without in the slightest degree comprehending it. It is therefore not to be wondered at if his compositions do not answer the expectations of all,—at least of all pianoforte players; for his wonderful and in some degree most lovely and dreamlike trifles, require throughout a perfect and beautiful touch, a singing tone, and that delicate, decided, and often piquant expression so peculiar to the composer. His style of piano-forte playing has been compared to Catalani's style of singing; those who made the comparison, adjudging to Field the advantage of a still superior taste.

Under all the circumstances we have stated, one cannot be surprised to find that instruction by him was eagerly sought and most liberally rewarded. So little however did he contrive to become a rich man; that he is said on the contrary to have occasionally experienced the inconveniences resulting from an opposite condition of affairs. He was always a good-tempered, and somewhat child-like man, whom, notwithstanding, it would be great injustice to accuse of any deficiency of mind. But a certain, and far from common, personal indifference, was however peculiar to him, which though we may pardon it in so great an artist, occasioned him many annoyances.

In the year 1822, Field determined, on what grounds has never yet been rightly ascertained, to quit St. Petersburg, and take up his residence at Moscow. He is said to have alleged as his reason for doing so, that his art was more extensively patronized in the latter city, than it was at St. Petersburg.

Whether it were so or not, to Moscow he went in 1822, and by his first public concert there, netted no less a sum than 6000 rubles; while his accession of pupils of both sexes was incredibly great. It became the fashion to be a scholar of Field's; and the consequence was, that parents brought their children to him from the most remote parts of the empire, that they might have it said of them, they had been taught by Field. Until at length he gave his lessons occasionally, while lying in his bed in an adjoining chamber.* From Moscow, Field took several journeys into Courland and Livonia, occasionally residing for a considerable time in one or other of those countries. Journeys of greater extent, he did not very readily undertake. He seemed quite unwilling to visit Germany, the very land of Harmony. He knew his own weakness in this branch of music. While the natural fondness which one feels to the habits we have contracted, and his enjoyment of the social life of Moscow, which had given him a slight fondness for the wine cup, are the causes chiefly to be blamed for his keeping himself so long secluded in the regions of the North.

At length, in the year 1829, he resolved to take a trip by water to London, a resolution which he however did not carry into effect until the year 1832. From London he proceeded to Paris, when some disappointment was expressed that his playing was no longer distinguished by the same power and beauty, for which it had formerly been so remarkable. In 1833, we find him in the south of France, on a grand professional tour, wandering from Toulouse towards the East, gathering fresh laurels in every city that he visited. In 1834 he left Geneva for Italy, where little was heard of him except at Milan. On his arrival at Naples, he was seized with a dangerous illness, which compelled him to remain there until the summer of 1835, during which time there is reason to fear he laboured under many privations. He is said to have left Naples for Russia in the company of a Russian family.

Field was married some years in Russia to a French lady, from whom however he had long been separated. Like her husband, she too is a piano-forte player, and exhibited publicly in Kiew, with, it is said, very indifferent success.

The following are regarded as the principal of Field's compositions. Three Sonatas for the piano-forte, dedicated to his master, Muzio Clementi:—These were followed by some Rondos and Romances for that instrument: 'Deux airs en Rondeaux': 'Variat. sur un air Russe, pour piano à 4 mains': a waltz for four hands which may also be styled a Rondo: 'Air du bon Roi Henri IV. avec accomp. de piano, varié,' (the text added to this piece contains the words with which the Emperor Alexander was greeted at the grand Opera, on the first taking of Paris, and also the text with which he was received in the Theatre at Russia on his return). 'Chanson Russe, varié, (seven variations D minor). His most celebrated works are however his 'Nottornos,' of which the first three appeared in 1816, the fourth and fifth shortly afterwards, and the last, after a long interval in 1835. He has likewise written seven concertos, of which the six first were played by him in 1820 and prepared for the press. The commencement of the seventh was likewise played by him at Moscow in 1822, although it was only published for the first time in 1835.

CHITCHAT FROM THE CONTINENT.

Mayence.—The Oratorio of 'The Seven Sleepers,' by Dr. Carl Löwe, with which the readers of the Musical World have been acquainted by

* Chopin is said to have been his pupil at this time, but there must be some mistake in this statement, as Chopin, ardently as he desired it, had neither seen nor heard Field up to the year 1828 or 1829.

means of a detailed criticism of its peculiar merits, translated from the writings of a competent German critic, was lately performed at Mayence, with great effect, no fewer than two hundred persons assisting on the occasion. This was shortly afterwards followed by a rehearsal of the Oratorio of 'Guttenberg,' by the same composer, which is to be performed in the middle of June next, under the direction of Musical Director Messes, at the Guttenberg Festival, in commemoration of the great Inventor of Printing—who was not only a native of this city, but here brought to perfection his great discovery.

Bergamo—Bergamo, which is commonly celebrated as the chosen seat of the merry rogue Arlequino, has to boast of being the birthplace of the greatest tenor singers which Italy has produced in modern times,—among whom we may name Bianchi, Bordogni, Donzelli, the two Davids, and last, but not least, Rubini, who was born in that city in the year 1796.

Milan.—The Carnival season was opened at the Scala Theatre with the music of Rossini's William Tell, to which the poet of the theatre, Calisto Bassi, had arranged a new libretto—'Wallace.' To do this, so that the words and music might perfectly agree with each other, was no easy task, but it appears to have been accomplished by Signor Bassi in a manner perfectly satisfactory to his audience. It is said Rossini intends writing a new last finale to this opera, in which he will employ the allegro movement of the overture. This arrangement cannot but gratify such of his admirers, as admit that the present finale is somewhat heavy, owing to the absence of an Allegro.

Persiani's Inez de Castro was the second opera given; in which the part of the Prima Donna was allotted to Dem. Sabine Heinefetter. This opera was performed only one night; the Milanese were disappointed in it, and no less so in the new Prima Donna, who, it is admitted, was very much out of voice. The consequence was, that both the opera and the lady were saluted with so many marks of dissatisfaction that Inez de Castro was withdrawn, and Dem. Heinefetter threw up her engagement and returned to Germany. Which is the more favorable to art and its professors—the instant decision of the Italians, or the deeply pondered judgment of the German Public?

THE FLUTE.

To the Editor of the Musical World.

SIR,—Being a musical amateur, and having a strong attachment for the flute, will you allow me to express my entire, though courteous, dissent from the opinions entertained by Mr. Hogarth and yourself as to the change which that favoured instrument has undergone within the last few years? True, the character of the instrument has been changed, but it has been changed for the better. The old-fashioned one-keyed flute was well styled a 'lugubrious howling stick,' for on it, it was impossible to play in tune. It was this being out of tune which gave the peculiar character to it which the poet eulogizes when he sings of the 'soft complaining flute.' In fact, whenever you use 'cross-fingering' on the flute, you are sure to play too flat or too sharp; therefore for the want of more keys than one, in whatever mode you played, the ear was disgusted with a key neither major nor minor, but partaking of a kind of

epicene nature. But at present the ear is no longer so maltreated, and we can adopt any tonic and mode, and play in tune.

Every musician knows or should know, that the quality of tone depends greatly upon correct intonation. If a violinist play upon his instrument tuned by perfect fifths, and then play upon it after having untuned it, he will not produce nearly so good a tone in the second as in the first instance, for his tone was assisted in the first operation, and counteracted in the second. How, therefore, can the tone of the flute have been rendered, by more perfect intonation, more faulty? *It has not*—and it is high time that this false notion should be exploded. I conceive that the flute, by recent improvements, has improved greatly in tone and capability, and that the romantic serenader of Mr. Hogarth could no more have produced the beautiful tone of which the flute is now capable, than I can fly over the moon. And, contrary to that gentleman's assertion, I will maintain that tone, *quoad* tone, is not romantic; and that an instrument made by Monzani or Nicholson, is capable of producing romantic feeling in a heart alive to the charms of beauty, poetry, moonlight, and music.

Very respectfully your's,

Grassington in Craven.

AN AMATEUR FLUTE-PLAYER.

[As we wish to promote fair discussion, and the above letter is agreeably written, we willingly insert it, leaving it to our readers who understand the subject to judge how far it detracts from the soundness of the opinion contained in the article to which it alludes. *Tone*, we conceive, is something totally different from *intonation*—and what improves the one may injure the other.]

REVIEW.

'*The lassie we love and the friend we can trust,*' the celebrated *Table song*; the words by T. Munday, Esq.; composed by W. H. Plumstead. CRAMER. THIS is a good bacchanalian song; spirited and well sustained throughout. Since Weber's time, a running fire of table songs has been kept up upon the public ear. Meanwhile, what has become of all Dibdin's? Has it been found, even in the present rage for bacchanalian music, that they are not worth reviving?

Introduction and Variations on a popular French Air, with a Finale alla Marcia, composed by Chas. Coote. LEE.

A pretty and tasteful composition; light, brilliant, and not very difficult. The French melody is very sweet, and the subject of the trio is touched with a spirit worthy of Beethoven's scherzos.

'*The light is fading in the valley,*' written by Mrs. Cornwall Baron Wilson; composed by H. W. Goodban. NOVELLO.

A very pretty, original, and well-sustained melody. Mr. Goodban is we believe an élève of the cathedrals, and his composition bears internal evidence of it, in its strength, simplicity, and complete freedom from bad taste. We shall be glad to meet him again.

The Maid of Glen-Möhr, Ballad, written by Z. Barnet, and composed by Walter Turnbull. SWAIN.

If the new ballads continue to come in such shoals upon us, we shall, ere long, be at a loss for a variety of phraseology wherewith to notice them all. It is tiresome to have to repeat the same opinion over and over again: suffice it then, that Mr. Turnbull's song may safely take its place among the interminable line of compositions of the same class, which possess a certain general smoothness, without much originality.

We take this opportunity of notifying, that in future we shall leash together

in our review those compositions that we do not conceive to be above the ordinary level, reserving a particular notice for such alone as are of a higher class. This will be better for all parties. In the first place it will enable us to keep abreast of our work : it will mark the difference more distinctly between ordinary and extraordinary compositions ; and finally, it will be beneficial to the composers themselves, with whom a notice, to have its full value, should appear as soon after publication as possible.

N.B. A large number of compositions remain at our publisher's, to be reclaimed by their several owners.

THE CHURCH BELLS.

WE cannot but hold the church bells to be rather ill-used personages : ill-used by the ringers ; by popular opinion ; and above all, by the weather. We will willingly concede that a peal of bells worked by the beadles and charity boys, who it seems are the arbiters elegantiarum upon this, as well as other kinds of church music, may be made one of the greatest nuisances with which a neighbourhood can be afflicted. Nor are we going to take up the cudgels in defence of the extraordinary solo playing which daily issues from so many of the London steeples. There is St. Clements in the Strand, for instance, that gives us the hundredth psalm every day at noon. The Royal Exchange, if we recollect, becomes heroic at the same hour with 'See, the conquering hero comes,' and there is a church in the city that shows its taste for the social graces of Mozart, in 'Life let us cherish.' Not that the reader will be able to trace the slightest resemblance to these melodies in the performance, unless previously informed upon the subject, which we had ourselves the good fortune to be. These and other things of the kind are to be considered among the abortive remnants of the last age. On the other hand, wherever a disposition is manifested to speak of chimes and peals of Bells, not only as things which do not, but *cannot* from their nature be otherwise than offensive, it may be very safely set down as one of those unconscious self-betrays into which pedants and hypercritics are so often led when they have neither popular opinion nor a great name to guide their tongues. Continental travellers constantly speak with pleasure, often with delight, of the 'Vesper bells' of Italy. Shakespeare and Milton, both men of musical minds, are full of allusions upon this subject. The Penserose has a passage about the 'sullen roar' of the convent or curfew bell ; and Shallow plumes himself, that he and his companions have often "heard the chimes at midnight," a pleasure to which we are no strangers, although it has not been with us as with honest Shallow, during a midnight carousal that we have felt it, but in the stillness of the night, at a period of life long before our turn for midnight revels arrived. There is reason to believe that peals of church bells have originated in the chants of the catholic church, having been at first nothing more than arpeggios of the chords accompanying the chant. We have not the antiquarian lore to support this opinion ; but all who have a knowledge of chanting, especially of the quaint and beautiful chants of the Catholic Church, will find in them internal evidence of it. We could illustrate this in a moment with a little musical type—but no matter.

One of the best chimes in London is, that of St. Saviour's, Southwark.

Well do we remember the simple eloquence of its peal when heard from the north side of the river, distance being in all cases necessary to give these sounds their due effect upon the ear. There is a church in the neighbourhood of Limehouse, which is an excellent performer in this way. Greenwich church has also a good peal of bells. St. Pancras, in the New Road, has a chime of three notes (the triad of the common chord) which is at least an improvement upon the monotonous and funeral-like clang of the single stroke. Why people should be thus admonished to go to church in precisely the same temper of mind that they would walk after a funeral, is scarcely rational.

It must be admitted that belfries are so much under the influence of the changeful weather (not to mention the bad taste of the beadles and church-wardens) that what is an agreeable chime to-day may possibly become nothing but an offensive jangle to-morrow. There are few opinions upon record of the great masters upon this subject. It is difficult to believe however that Haydn, with his notorious love of chanting and deep devotional feeling, could have been indifferent to it. The late Charles Lamb, no *musical* authority it is true, (vide his amusing "Chapter on Ears," in the first series of the "Elia,") was very fond of the Sabbath chimes; and he somewhere calls them, "The music nighest Heaven."

PROVINCIAL CONCERTS.

GRAVESEND.—Music is progressing at every point of the compass, North, East, South, and West. On the evening of Wednesday the 5th instant, the inhabitants of that improving (and in the *season*, gay) watering-place, Gravesend, were regaled with an excellent vocal and instrumental concert, got up under the management of Mr. William Cramer (son of the well known conductor of that name,) and Mr. Killick, a resident professor and teacher of the pianoforte. The vocal performers were Mrs. C. Seymour, Mr. Young, and Mr. Parry Jun. The instrumental solo performers were, violin, Mr. W. Cramer (who also led the band); flute, Mr. Card; pianoforte, Mr. Killick; violoncello, Mr. Lindley. Mrs. Seymour was very successful in Horn's ballad 'The deep, deep sea,' and in Rossini's duo 'Dunque io son,' which she sang with Mr. Parry. As was also Mr. T. Cooke's duet 'Love and War,' by Mr. Young, and young Mr. Parry. Mr. Killick played a fantasia on the pianoforte in each act: one obligato performance on the pianoforte at a miscellaneous concert is ample for one evening. Upon this occasion we heard young Mr. Cramer for the first time as a solo performer, in a concerto of De Beriot's, in which he acquitted himself admirably, and proved himself a true "chip of the old block." We would strongly recommend him to copy his father in *every* respect, and he will be sure to make himself friends *out of*, as well as *in* the orchestra. Mr. Card (who we hear is engaged to supply the place of the late Mr. Nicholson as first flute at the Ancient Concerts) executed a very brilliant fantasia on the flute, with which the audience were highly delighted. And, though last not least, Lindley, in a concerto on the violoncello, was, as he always is, unrivalled.

CONCERTS.

MR. BELLAMY'S LAST BENEFIT CONCERT.—This much, and worthily respected member of the profession gave his farewell concert at the Hanover Square Rooms on Wednesday, the 5th. The principal performers upon the

occasion were, Miss Masson, Mrs. Seguin, Miss Hawes, the Master Cowards, Messrs. Vaughan, Terrail, Horncastle, Hobbs, Francis, Elliott, Moxley, King, Bradbury, Taylor, Hawkins, Sale, Atkins, and Balfe. The concert, which consisted of a very excellent selection, was exclusively vocal, saving that Mr. Harper played a fantasia on the trumpet, accompanied on the pianoforte by his son, Mr. C. Harper. The room, we are happy to say, was brim full.

MR. ELIASON took a benefit on Wednesday evening, at the St. James's Theatre; and to a very full house. The entertainment commenced with one act of "Guy Mannering," in which Braham, in his fine way, sang "Scots wha hae wi' Wallace bled." A selection of music succeeded. Mr. Eliason performed a violin concerto of his own composition in a very masterly manner. The piece itself seemed to be rather a succession of difficult passages, than a sustained elaboration of a given theme. The chief novelty of the evening consisted of an "Echo notturno," by Mozart, performed by four orchestras, and led by Messrs. Mori, Loder, Blagrove, and Eliason. Two of the bands were placed out of sight. The piece (which was listened to with impatience) was not only too long, but it must have been a very young composition of Mozart's, for it was unworthy of his matured genius. Miss Clara Novello, Mrs. Bishop, and Mr. Bennett, assisted in the vocal part of the concert. The two ladies sang "Deh con te;" the latter was very successful in "John Anderson," and "Come, summer:" and the former was encored in "Bonnie Prince Charlie," as if the whole audience had been a Jacobite assembly. The applause was vehement. The beautiful little opera of "The Village Coquettes," completed the evening's entertainment.

MR. RIBAS'S CONCERT took place on Wednesday evening at the Hanover Square Room, to a large and fashionable audience. The scheme was both various and excellent, but too long. Mr. Ribas performed an adagio polonaise, and a fantasia on the flute, both his own writing, with exquisite purity of tone and polished execution. His brother too—quite a lad, distinguished himself in a solo, by Vogt, on the oboe. He *will* become a very fine player, for his tone is beautiful, and his execution already surprising for his years. The other instrumental performances were, a piano-forte solo of Kalkbrenner's, by Mr. Retes; a violin solo, by Blagrove (his own), a delicious piece of playing, both physical and intellectual; and a guitar solo by Signora Navares Gony—much cleverer than the instrument deserves. The vocalists were, Miss Clara Novello, Mrs. Shaw, and Miss Hawes. Miss Bruce was unable to attend, from indisposition; Miss Novello therefore supplied her place in the quartett from Rossini's 'Barone di Dolsheim,' 'Cielo il mio labro.' Messrs. Begrez, Hobbs, J. A. Novello, and Giubilei completed the list. Space will not allow of our individualizing the vocal performances. Suffice to say, that they gave much satisfaction. Mr. Blagrove led; and Mr. Sixto Perez conducted.

MUSICAL LECTURES.

LONDON INSTITUTION.—The fourth of Mr. Gauntlett's series of lectures on the rise and progress of ecclesiastical music, was delivered by him at the theatre attached to this institution, on Thursday the 6th inst. to a densely crowded audience. His subjects were, the great era of the Neapolitan school and the state of church music down to the epoch of Gluck; omitting Bach and Handel. Mr. Gauntlett was supported by the following well known vocalists, Mrs. Shaw, Miss Birch, Master Coward, Master J. Coward, Messrs. Hawkins, Francis, Hobbs, Turle, Bradbury, and J. O. Atkins. Mr. Gauntlett presided at the piano-forte, and Mr. Turle, whose able assistance, at the previous lecture, was inadvertently omitted to be mentioned in our notice of it

last week, at the organ. All of these performers received and merited the most cordial marks of approval from the audience; and both the lecture, and the selection for its exemplification, appeared to give universal satisfaction.

THEATRES.

KING'S THEATRE.—The season is now opened in good earnest, and in brilliant style. On Saturday last Grisi and Rubini, Tamburini and Lablache, all burst upon us in the popular opera of 'I Puritani.' It is needless to say how they were greeted by the audience, or how the theatre was filled to welcome them. Both they and Mr. Laporte must have been in the best possible spirits upon the occasion. Grisi (bless her beautiful face!) appears to be a little more plump in person than when she quitted us last year. In every other respect she is the same. Rubini and Lablache both played and sang with the consciousness of immense talent and power: Tamburini, we thought was somewhat out of spirits. All four were summoned after the performance to receive the compliments of their friends and admirers.

The pit entrance to this theatre is so excessively inconvenient, and even dangerous for ladies, on those occasions of performance which attract a crowded auditory, that Mr. Laporte should order some arrangement with regard to the approaches; either by the means of zig-zag barriers; or by a body of policemen to prevent the persons in the rear from pushing those aside who have arrived before them. Something should be done, and immediately; for the nuisance last Saturday was abominable.

On Tuesday the opera of 'Norma' was performed, when we took the opportunity of hearing Mad. Grisi after she had recovered from the fatigue of her journey; for it is said that she arrived in London during the afternoon of last Saturday—a few hours only before her debut for the season. In addition to her personal improvement, already noticed, she appears to have made a decided advance both as an actress and singer; her general performance on Tuesday evening, being second only to that of her great predecessor in the part—Mad. Pasta. Mlle. Assandri, who resumed the part of Adelgisa, has not made that progress which we should have expected. A little more ease and self-possession seems to be her sole acquirement. In the duet 'Deh con te,' there ought to have been more finish and effect on her part, considering the advantages she has had.

The orchestra this season is finer than ever, both with regard to appointment and talent. The violins have been increased from eighteen to twenty-four.

DRURY LANE.—Mr. Bunn took his benefit on Monday, when one of the most numerous, and at the same time, genteel audiences was assembled that we ever remember to have seen in this theatre. The attraction was somewhat powerful; for Mrs. Wood appeared for the first time in Mr. Balfe's opera of "The Maid of Artois." Although we cannot compliment the lady upon her success in the *performance* of the character, she exhibited her usual high talent in the musical department. Nevertheless, the piece, as a whole, fell as flat as a flounder. As it will not in all probability have a run, we forbear drawing comparisons that have been forced upon us by Mrs. Wood's undertaking a part in which her wonderful predecessor kept the town in such a state of excitement.—Mr. Wilson appeared also for the first time in Mr. Templeton's part, but not successfully; Phillips was, of course, encored in 'The light of other days;' and it is to be sure a perfect specimen of the cantabile in vocalization.

[Upon a repetition of the character last evening (Thursday), our English *Prima Donna* evinced a marked improvement throughout her performance of it.]

MISCELLANEOUS.

MR. CARD has been appointed to succeed the late Mr. Nicholson as *flauto primo* at the Ancient Concerts. The concert for the benefit of the aged (and almost blind) mother and orphan children of the late Mr. Nicholson will not take place till about the middle of June. A committee of management is forming, at the head of which is Sir George Smart, who takes a most lively interest in the undertaking.

MADAME PASTA.—It is said that Mr. Bunn has engaged this celebrated cantatrice for Drury Lane Theatre, where she will perform some of her celebrated scenes from various operas. Madame Schröder Devrient too is named as being engaged: also Taglioni. On the evenings of these artistes' performances, the boxes will be 10s. 6d. and the Pit 5s.—*Morning Post*.

THE SACRED HARMONIC SOCIETY.—The next public performance of this really excellent choral institution will be on the 25th Inst. for which occasion the whole of the CREATION is advertized, and the performance to take place in Exeter Hall. The band and chorus will consist of four hundred persons; and the principal singers engaged, are, Misses Clara Novello and Birch, Messrs. Hobbs, Turner, G. Pyne, J. A. Novello, and J. O. Atkins.

THE YORK AND LIVERPOOL ORGANS.—D. H. is informed that in the York organ there are three C C C pipes, and eighteen C C C. It is very true that the majority of the C C C pipes are on the manuals, and strictly speaking form no independant part of the pedal organ: but they must be considered as belonging to the pedal organ, for no man in his senses would use his fingers down at that part of the instrument. We perfectly agree with our correspondent that the extension of the manual to the C C C pipe, is ill advised. We quote the following from his letter, as it appears the opinion of an experienced man in these matters, without, however, making any observation as to its truth. "I have performed," says D. H., "on both the Haerlaem and Rotterdam organs and on others of equal importance in Germany, and I am of opinion that the disposition of the instrument in York cathedral cannot be compared to any of the organs I have seen—neither with power nor variety; quality of tone is another affair. It is not the number of thirty-two or sixteen feet pipes, which makes an organ superior to all others, except in size, if such be an advantage." In the last observation, we fully coincide with D. H. The Liverpool organ, if it is to be a national affair, ought not to be left to quacks: let the *genuine* organ player (such persons as Adams, Novello, Turlie, or S. S. Wesley) lay down the effects to be produced, and the clever mechanist will readily carry them into execution.

MR. J. B. SALE'S annual morning concert at the Hanover Square Rooms, on the 28th of this month, will, it is announced, be again honoured by the presence of Mr. Sale's royal pupil, the Princess Victoria, as well as of her illustrious mother the Duchess of Kent.

NOTICE TO CORRESPONDENTS.

MR. GREATorex's communication respecting the York organ shall receive our attention in our next number.

"**MUSICUS,**" and "**A CROTCHET,**" the very first opportunity. **MR. BELLA** also.

Operas, Concerts, &c. for the ensuing week.

Saturday, 15th King's Theatre.

Monday, 17th City Harmonic Society's 1st Concert, Albion Hall, Finsbury.

Tuesday, 18th King's Theatre. Miss Meyers' Concert, Hanover Square, Evening.

Wednesday, 19th Mr. Vaughan's Concert, Hanover Square, Evening.

Thursday, 20th Mrs. Shaw and Miss Broadhurst's Concert, Opera Concert Room, Morning.

Friday, 21st Messrs. T. and Grattan Cooke's Concert, Opera Concert Room, Morning. Miss Cooper's Concert, Hanover Square, Evening.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.		
Burgmüller. Vars. on "Se un istante," Elisa e Claudio	CHAPPELL	The Pickwick Quadrilles, by Boz, jun.
Czerny. Air by Bellini, Solo	BALLS	VOCAL.
— Ditto by Elizabetha, Ditto	DITTO	Does your mother know you're out. Comic, W. West
Crotch (Dr.) "Immortal Lord," (Deborah) Duet, Piano-forte or Organ	MILLS	List, 'tis the lay of the goudolier. N. J. Spörle
Diabelli. Overture to Tancredi, as a Duet	BALLS	Sweet is the vale. Ditto
— Ditto to Dame Blanche, as a Solo	DITTO	The Atholl Gathering. Miss Masson
— Ditto, Otello, Ditto	DITTO	The dangers of a Patent Safety Cab
— Ditto, Il Pirata, Ditto	DITTO	FOREIGN VOCAL.
— Ditto, Le Maçon Ditto	DITTO	Ellena, oh fa ch'lo
Devaux. Homage à Taglioni, Divertissement	CHAPPELL	FLUTE.
		Adagio and Polonaise for Flute, by Ribas

HANOVER SQUARE ROOMS.

MISS CLARA NOVELLO

Intending to visit Italy in the Autumn of the present year, to complete her Studies, proposes to take leave of her Friends, at her

Evening Concert,

WHICH IS FIXED FOR

MONDAY, APRIL 24TH, 1837,

At the above Rooms. To commence at Eight o'clock precisely.

PRINCIPAL PERFORMERS.

Mrs. WOOD, Miss MASSON, Miss CLARA NOVELLO, Miss FANNY WOODHAM, Miss FANNY WYNDHAM, and Mrs. Wm. KNYVETT.

Mr. BRAHAM, Mr. VAUGHAN, Mr. HOBBS, Signor BEGREZ, Mr. TERRAIL, Mr. PARRY, Jun. and Mr. BALFE.

Miss CLARA NOVELLO has the gratification of announcing that she has prevailed upon SIGNOR DRAGONETTI

to depart from his resolution of not playing Solos in public, and FOR THIS TIME ONLY, he will accompany her in a New Song, with Contra Basso obligato, composed expressly for this Concert, by Vincent Novello.

Mr. MORI will play a solo on the violin. Mr. MOSCHELES a concerto on the pianoforte. Mr. WILLMAN will accompany an obligato song, by Mozart, on the cornetto di bassetto.

During the evening will be performed, the Overtures to "St. PAUL," by Felix Mendelssohn Bartholdy; and "ZAUBERFLOTE," by Mozart. And Webbe's Double Choir Glee, (8 Voices) "To Love I wake the silver string."

The Orchestra will be complete, comprising the Talent of Messrs. F. Cramer, Mori, Watts, Pigott, Anderson, Guynemer, Bates, jun. Nicks, Kearns, Bates, sen. Binfield, Bannister, Lavenu, Dragonetti, Anfossi, Willman, Powell, Ribas, Cooke, Platt, Harper, Harper, jun. &c. &c.

Leader, M^r. FRANCOIS CRAMER.

Conductor, SIR GEORGE SMART.

Tickets, 10s. 6d. each, may be obtained of J. Alfred Novello, Music Seller to Her Majesty, 69, Dean-street, Soho; and of Messrs. Cramer & Co.; Mr. Aldridge, Regent-street; Messrs. Mori & Co.; Mr. Chappell; Mr. Mills; Mr. Ollivier; Mr. Lonsdale, Bond-street; Mr. Hawes, Strand; Mr. Z. T. Purday, Holborn; Mr. T. E. Purday, St. Paul's Church-yard; Messrs. Keith & Prowse, Cheap-side; Messrs. Dale & Cockerell, Poultry; Messrs. Wolfe & Co. Cornhill; and Mr. A. Betts, Royal Exchange.

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.

APRIL 21, 1837.

No. LVIII.—VOL. V.

PRICE 3*d*.

MUSICAL INSTRUMENTS.

BY GEORGE HOGARTH.

INSTRUMENTS OF PERCUSSION.

WE are now arrived at the last division of Musical Instruments, viz. *Instruments of Percussion*, or those which consist of a sonorous body, the sound of which is produced by a stroke,—such as the Drum, Cymbals, &c.

Instruments of this kind, from the simplicity of their construction, and the little art required for their use, appear to have been known in all ages and countries. Rhythm is an essential element of melody; and national music, consisting entirely of melody, is eminently rhythmical. In the most primitive times, the steps of companies of dancers were regulated by choral songs, sung either by themselves, or by a separate band of singers; and hence the word *chorus*, in its acceptation among the ancient Greeks, meant a body either of singers or dancers. In the same manner, in the march of troops, their measured tread was regulated by the cadence of their martial songs. The advantage of some way of marking the measure, in dancing or marching, with more force and precision than it could be done by the voice, would immediately be felt; and the expedient of beating upon some sounding substances would obviously suggest itself. Our readers may remember the striking description given by Plutarch, of the army of a barbarous Teutonic tribe, approaching to join battle with the Romans, and clashing their swords and shields, while they shouted their own name, “*Ambrones, Ambrones!*” in a sort of measured chant or cadence. In some of the dances of antiquity, the measure was beat by the dancers themselves, in a similar manner. Hence arose the cymbals and the drum, both of which are mentioned in very ancient records, both sacred and profane. Cymbals, similar to those in modern use, are found in sculptures and paintings of very remote ages. The antique drums seem to have been of the flat kind, like the tambourine; and the timbrel, or tabret, was of a similar form.

According to Mr. Bruce, the Abyssinian drum is very similar to our kettle-drum. His account of it is curious. “The kettle-drum,” he

says, is called *Nagareet*, because all the proclamations are made by the sound of this drum, (these are called 'Nagar.') If made by governors, they have the force of laws in their provinces; but if made by the king, they are for all Abyssinia. The kettle-drum is a mark of sovereign power; whenever the king promotes a subject to be governor, or his lieutenant-general in a province, he gives him a kettle-drum and standard as his investiture. The king has forty-five of these drums always beating before him when he marches. They are in shape and size like ours, only they are braced very disadvantageously; for the skin is strained over the outer rim or lip of the drum, and brought a third down its outside, which deadens it exceedingly, and deprives it of that clear, metallic sound which ours has. Each man has but a single drum, upon the left side of his mule, and beats it with a crooked stick about three feet long. Upon the whole, its sound is not disagreeable, and I have heard it at an incredible distance." Mr. Bruce also describes another Abyssinian drum, which is very like the tambourine. It is beaten with the hand, and carried, sometimes on foot, and sometimes on horseback, when any inferior officer, (not having a Nagareet) marches. The Abyssinians have a tradition that the kettle-drum was brought from Palestine, with Menelek, (the son of their queen of Saba, or Sheba, by Solomon) who was their first Jewish king. Be this as it may, it seems certain that the drum and cymbals have come into Europe from the east; having been borrowed from the Turkish janissaries in order to increase the effect of our warlike music; and to this origin may be ascribed the practice, still common in our military bands, of these instruments being played by negroes habited in gorgeous Eastern attire.

When orchestral music began to be cultivated, composers thought of heightening its effects by the introduction of instruments previously used for the purposes of war, the chase or the dance. Lulli is said to have first employed the drum in his overtures, in the latter part of the 17th century; and it seems, soon after that period, to have been in common use as an orchestral instrument.

Three kinds of drum are used in our modern orchestras;—the kettle-drum, the side drum, and the great or long drum. Of these, the first is called by way of pre-eminence, simply *the drum*. It alone is to be considered as a regular orchestral instrument; the others being only used occasionally.

There are two drums in every orchestra. The one sounds the tonic, the other the dominant of the piece. By an apparatus for tightening or slackening the parchment, the pitch of the drums can be raised or lowered, so that they can be accommodated to the key of the piece. But the parts for the drums are always written in C, and in the bass clef; so that the part for the one drum contains only the note C, and that for the other, the note G: and the composer indicates the key to which the drums must be tuned, by writing, *Timpani in C*, *Timpani in D*, &c.

Sometimes three drums are used, one of which sounds the *sub-dominant* of the key. This enlarges the extent to which the drums can be used in the course of a piece; but it is attended with inconveniences, and is not frequently adopted.

Several attempts have been made to increase the powers of the drum, by enabling the performer to tighten and slacken the parchment, while playing, in such a manner as to produce a succession of different notes. In this manner, the two drums have been made to produce all the notes of the scale, within an octave. Some improvement of this sort would evidently be very desirable; as, at present, the drums can be used only while the piece is in its primary key, and are consequently, often necessarily silent, when they might be introduced with striking effect. We understand that a patent has been taken out for an invention of this kind, and that drums so constructed have been procured by the Philharmonic Society; but it is obvious that such drums can be of very little use till composers shall begin to write parts expressly for them; the common drums being sufficient for the performance of all our present orchestral compositions.

The drum is of great importance in orchestral music. Its measured beat gives clearness and distinctness to every species of rhythmical movement—imparting lightness and spirit to the dance, firmness to the march, and solemnity to the funeral procession. Its continued roll produces a fine and sonorous prolonged musical note, swelling from the utmost degree of softness to the loudness of thunder; and its effects are transcendantly powerful in music descriptive of the grand phenomena of nature. In Handel's chorus in Joshua, 'Glory to God!' where the walls of Jericho are represented as levelled with the ground at the sound of the Israelitish trumpets, the sudden burst of the drums is terrific, and, to the excited imagination of the listener, appears to be the very crash of the falling ruins, mingled with the trumpets and exulting shouts of the besiegers. The gloom of the introduction to Beethoven's 'Mount of Olives,' is rendered awful by the intervals of deep silence, interrupted only by the slow and measured strokes of the drum. There is no instrument in the orchestra, in short, which is capable of producing such grand effects; and its powers in this respect would be still greater than they are, if they were less constantly and indiscriminately put in requisition. Notwithstanding the extreme simplicity of this instrument, to play it *well* is no easy matter. It requires boldness and decision, a thorough knowledge of effect, and a mind capable of entering into the grandest conceptions of genius. A single stroke of the drum may determine the character of a whole movement; and the slightest embarrassment, hesitation, or misapprehension of the requisite degree of force, may ruin the design of the composer. It is told of the late Mr. Jenkinson, that, during the performance of the chorus in 'Joshua,' at a great music-meeting, he, by some inadvertency, burst in with his drums a bar too soon, and marred the sublime effect intended to be produced; on which, mortified and enraged at his own blunder, he applied his drumsticks in good earnest to his own head, and inflicted summary punishment on himself, to the astonishment of the audience. Mr. Chipp is at present our most distinguished performer on this instrument.

The side-drum, or small military drum, is occasionally introduced in our orchestras, when the music is of a military character. Of this, the overture to 'La Gazza Ladra,' the overture to 'Fra Diavolo,' and some other pieces of this description, may be cited as happy instances.

The great drum, or '*grosse caisse*,' as the French call it, has a good

effect in a military band, and in the open air. But as now introduced into our orchestras, it is an intolerable nuisance. In the operas of the modern Italian school, it is incessantly beaten from one end of the piece to the other, producing a din sufficient to drown every thing like melody, design, and expression, were any such things to be found in these unmeaning productions. We regret to see the English composers adopting the use of this barbarous instrument. If the prevailing rage for noise goes on increasing, the quartett of stringed instruments in our orchestras may be dispensed with, and indeed every instrument may be laid aside but drums, trumpets, trombones, and small flutes,—as these will be the only instruments whose sounds will reach the ear.

The *Cymbals* and *Triangle* (a little triangular rod of steel, struck by another piece of the same metal) produce a good effect in military music; and, being of eastern origin, have been introduced in the Turkish bands brought upon the stage by Rossini and the composers of his school. They have hardly yet, however, found their way into the orchestra.

Having thus accomplished our task of giving an account of the various instruments which form a great modern orchestra, we intended to have made some observations on the orchestra collectively considered,—on the disposition and proportion of its component parts, and their most effective employment in combination with each other. But we have observed, with much satisfaction, that this subject has been taken up by Mr. Cipriani Potter, a gentleman well qualified, from his thorough acquaintance with his art, and practical knowledge of orchestral composition (of which he has given many admirable proofs), to treat it in a manner from which the reader will derive much information and improvement.

LIBRETTI.

To the Editor of the Musical World.

MR. EDITOR.—As every thing that has the least reference to music ought to be entitled to the notice of the “Musical World,” I should like to induce you to turn your attention to the too much neglected subject of *libretti*. I am not going to propose to you to set about reforming all the poets of Italy—if we do not live in the days of Tasso, or even of Metastasio, the fault is not ours, nor have we the Promethean faculty of regenerating the poetic fire that seems extinct—but will you not fulminate against the *translations*, or rather the garbled distortions, that, year after year, are insolently offered to the public as the English version of the Italian piece? After paying two shillings for a book worth about sixpence (say a penny, reckoning it by its moral value) have we not a right to expect that it will at least serve as some guide to the meaning of the original, in case we are ignorant of the language? No such thing, however, is the case. Not only are all difficult passages either omitted entirely or most ludicrously travestied, but even the English into which they are rendered, is scarcely ever grammatical. I will take as an instance the opera of “*Un Avventura di Scaramuccia* ;” not that, to my knowledge, it is so much *worse* than all others, only, as

it would be barely possible for any one unacquainted with this branch of literature to conceive anything *so bad* as the style in which it is written, it will serve my purpose as well as any other. Besides numerous *'tis hers* and *'tis hims*, and similar elegancies (which by the bye are not entirely confined to the translators of libretti) we find this passage,

“ Al pari dell' Iride
Ho tutti i color,”

translated in these words: ‘I change like *Irides*.’ Can you or the translator inform me which new God or Goddess he intends to designate? Farther on we find:

“ La fatesca di Molière
Più ne intende, men ne sa,”

incontestably meaning that “Molière’s servant, who hears more, knows less,” (than Sandrina) is ingeniously rendered thus: “Molière’s servant—the more she hears, the less she knows.” Surely the translator might apply the remark to himself.

Again, Count Pentigny says: “Me’n saprò disimpegnar”—“I shall know how to get rid of her,”—the translator chooses him to say—“the rest I’ll undertake.”

I will not weary your patience by multiplying these instances of incorrectness. Suffice to say, that there is no page in the libretto from which I could not select an equal number of ridiculous mistakes. I leave it to you to chastise an evil that tends to degrade the very art of music itself, by associating it with such contemptible nonsense. With what face can we condemn the vapidness of the greater number of the authors of these *libretti*, when they do not even receive the bare justice of being translated into intelligible English?—I remain, SIR,

Your obedient Servant,

A CROCHET.

11th April.

P.S. Though quite irrelevant to the subject, allow me to observe that the Aria in the *Elisir d’Amore*, sung by Blasis, which you stigmatised some time back as a “bald copy of Rossini,” is no other than the Aria finale of *Zelmira*—poor Donizetti must not at least be made accountable for the sins of others.

THE MUSIC IN MACBETH.

To the Editor of the Musical World.

SIR,—In the “Weekly Chronicle,” of February the 26th, is the following remark by the Editor upon the composer of the music in *Macbeth*.—“The music of *Macbeth*, which, by the way, we cannot help attributing to Purcell (for what has Matthew Locke ever written in the same style?) was very tolerably performed, &c. &c.”

Without adverting to the *critique* of the Editor, which may probably be just, the paragraph has brought to my recollection a conversation I heard many years since concerning this celebrated composition. One morning, previous to a rehearsal at the Hanover Square Rooms, I was present when this music was the subject of a conversation between Greatorex, Harrison, Knyvett, Sale, Bartleman, and the two brothers Richard and Charles Ashley: when Sale said, there could be no doubt

of its being Purcell's; for independent of Sir John Hawkins's opinion, the late Dr. Beevor had in his collection a complete score in Purcell's handwriting. Greatorex and Harrison contended that to be no proof; and the latter mentioned something corroboratory from Dr. Burney, as to Purcell's copy, and claim: when Charles Ashley immediately replied: "Handwriting has but little weight in an argument of this nature. As to the style of a composition, EAR is the chief evidence, and mine convinces me, that if CORELLI ever composed any *Vocal Music*, the music in *Macbeth* is his."—I considered this remark as the hasty effusion of a young man fond of giving his opinion, and joined heartily in the laugh which was created by Knyvett's archly saying to the others, "By *St. Matthew*, my *ould ones*, if the youngster's correct, you may *Lock* up your scores, and

"As to Hawkins's history,
You may *Burn* his history:"

When Bartleman,* who had been attentively musing upon what had passed, suddenly turned round to Knyvett, and, in his energetic and effective manner, said: "Charles is right, the idea never occurred to me before, but you have Corelli in every line."—Since then I have attentively collated the different movements, with his sonatas, and the similarity of the melodies and harmonies is so apparent as to make me a decided convert to Ashley's opinion; and I will therefore hazard another conjecture, that LOCKE, although an excellent musician, had, as the writer in the *Weekly Chronicle* remarks, never written anything in this style, nor do I know of any other theatrical composition with his name extant. It is therefore not improbable that he, or Leveridge, the original Hecate, and who, it is said, directed the music on the stage, had recourse to Corelli: and, that they, like many of our present opera composers, merely introduced the work of a foreign author. If this should be deemed worthy of insertion in your magazine, it may possibly induce some of your numerous correspondents to favour the *Musical World* with some farther discussion that may elucidate this long contested point, as to whom the authorship of this masterly production is to be attributed.

In the *Globe* of March 26th, is an account of a splendid Fête given at Darmstadt on the 14th, in honour of Mozart, and to raise a fund for erecting a monument to his memory in his native city of Salzburg. Here is a glorious opportunity for the members of the Philharmonic Society, and similar institutions in Dublin, Edinburgh, York, Bath, Norwich, Liverpool, Manchester, Birmingham, &c. to display their liberality by subscribing towards so laudable an object. Were you to propose a subscription amongst the amateurs and professors, I think it would be unanimously adopted; let it be unlimited, so that the *widow's mite* could be received, and then no doubt that a sum worthy of England would be speedily realized.—It is a melancholy reflection when we 'call to remembrance,' that our own melodious Arne, and equally delightful and majestic Boyce, lie unnoticed and neglected, without a stone to record their merit. Surely a performance might be got up either at one of the theatres, or Exeter Hall, to raise a monument to each, and also to Webbe, Calcott, and Battishill, to none of whose memories, I believe, has such a tribute been raised. An excellent and

attractive performance might be selected from their united compositions, and it only requires a little patronage to make it successful.

I am, Sir,
Your obedient Servant,
MUSICUS.

April 7, 1837.

CITY HARMONIC SOCIETY.—This is a new association; and their first concert was given last Monday evening in the Albion Hall, near to the Finsbury Circus. The orchestra although small (consisting of but seventeen performers) is select, and contains some excellent names. Mr. Musgrave, the leader, played a solo, his own composition; and Mr. Litolffa Fantasia of Thalberg's. The Vocalists were, Miss Bruce (for whom an apology was made) the two Miss Howards, Messrs. Allen and Stretton. Mr. Neilson conducted.

DEANS AND CHAPTERS v. THE FINE ARTS.

THE following extract is taken from an article "On the Art of Glass Painting," which appears in a number of "The London and Edinburgh Philosophical Magazine," edited by Richard Taylor, Esq. F.S.A. F.L.S. &c. They proceed from the pen of the clever editor, and do justice both to his head and heart.

It appears from the interesting 'Account of Durham Cathedral,' lately published, by the Rev. James Raine, that there was much fine stained glass in the fifteen windows of the nine altars which

'Shed their many coloured lights
Through the rich robes of eremites and saints;'

until the year 1795, when 'their richly painted glass and mullions were swept away, and the present plain windows inserted in their place. The glass lay for a long time afterwards in baskets on the floor; and when the greater part of it had been purloined, the remainder was locked up in the Galilee.* And in 1802 a beautiful ancient structure, the great vestry, 'was for no apparent reason, demolished, and the richly painted glass which decorated its windows, was either destroyed by the workmen, or afterwards purloined.' The exquisite Galilee itself had been condemned, but was saved by a happy chance.

"The destruction of these

'Storied windows, richly dight,
Casting a dim religious light,'

has not then been the work of the calumniated contemporaries of our divine poet, but of the successive Deans and Dignitaries of the church. And if painting and architecture have to complain of such devastation in our cathedrals, the treatment of the sister art has been still more deplorable. The ample funds with which the choirs were endowed, *as distinct corporations established for the cultivation of the highest species of sacred music and its employment in divine worship,** having been misappropriated by private cupidity, no longer does

'The pealing organ blow
To the FULL VOICED quire below,'

but to perhaps a third of the compliment prescribed by the statutes, and those often too ill paid, and inefficient to realize the poet's beautiful description. At

* A similar circumstance befell the five windows of the cathedral at Salisbury and the church of Petham in Kent. [Ed. of M. W.]

* See also the article on the cathedrals in the last number of the Quarterly Review, where the writer adopts a similar view of the subject.

for 'service high,' in many cathedrals it is quite out of the question, as very few of the minor canons are musicians, and the choirs, instead of being 'full voiced,' are reduced to the lowest number by which *the skeleton or outline of the cathedral service* can be exhibited. But bad as these things are, the proposed changes, in the hands of ignorance and barbarism, may yet be for the worse, and the choirs, having been now brought to the lowest ebb, finally extinguished. With regard to our national and ecclesiastical monuments, we would hope that these may no longer be left at the mercy of chapters and churchwardens, but put under the protection of men of taste and of professional skill, empowered to watch over their preservation, and to administer the funds devoted to the purpose."

CHITCHAT FROM THE CONTINENT.

Dusseldorf.—Arrangements are already making for the repetition of the Dusseldorf Festival, which gave so much satisfaction last year. Among the works to be produced upon the present occasion, is Ries' new oratorio of 'Saul and David,' which is looked for with considerable anxiety.

Brussels.—His majesty the king of the Belgians has presented to Herr Oberlander, Organist of Aix-la-Chapelle, a costly ring, as a mark of his majesty's satisfaction with his new symphony.

Mozart's Monument.—The first three cities which can boast of having given Concerts for the benefit of the fund forming for the purpose of erecting a monument to Mozart at Salzburg, are Hamburgh, Munich, and Darmstadt.

Milan.—After Rossini's 'William Tell,' which, as we have already stated, has been produced to a new libretto, under the title of 'Wallace,' no opera has been produced at the La Scala with any effect. 'Ines de Castro,' with Dem. Heinefetter, only lasted for one night. Shortly afterwards the same fate befel the opera 'La Dama Soldato,' the music by Orlandi; this opera, which has been composed about thirty years, may now justly be regarded as worn out; it is not therefore to be wondered at, that the Milanese should have banished it from La Scala. Besides these we have named, Coccia's 'Catarina di Guisa' and Bellini's 'Straniera,' were produced, and experienced a somewhat more favorable reception. Mercadante's new opera 'Il Giuramento,' composed expressly for this season, is in rehearsal, and will speedily be performed. In the last week in February a brilliant musical Soirée took place in the concert room of La Scala, given by the celebrated pianist Franz Schuberlechner, the husband of the present Prima Donna of that theatre. The most distinguished artists of the city lent their aid upon the occasion—when specimens of German instrumental music were produced. The first part was opened with Weber's overture to the Freischutz, and the second with a new overture composed by Nicolai. Schuberlechner's Fantasia proved him to be a genuine artist.

According to the latest accounts from Vienna, Donizetti's opera 'Pia di Tolomei,' which he had written there for the present Carnival, had not shared those marks of favour, with which the Italians have so long been accustomed to greet the productions of this composer.

Fulda.—The first Fulda Musical Festival will take place at Whitsuntide under the direction of Spohr, when Mendelssohn's new oratorio of 'Paul,' will be performed. A grand performance of this splendid composition took place on the 16th March, in the Pauliner Church, at Leipsic.

Breslau.—Dem. Henrietta Carl has given two concerts in this city, with the greatest success, and appeared six times at the opera; namely, twice as Norma, then as Rosina, then as the Princess of Navarre, and Donna Anna, and finally in Desdemona; on which last occasion the feelings of admiration which she had excited reached a most extraordinary pitch. She is at present in Warsaw.

New Orleans.—Auber's celebrated opera 'La Muette de Portici,' has travelled to New Orleans, where it is about to be performed. The soul of the musical circles of that city, if we may judge from the journals, is a young native of Bremen, of the name of Manouvrier, who is at the same time music-seller and composer.

Alexandria.—We learn too, from this out of the way corner of the world, that the theatrical-director Reinlain, was about to give a species of musical-politico-operatic performances, in which he will successively introduce to the musical public three operas of decidedly different schools, to wit, 'La Dame Blanche' by Boieldieu, 'L'Elisir d'Amore' by Donizetti, and last but not least Weber's immortal 'Freischütz.'

HILL v. THE DEAN AND CHAPTER OF YORK.

WE have received from Mr. W. A. Greatorex, the plaintiff's attorney in this cause, a lengthened communication in reference to the tract recently published by Mr. Jonathan Gray, the attorney for the defendants, under the title of "Letters to the Editor of the 'Musical World.'" We can, however, only find space for a few extracts from Mr. Greatorex's letter. He complains, that Mr. Gray's pamphlet consists of "a tissue of misrepresentations, and elaborate argument founded on false premises," and he properly declines "to combat arguments adduced by Mr. Gray's counsel, (which he now publishes as his own,) by stating the arguments already made use of by the plaintiff's counsel in reply." Mr. Greatorex remarks:—

"I cannot, for the amusement of my readers, produce an instance of misappropriation by a Dean and Chapter of a Royal gift, at all to compare with the case of the Dean and Chapter of York in days of yore; who, Mr. Jonathan Gray tells us, received 1000*l.* from Charles I, for the 'setting up a new organ,' of which sum the poor organ-builder got 307*l.*; and after payment of all expenses, the Chapter honestly pocketed 400*l.*"

Mr. Greatorex proceeds to observe:

"It was distinctly proved to the *satisfaction of the arbitrator*, (though not, perhaps, of Mr. Jonathan Gray) that the extra expense occasioned by this *alteration*, [the change from Sir Robert Smirke's original plan] *amounted to 1500*l.* or 1600*l.* exclusive of materials*; and Mr. Jonathan Gray will please to bear in mind, that the plaintiff had no Chapter estate to resort to for timber, as in the case of King Charles's profitable organ, and did not reside within sixty miles of Scotland. . . . On the authority of a case in the law reports, the

defendants contended before the arbitrator, that as the builders could not prove that they had given any notice to the Dean and Chapter, or their agents, of the additional expense, they could not recover the amount. The arbitrator decided that this was a case in point, and therefore disallowed the whole expense. But surely he must have overlooked the distinction carefully noted by Lord Tenterden in that very case. '*Sometimes, indeed,*' said this eminent lawyer, '*the nature of the alterations will be such, that he [the defendant] cannot fail to be aware that they must increase the expense, and cannot therefore suppose that they are to be done for the contract price.*' Can it be for a moment supposed, that Sir Robert Smirke, or Dr. Camidge, or even the Dean and Chapter, were not fully aware, that to alter totally the plan of an organ, at a very advanced stage of the work, would be attended with an increase of expense? But it would be presumption in me not to bow to the decision of a man of so much experience, and such high legal attainments, as Mr. Barnewall is known to possess."

We abstain from the insertion of Mr. Greatorex's counter-remarks on the evidence, in reply to Mr. Gray; because as the arbitrator was satisfied of the outlay "occasioned by the change of plan," the comments or calculations of the attorney for the plaintiff, or for the defendants, can be wholly dispensed with by every person who is unconnected with either party. In fact the above quotation comprises the sum of the real matter in dispute; demolishes Mr. Gray's "elaborate" defence of his clients, and "leaves not a wreck" of the substantial merits on the side of the Dean and Chapter.

We will endeavour to make room for a few additional extracts from Mr. Greatorex's letter in a future number. Errata in our last article on this matter: at p. 65, line 11, for 'evidence' read 'letters.' At p. 70, lines 8, 9, for 'real question at issue in Egyptian mist,' read 'real question at issue' in Egyptian mist.

REVIEW.

'Immortelles,' Fantaisie pathétique et caractéristique pour le piano-forte; composée et dédiée à la mémoire de Mme. Malibran, par J. B. Cramer.
 CRAMER AND CO.

In every movement of this fantasia, (of which there are four) the clear design, contrivance, and elegant fancy of the great master are conspicuous. After the introduction, a lovely movement, entitled '*La Speranza,*' succeeds; and this is followed by a '*Preghiera,*' or corale, of an exceedingly beautiful melody; and harmonized, as one might expect from an idolater of Sebastian Bach. Immediately upon the conclusion of the corale, a brief return is made to the previous subject, and the piece winds up with a '*Presto agitato,*' as original in its character, as in the treatment it is ingenious and delightful. The whole composition is a worthy tribute to the great genius whose memory it embalms.

Nouvelles élégantes. No. 1. Divertimento. No. 2. Rondo. No. 3. Variations. Composées pour le pianoforte par Adolph Marchan.
Zephyr et L'Amour. Valses brillantes. Ditto. BOOBY.

THESE are the light and airy trifles of a graceful as well as superior musician. They all display invention, design, and elegance. To pupils somewhat advanced, we confidently recommend them, both for their sweet, and in other respects attractive character, and for the very clever manner in which they are laid under the hand. At the 3d variation ('*con moto*') in the

piece No. 3, there appears an objectionable progression between the melody and the bass, at the 1st bar and elsewhere. The effect would be better thus: at the 1st group in the bass, by making the E and D both sharp. In the 2d group after B natural, by making the D, sharp. In the 3d group, the B sharp after D, natural, and taking D from the accompaniment. The last piece (*Zephyr et L'Amour*) might be entitled '*Les élégantes*' No. 4, for "grace is in all its steps." "Good Monsieur Marschan, we desire better acquaintance with you."

CONCERTS.

QUARTETT CONCERTS.—Mr. Blagrove and his cooperators concluded their series of concerts for the present season, on Thursday the 13th. The following is the selection for the occasion. PART I. Quartett in D major, (Op. 76) for 2 violins, viola, and violoncello, Messrs. Blagrove, Gattie, Dando, and Lucas; Haydn.—Cavatina, '*Vorrei chi amarmi*,' Mrs. H. R. Bishop, (Faust) Spohr.—Quartett in F major (Op. 134) for 2 violins, viola, and violoncello, Messrs. Blagrove, Gattie, Dando, and Lucas, (first time of performance in this country) and the last quartett written by the composer, Beethoven. PART II. Aria, '*Come scoglio*,' Miss Birch, (*Così fan tutte*) Mozart.—Trio in C minor, (Op. 84, dedicated to Cherubini) for piano-forte, violin, and violoncello, Messrs. Moscheles, Blagrove and Lucas; Moscheles.—Duetto, '*Ah guarda, sorella*,' Mrs. H. R. Bishop and Miss Birch, (*Così fan tutte*) Mozart.—Descriptive Quintett, (Op. 38, dédié à M. Norblin) for 2 violins, viola, violoncello, and contra-basso, Messrs. Blagrove, Gattie, Dando, Lucas, and Howell; Onslow. The vocal music accompanied on the piano-forte by Mr. Moscheles.

That the quartetts of Haydn have not more frequently formed a part of these chamber performances, is not to be attributed to any lukewarmness on the part of the audiences, for, upon the present occasion, the expression of delight, on their renewed acquaintance with an old favourite, was as unequivocal as it was animated. The sweet and devotional adagio especially, was succeeded by two distinct rounds of applause. The fine song from the Faust received ample justice from Mrs. Bishop, who sang with considerable taste and expression throughout the evening. The quartett of Beethoven appears to us to exhibit less of the author's mysticism than the other new one which Mr. Blagrove introduced at a former concert. It is instinct with more beauty. The adagio is exquisite; and although the vagaries, and quips, and sudden freaks in the scherzo, set the audience upon the titter, it is, as a whole, every way worthy of its great author. Mozart's aria, '*Come scoglio*,' was very well sung by Miss Birch. Will the worshippers of Hummel fulminate an excommunication against us if we venture to prefer the trio of Mr. Moscheles (as an integral composition) to that of their idol, which was played at a former concert? Nevertheless such is our estimate of the two works, and we have the happiness to find that in this opinion we are not left in the glorious minority of one. The descriptive quintett by Onslow is that which in one or two quarters has been received with no measured terms of contempt,—a summing of its character, which, the many beauties scattered over it, seems by no means to warrant. It is the one which the author wrote in commemoration of an accident which befel him while on a shooting excursion; in which he has depicted his sufferings, and subsequent recovery. The minuet and trio describe the bodily pain and suffering ('*Dolore*,' '*Febbre*,' e '*Delirio*,') which are unquestionably vivid and forcible. The third movement, an *andante sostenuto*, '*con sordini*,' ('*Convalescenza*') is extremely beautiful, and may be considered as a counterpart to the celebrated '*Pregliera*' in Beethoven's quartett of thanksgiving upon recovery from sickness. The last movement ('*Guarigione*,'

'the Cure') is certainly inferior to the others. The whole concert was of convenient length, and was listened to throughout with interest and even delight.

These Concerts, we have the pleasure to know, have answered the expectations of Mr. Blagrove and his associates; and indeed we notice with pleasure, that, in taking leave of their subscribers, they propose resuming their series early next season. Mr. Blagrove himself will take a Quartett benefit on the 4th of May.

ROYAL SOCIETY OF MUSICIANS.—The ninety-ninth Anniversary Festival of this most excellent Institution, was celebrated Friday last, in the Freemason's Hall, when two hundred and thirty professors and amateurs of music dined; the Earl of Cawdor in the chair; there were, besides, very many elegantly dressed ladies in the gallery. After the cloth was removed, 'Non nobis Domine' was sung; and, in the course of the evening, the following compositions were admirably performed: 'God save the king,' verse and chorus, accompanied by a splendid band of wind-instruments. Glee, 'When the wind blows in the sweet rose tree,' Horsley.—Glee, 'Marked you her eye,' Spofforth.—A grand March, composed for the society, by Haydn.—Glee, 'When winds breathe soft,' Webbe.—Mr. Moscheles played some of Scarlatti's Lessons, on the harpsichord, including the Cat's Fugue; then concluded by a most masterly extemporaneous performance on the piano-forte.—Madrigal, 'What saith my dainty darling,' Morley, 1600.—Neukomm's celebrated Concertante Septetto, charmingly executed by Willman, Card, Keating, Platt, Mackintosh, Harper, and Howell.—A descriptive Cantata, by Mr. Rovedino, composed for the society, the profits arising from the sale of which, amounting to £30. 12s. were presented by the composer to the society.—Fantasia, violin, excellently played by Blagrove, accompanied on the piano-forte by Sir George Smart.—Glee, 'Go, idle boy,' Callcott.—Grand March, by Winter.—Comic song, by Mr. T. Cooke.—Grand March, composed for the society by Bishop.—Imitative song, by Mr. Charles Taylor; and 'Black-eyed Susan,' by Mr. Hobbs.

From the foregoing programme, our readers may easily imagine what a high musical treat it was; and, in order to render the account complete, we shall give the names of the professionals present: Anderson, Albrecht, Bellamy, Bennett, Blagrove, Bradbury, F. Cramer, T. Cooke, Calkin, Chapman, Collyer, Card, Challoner, Dance, Elliott, Forster, Griffin, Godfrey, Horsley, Hawes, Harper, Haydon, Hill, Hobbs, Hodgson, Howell, Irwin, Knyvett, King, Keating, Kollman, Key, J. Lord, J. Lord jun., W. Lord, Mackintosh, Mackintosh jun., Moscheles, Machin, Moxley, Neate, Nield, Nield jun., Parry, Parry jun., Platt, Ponder, Powell, Rovedino, Rodwell, Rae, Sir G. Smart, Sale, Stretton, Seguin, Spencer, Tully, Willman, Weippert, Wilson, Walmisley, Vaughan, Wood, and Watts. Mr. Horsley made a most excellent appeal on behalf of the claimants on the funds, and we are happy to find many donations were received. Among them, twenty-two guineas from their Majesties (annually); £25 from the Duchess of Kent and the Princess Victoria; Lord Cawdor, £5; Mr. Moscheles, £5; Sir John Hall, £5; C. Rickards, Esq. 5 guineas; from a pupil of the late C. Nicholson, £5; H. A. Hoare, Esq. £10; Capt. Mathews, £5; Mr. Coxe and friends, £6. 10s.; Sir R. Gill, 5 guineas; Messrs. Addison & Beale, 5 guineas; besides several smaller donations. It is intended to celebrate the Centenary festival, next year, on a very splendid scale; for ladies as well as gentlemen will dine.

MISS L. MYERS' CONCERT.—This young lady gave her second annual benefit concert at the Hanover Square Rooms, on Tuesday evening to a large audience. In the course of the performance, which consisted of a good selection, she played the celebrated 'Concert Stück' of Weber, and a grand Military Fantasia with her sister, Miss S. Myers. We gladly avail ourselves of the present opportunity to compliment Miss Myers upon her evident improvement since this time twelvemonth, in the brilliancy as well as cer-

tainty of her execution. The other performers upon the occasion were Mesdames Bishop, Clara Novello, and Ostergaard; Mme. and Herr Roeckel; Messrs. Balfe, Brizzi, Giubilei, and H. Phillips. The solo instrumentalists were, Messrs. Blagrove, Sedlatzek, Richardson, and F. Chatterton. Mr. Bishop accompanied Mrs. Bishop in two songs. The concert in itself was too long; nevertheless there were several encores in the course of the evening.

PHILHARMONIC SOCIETY—Fourth Concert. On the 21st of March 1825, twelve years ago, the Philharmonic Society produced the *Sinfonia Caractéristique*, of the *Passion of Joy*, which was composed for that body by Beethoven. From that day until last Monday the Society has laid it aside as useless lumber. Written in the prime of life, in the full flower of his genius, following the wonderful trio 'Tremate, empi, tremate,' and succeeded by the still more wonderful *Missa* for eight voices—it was pronounced "the aberration of a great mind!" The old gentlemen who wrote indifferent glees, and kept up a society for mutual applause, set to work in the 'Harmonicon' and 'Musical Magazine;' in the one it was averred, with a hardihood surpassing belief, that the symphony presented "the most extraordinary instance of great powers of mind and wonderful science wasted upon subjects infinitely beneath its strength;" in the other, that it was "full of repetition," "without intelligible design," and what relation the ode had to the music "they could not make out." This was enough; down went the MS. into an obscure corner of the library, the law and the gospel were both against it. Beethoven dies; the symphony is published by subscription—but the English musicians referred to the critiques and withheld their patronage. On the 17th of April 1837, the symphony is reproduced, meets with enthusiastic applause, and absolutely overwhelms the auditors with ecstasy and astonishment at its marvellous beauty. We never saw a more unanimous feeling of approbation, or one demonstrated with greater cordiality at any meeting of this society. The truth is, that in the first instance the symphony was mercilessly butchered—we state this on the best authority. On Monday it was, barring a few exceptions, understood, and executed with a seriousness and earnestness which reflected the highest credit on the association. Mr. Moscheles conducted, and every attitude testified how completely he was absorbed in the beauty of the scene: how his spirit bowed down and worshipped the mighty genius of his master. For the way in which he led the band to draw out some few points, we thank him with feelings of gratitude and admiration; and we really think now our enthusiasm has in some measure subsided, that had we met him coming out of the concert room, we should have knelt to him, and, through him, done homage to the memory of the magician, whose mighty conception he had been so instrumental in developing. We have received a communication from a contributor respecting this symphony, which shall appear in our next number; and thus render any further detail on our part unnecessary. Mrs. Bishop, Miss Hawes, and Messrs. Horncastle and Phillips, were the solo singers.

The two ladies sang Winter's duet from 'Il Ratto di Proserpina' charmingly; nor did Mr. Phillips fail to do justice to Dr. Crotch's really fine song, which occurs early in his oratorio of Palestine. Mr. Rosenhaim from Frankfort, and Mr. Labarre, were the concerto performers; the former on the piano-forte and the latter on the harp. Mr. Rosenhaim is a fine player, well skilled in all the mechanical difficulties of his instrument; but his music was detestable. Mr. Moscheles performs Beethoven, Mrs. Anderson does the same, and in comes Mr. Rosenhaim with a heterogeneous mixture of abomination which narrowly escaped a marked reproof; for we have seen Herz punished for a less offence. We write strongly, that a like circumstance may not again take place. Mr. Labarre executed the concerto of Hummel in A minor, omitting the *tutti* passages, as he did not choose to employ the orchestra. The liberties taken with the time and text did not prove agreeable to our ears; but the performance was

remarkable, and deserved the approbation it received. The noble overture to the *Zauberflöte* was admirably executed, and enthusiastically encored.

MR. VAUGHAN'S CONCERT.—Some thirty years ago, mayhap, on a bright morning in May, an angel guardant, in the outward and visible form of a Father proper, appeared in our school-room; and with a potent spell, such as tender fathers use, spirited us away from the unfruitful duty of learning our daily portion of the loathed 'Ruddiman's Rudiments.' On we went through green lanes, and crowded streets, until we found ourselves before the organ in the choir of Paul's Cathedral. A rehearsal of the performance for the benefit of the Sons of the Clergy was to take place, and then, for the first time, we heard a full performance of sacred music. The choruses (the Hallelujah in particular) we remember, considerably bewildered our faculties to comprehend how so many persons could manage to play and sing so well together: and yet they at times seemed to be in confusion;—and then again, to be all of one accord. This seemed curious; but it all appeared very grand: nothing, however, touched the heart like the singing of that divine song, 'Yea, like as a father pitieth his own children.'—'That, (said my father) is Mr. Vaughan; he sometimes sings before the king.' I listened, and did not wonder; for nothing earthly, I thought, could surpass those sweet and plaintive tones; and that if I were king I would hear them very often.

This maiden criticism upon our delightful singer, does not in the retrospect appear to be very erroneous. The quality of his voice has ever been of the sweetest character; and his style the most chaste and correct. In addition to these claims upon popular favour, Mr. Vaughan has joined the undeviating principle of upholding the dignity of his profession. Hence the uniform fullness, and high respectability, of his annual benefit concerts. This was eminently the case on Wednesday evening, when a very choice as well as unhackneyed selection of compositions was provided for his friends; and these were executed by the following eminent performers: Mrs. Wood, Mrs. Knyvett, Miss Clara Novello, Miss Hawes; Messrs. Vaughan, Hobbs, J. Bennett, Spencer, Balfe, Sale, Bradbury, and H. Phillips. The concert was almost exclusively vocal. Mr. Moscheles performed an extempore fantasia on the piano-forte; and Messrs. Blagrove, Kearns, Willman, Platt, Denman, Lindley, and Howell, a selection of movements from Beethoven's Septuor for violin, tenor, clarinet, horn, bassoon, violoncello, and double-bass. Mr. Seymour led for Mr. François Cramer, Mr. Knyvett presided at the organ.

MUSICAL LECTURES.

LONDON INSTITUTION.—Nearly an hour before the time appointed for the delivery of the lecture (the fifth of the series) on Ecclesiastical Music, at this Institution, on Thursday evening the 13th instant, its spacious theatre was crowded to overflowing; many individuals being unable to gain admission. The composers, to whose works Mr. Gauntlett, on this occasion, confined his address and illustrations, were Handel and Bach. From the writings of the latter were selected, a Corale, and a Motett for eight voices; and of the former, six songs, two duets, quartett with chorus, and two chorusses. The choir assembled for the performance of these specimens, consisted of Miss Birch and three young gentlemen from Westminster Abbey, Messrs. Lloyd, Dobson, Horncastle, Turner, Turle, Bradbury, J. A. Novello, and J. O. Atkins. Miss Birch was very successful in her delineation of the air from 'Susanna,' 'Faith displays her rosy wing,' and of that from 'Judas Maccabæus,' 'From mighty kings,' and was greeted with loud and general applause. To Mr. Atkins was assigned a song of Handel, but little known, adapted by Mr. Gauntlett to some lines from the 'Messiah' of Pope. This aria is of a bold and majestic character; and it received ample justice from the singer. Mr. Horncastle, in 'Why does the God of Israel sleep,' Mr. A. Novello, in 'Tears such as tender

fathers shed," and Mr. Turner, in 'Total eclipse,' evinced a careful study of the character of the respective songs, which they executed in a very effective manner. Mr. Horncastle and Mr. Atkins were well received in the fine duet from 'Samson,' 'Go, baffled coward, go!' Mr. Turle and Mr. Gauntlett alternately presided at the organ and piano-forte. The lecture was prolonged to an unusually late hour, and appeared to give universal satisfaction.

THEATRES.

KING'S THEATRE.—Mme. Albertazzi made her debut on Tuesday last in the character of Cengrentola. Her success here was pronounced, by anticipation, to be very doubtful. This report must have been grounded upon the sacred axiom, that "a prophet hath no honour in his own country;" for Mme. Albertazzi is a native. Yet the news of her success in Italy, at Madrid, and in Paris, had preceded her, and this one would have supposed had been sufficient. However, she passed the London ordeal, and with an éclat that enables us to congratulate her heartily and honestly. Her voice, a contr' alto of great compass, is of charming quality, flexible, and perfectly correct with regard to intonation. The quiet, and even retiring manner in which she went through the character, although it impressed us greatly in her favour, we felt at the time must prejudice her with an audience, the majority of whom look for an infusion of dash—not to say insolence of manner. The tone and air of the singer, which say "This is THE thing, and you *must* admire it," will command a certain success against superior but modest excellence. Another quality in Mme. Albertazzi predisposed us (we honestly avow it) in her favour; which was, that her figure and countenance, as seen without a glass, strongly reminded us of our delightful and highly eminent actress, Miss Kelly. Mme. Albertazzi during the whole of her performance sang with much judgment as well as skill; and in the solo finale, she shone forth with a lustrous excellence that took the audience by surprise. It at once confirmed her success. She not only sang this air with complete self-possession, and confidence of ability, displaying the full compass of her voice, but in the divisions she introduced several ornaments both of novelty and elegance. In short, so satisfactory has been her debut, and so great an acquisition is she to the company, that it will be a source of real regret to us, if, through the means of her accession, Mr. Laporte do not forthwith bring forth a series of new operas and revivals that will render this theatre in every respect the most attractive place of entertainment in London. What would we—nay, what would we not—give to hear the 'Guillaume Tell,' and the 'Ratto di Proserpina,' as they could now be performed by this glorious band of singers and instrumentalists—for both were never so complete as at present. The other performers on Tuesday evening, were, Mme. Castelli, and a nameless person:—nameless she should remain if we were let into the secret of her cognomen; Signors Ivanoff, De' Angioli, Tamburini, and glorious Lablache. There is no denying Tamburini to possess a noble voice, but really, his unsteadiness of tone, eternal roulades, and stereotyped cadences, render him, in our estimation, a wearying as well as monotonous singer.

Operas, Concerts, &c. for the ensuing week.

- Saturday, 22nd King's Theatre. Drury Lane.
 Monday, 24th Third Societa Armonica, Concert Room, King's Theatre. Miss Clara Novello's Concert, Hanover Square, Evening.
 Tuesday, 25th King's Theatre. Drury Lane. Sacred Harmonic Society, Haydn's Creation, Exeter Hall, Evening. Mrs. Shaw and Miss Broadhurst's Concert, King's Theatre, Morning.
 Wednesday, 26th Third Ancient Concert, Hanover Square Rooms.
 Thursday, 27th Mr. King's Vocal Concert, Hanover Square Rooms, Evening.
 Friday, 28th Last Classical Chamber Concert, Willis's Rooms, Evening.
 Mr. Kellner's Musical Soirée, Hanover Square, Evening.

NOTICE TO CORRESPONDENTS.

A ZEALOUS AMATEUR'S suggestion will not be lost sight of, when an available opportunity presents itself. His letter is not only too long for insertion, but various passages in it might lead our readers to believe that he is not wholly a disinterested party.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.
 Ansell (J. K.) "It is not wealth."
 Arranged with an Introduction MONRO
 Beethoven. Sonatas, op. 22 & 26 EWER
 Burgmüller. 1st Grande Valse .. WESSEL
 "La Poste," Ditto DITTO
 Czerny's Dix Valses Favorites .. BOOSEY
 Haydn's Creation, complete COCKS
 Mozart's Requiem, ditto DITTO
 Beethoven's "Adelaide,"
 as a Duet DITTO
 Les Délices des Amateurs. Trois Serenades sur des motifs favoris de Rossini, op. 381, Nos. 1, 2, 3 WILLIS
 I Quadrigli de Pompei, by G. Rossini Baker BOOSEY
 Kalliwoda's Galopade. Gâge d'Amitié, No. 1, for 1 and 2 Performers PAINÉ
 Lemoine. "Petit souvenir de Paris," 22nd Bagatelle WESSEL
 Trompez-moi, trompe-nous, 22nd Ditto DITTO
 St. Hubert Hunter's Quadrilles, as Duets DITTO
 L'Écrin, No. 10 PLATTS
 Liszt's Fantasia sur des motifs des Soirées Musicales de Rossini. La Pastorella dell' Alpi, e gli Marinari, op. 8, Nos. 1 and 2 .. WILLIS
 Marschan. L'Assemblée des graces, Valses brill. op. 56 BOOSEY
 Six Galopes amusantes, op. 58 DITTO
 Mazourkas, (Six) or National Russian Dances DITTO
 Polonaises (Eight) favorites par Le Berg, Czerny, Hummel, Küffner, Koslowsky, Spaeth, Vogel, and Wärfel BOOSEY
 Strauss's Waltzes, 24 Sets COCKS
 Ditto, 6 Ditto, as Duets .. DITTO
 Walzer, op. 59, "Die Vier Temperamente" WESSEL
 Strauss (Johan) Erinnerung an Berlin Walzer, Set of 6, op. 78 PAINÉ
 G-danken Streike Walzer, op. 79 DITTO
 Pfennig Ditto, op. 70 .. DITTO
 Gabrielen Ditto, op. 68 DITTO
 Tivoli first Walzer, Set of 6, op. 45 DITTO
 Ditto Rutsch Ditto, Set of 6, op. 39 DITTO
 The Strasburg Waltz. Voigt .. HOLLOWAY
 The Offer. Valse, arranged from an Air composed and sung by the Austrian singer Fischer ... WILLIS
 Valentine (T.) "Life let us cherish." Easy Rondo MONRO
 Valse for 3 Hands, by Renie de la Moskowa WILLIS

Weber (C. M. von) Sept Variations sur l'Air "Vien qua Dorina bella" PAINÉ
VOCAL.
 Bordogni's Solfeggi, in the modern style, for a bass voice BOOSEY
 Fancy and Truth. Ballad, J. P. Knight LONSDALE
 Good bye. Song, Turnbull MASON
 It is not wealth that makes us blest. Song, Mrs. C. B. Wil- son, J. K. Ansell MONRO
 Orpheus. Collection of Glees, Book 4 EWER
 O, thou breeze of Spring. Mrs. Hemans, J. Lodge LONSDALE
 The Bear-skin Coat, by Bruton .. TOLKIN
 The voice of praise. Music by Adolph Marschan ... BOOSEY
 The rose-bud. Ditto DITTO
 While my bark is gently gliding. Song, G. F. Taylor MASON
SACRED.
 Hear my prayer. Kent PLATTS
 Keith and Prowse's Collection of Sacred Music, for Voice and Accordion, Part 1 KEITH & PROWSE
FLUTE.
 Twelve Select Airs, with Introductions and embellishments. Tu vedrai. Vivi tu. I love her. Duke of Reichstadt's Waltz. Bonheur de se revoir. Air from Nina. Reveil d'un beau jour. Through the forest. Benedetta sia la madre. Non piu mesta. La Violette. By T. J. Dipple GEORGE
HARP.
 Bochsa. Les élégances de l'opéra comique de Paris, No. 6. Barcarolle and couplets favorites de l'opéra de l'Éclair BOOSEY
MISCELLANEOUS.
 Bochsa. Beatrice de Tenda, arranged for Harp and Piano-forte, with Flute and Violoncello ad lib. 2 Books BOOSEY
 Lucrezia Borgia, arranged for Ditto, 2 Books DITTO
 Souvenir di Torquato Tasso, on Rubini's favourite Cavatina "Nou tradirmi," arranged for Ditto, 2 Books DITTO
 Strauss' Valses favorites, arranged for Ditto, 2 Books .. DITTO
 Clinton. First Concert-Stück, op. 15, on The Swiss Boy, Flute and Piano-forte WESSEL
 Sedlatzek. Souvenir à Mailbran, Airs from Montecchi e Capuletti, Flute and Piano-forte, No. 2 DITTO

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 SERPENT.

APRIL 28, 1837.

No. LIX.—VOL. V.

PRICE 3d.

BEETHOVEN AND THE PHILHARMONIC SOCIETY.

BY HENRY JOHN GAUNTLETT.

ABOUT seven or eight years ago, a numerous band of art-loving *dilettanti* subscribers to the Philharmonic Society, signed a memorial, addressed to the Directors, requesting that the *Sinfonie caractéristique* of Beethoven might be brought to light; that by its intelligible performance, the memory of this composer might be rescued from the disgraceful imputations which had been cast on it by sundry antiquated professors. That no petty opposition should arise, on the score of dissipating the funds of the Society, each subscriber who signed his name on this occasion, held himself responsible for the contribution towards the expense of its production of one guinea, to be paid on the night of the performance. The answer to this interesting document was, that the public mind was not sufficiently prepared to receive the Symphony; that at present it could not be appreciated by the general body of the subscribers. This circumstance was one among numerous exemplifications of a principle, which unquestionably governed the professors of this country until a very recent period. They cared not to lead the taste of the public; and the delightful occupation of bringing forward good music, was reserved for the amateurs of the metropolis. The reaction, however, has taken place; and now more good music is performed in London during a season, than in all the capitals on the continent put together.

At the time of the first establishment of the Philharmonic Society, England could boast few native professors who were versed in the composition of orchestral music. The practical branch of the art superseded the intellectual; and even in vocal composition, our professors, as a body, had condescended to rest their fame on harmonized airs, and such infantile specimens of musical dexterity. The Philharmonic Society embraced the talent of the country; but it chiefly consisted in manual facility: the *mens divini* was absent. Things were in this state, when, in 1825, Beethoven's last grand Symphony was ushered into public notice. The first thing requisite to its due performance was, to find a conductor who would undertake the labour

of studying this noble work, and becoming so intimately acquainted with it, as to be prepared on all sides for explanation, and to shew, by his manner, that his faith in the beauty and grandeur of the composition rested on a sure foundation. Who the conductors might be at the time referred to, we know not; but if the description of the mode of conducting given by the gentleman who wrote the critiques on the Philharmonic Society in the *Harmonicon* during the season of 1825 be correct, it may be readily imagined Beethoven's doom was sealed. "I am in the habit," says the writer, "of seeing a gentleman at the *piano-forte* as conductor; what his duties are I will not presume to determine, and would strenuously recommend that he, *having more leisure to peruse the score*, and judge how far it may be possible to execute the various passages at a certain speed, would occasionally suggest some amendment on this point, and thereby relieve himself from the suspicion of holding a *sinecure*. Indeed, let the duty devolve upon whom it may, a more strict observance of the composer's intentions, in many passages, would convey the sentiment or poetry of the composition in a very different manner to the minds of the hearer. The orchestra in the slow movements should be kept in better subjection, and drilled till they understand a *real piano*: they would then produce that light and shade so indispensably necessary, but so seldom heard, which constitute one of the most captivating charms of music. * * * The doing away with that perpetual and insufferable nuisance of marking the time by stamping, striking the bow on the desk, and, when the slowness and length of the measure will not afford sufficient opportunities for either of these, the barbarism of marking the subdivisions of a long note with the bow, is a consummation devoutly to be wished. We may be thought fastidious in this particular; but we feel assured that those who are less inclined to quarrel with the evil, must have become reconciled to it from habit and constant recurrence; as we are told those who take up their abode next door to a coppersmith, may, after a while, cease to be disturbed by his hammer. These, and other similar interruptions, have more than once induced us to wish that music could be divested of bars, and rendered legible by some contrivance less likely to produce the Gothic noises, which now disturb the heavenly feelings such harmonies, if heard without, would give rise to."

It may appear at first sight strange that one who could write so sensibly on the imperfections of discipline then existing in the management of the Society, should yet write so indiscreetly on the merits of Beethoven's greatest Symphony. But the reason is evident. In all probability he had never seen the unpublished MS.; and he certainly never heard the composition performed! He was in a worse situation than the sable minister of the Ethiopian Queen; if willing and desirous to understand, he had no book from which to read. It was a most unfortunate circumstance that the first performance should have proved a failure. No arrangement or score had been published, and the sad records left of its design and character, were copied from one publication into another; and in consequence, that which had originated in misapprehension and ignorance, was received as the dictate of sound criticism. A prejudice was excited against the work, and although the

Symphonies Nos. 7 and 8 were repeated and recognized as glorious specimens of the composer's matured powers of mind, few dared to set aside the verdict passed against the Symphony No. 9. One professor must be excepted; we allude to Mr. Neate. At this gentleman's annual benefit concert some years since, the composition was again brought to light; but the short rehearsal and limited means afforded to the *bénéficiaire* on that occasion, were not calculated to render that degree of justice which so great a work of art merited. The discussions which have appeared in the pages of our little miscellany, and the fearless intrepidity evinced by the writers of the musical articles in the *Morning Post*, have in less than twelve months effected what the professors would never have done. The directors of the Società Armonica courageously led the way; and their example was followed by the youthful members of the Royal Academy. The mists of imbecility and ignorance vanished before the splendour of the composer's genius. The dogmas, that nothing could be expected from the labours of a man who forsook the beaten track;—that the only praise which remained for a modern artist, was to be acquired by a close adherence to recognized models;—that the slightest deviation from the arbitrary rules by which it was sought to fetter the science, was a proof of degenerate taste—were severally questioned, and disallowed. It was more justly imagined that a servile copyist must ever be tame—that it is by imbibing the spirit, not pilfering the ideas, of foregone composers, that a modern can hope to reach the temple of fame—and lastly, that it was not the best way of advancing the art, to designate those who ventured to follow the inspiration of genius, as bold and barbarous innovators.

We understand, during the last Philharmonic season, the performance of the Choral Symphony was proposed both by Mr. Bishop and Mr. Anderson, but their zeal met with no corresponding sympathy from the "powers that be:" this year, however, the public feeling having, we presume, mounted up to a heat which threatened an explosion, the directors were induced to listen to remonstrance, and at their fourth concert, the Symphony was produced with an *éclat* which will no doubt secure its annual repetition.*

* With mingled feelings of pride and pleasure, we insert the admirable notice that appeared in the "Times," on the morning after the concert. It is selected from others because it is terse and the most to the point: so long as the writers in the daily papers review with such ability, justice, and earnest desire to assist the professor by exalting the art, no native composer need despair of either a want of due attention to, or patronage of, his abilities.

"The Philharmonic Society, at their concert of yesterday evening, the fourth of the season, performed the celebrated ninth Symphony of Beethoven—composed, as they unblushingly announce, for this society, (if so, at least twenty years ago) and yet this is the third time at most of attempting it, the first in which they have done it any thing like justice. The fact may in itself admit of doubt, for Beethoven, in his publication of this work, has taken no notice of the society, and the name does not even appear in the list of subscriptions, collected all over Europe, for printing the score of it. If it was really composed for them, this utter silence, and passing them over afterwards, must be taken as the delicate reproof of a noble mind, of their inability to comprehend what he had cast before them. The sense of justice which, on a retrospect of the sins of omission and commission on the part of this society, considering the great means at their disposal, compels us to say thus much, compels us also to say that the reproach is at last removed, and that the performance of yesterday evening was masterly—was something very near, if not quite, what the author intended. If music is ever to rise in this country to the dignity of an art, instead of being a mere plaything for indolence and affectation, it must be when such media as these are found for bringing forth its hidden treasures. The wonder of the evening was, that a work which has appeared at every preceding attempt harsh, complicated, and unintelligible, proves in reality, when played as it should be,

The Symphony may be thus analysed. The principal movements :



- I. The ALLEGRO.
- II. The SCHERZO.
- III. The SLOW MOVEMENT.
- IV. The FINALE.

I. The ALLEGRO.—Of this movement a brief description has been given in No. 13, vol. I. It may be considered the gem of the composition: every bar is in perfect keeping with the others, and the whole in unity. The score is so broken into detail, that the difficulty of blending the instruments into one general mass of sound is beyond conception. The *corni* parts require a more subdued performance than they received on the last performance; and in several instances, by their unfortunate predominance, the phrases were rendered uncouth and disconnected. The horn players have much to do, and apparently, from its novel appearance, much essentially prominent; but in truth it is not so: and in many places the broken rhythm might be changed for a plain and continued minim or crotchet. The prolonged roll of the drum, on the return to the original subject after the second *reprise*, also proved much too prominent: the composer uses a common orchestral trick adopted by Spohr, for the purpose of adding weight and solemnity to the sequences; but he surely does not intend every feature to be rendered indistinct and confused by the uproar of an instrument, which, of itself, may be said to possess no distinct musical sound. There is one passage in this movement, which has ever struck us as grand in the extreme; and in the specimens of Beethoven which appear in No. 13, it is quoted, and marked H. At all the former performances which we have attended, it unfortunately had never stood out; but Mr. Moscheles had taken care, and the B \natural burst forth with a transcendent and electrical effect. We heard one old gentleman, a member and occasional director, observe, loud enough for all around to notice the remark,—that he considered the symphony as the “*aberration of a great mind!*” We ardently wish, for the credit of our country, and the interests of the art, he was afflicted with similar

when the performers have caught some spark of the composer's fire, to be at once simple, grand, and impressive. It has established a truth which cannot be too widely circulated—that good music will always please the public if it is well played; and that orchestras in general are much more in fault than those who listen to them. As they seldom comprehend what is truly great as a whole, the proper impression is seldom conveyed; but the misfortune is, in these cases, that all the blame is thrown upon the composer, who, not being present himself, is made the scapegoat for the sins of all. Excellent as the band of the Philharmonic Society is, it must share the praise of last night's performance largely with Mr. Moscheles, the conductor, who is, perhaps, the only musical professor in this country to whom such a trust could have been safely given. Having previously made himself master of the spirit of the composition, nothing short of which will do for such a purpose, he moved the band as though it had been one instrument, retarding and accelerating the measure as by consent of the whole, without break or interruption. The introductory movement was that in which the orchestra were least successful—in common observation the remark will be that it is the least striking part of the composition; but from that to the end, including the minuet and trio, the *adagio*, and the cluster of brilliant movements over which the chorus of voices is spread, all the design was clearly made out, and the effect transcendently great. The duration of this single composition, which may give some idea of the magnitude of the design, was an hour and a quarter, yet, owing to the mastery which this orchestra has (at last) acquired over it, there were probably few of the hearers who did not think it at an end too soon. To counterbalance such a band, the chorus should have been twice as numerous, but the members of it did their duty efficiently on this occasion. For the society, a pardon for many sins is certainly worked out by this noble performance.”

symptoms; and as he stood alone in his opinion, it may be presumed the subscribers generally, and our readers, will wish so also. This movement abounds in passages which were formerly considered ineffective for the orchestra,—nay, almost impracticable; and unless it has been studied or heard repeatedly, the succeeding movements strike the auditor with greater power, and excite a stronger interest. It is, from beginning to end, a stream of delightful passages *in contrary motion*, after the good old manner of Sebastian Bach, and in more recent days adopted by Samuel Wesley. These phrases are rendered more novel in their features, and difficult to apprehend at a first hearing, from the confused rhythm carried on by the wood and corni bands, which, if too prominent, destroy the unity of the idea. On the whole, this movement was delightfully executed.

II. THE SCHERZO is divided into—1. *Molto Vivace*. 2. *Presto*, grounded on the cantilena subsequently given to the choralists. 3. *Return to the Molto Vivace*. 4. *Coda*. 5. *Change to the Presto again*.

Although this movement displays a trick which the composer invariably adopts in his later compositions, that of suddenly changing from one character of music to another, yet the whole is perfectly clear, intelligible, and continuous: and like that in the Pastorale, is descriptive of the unrestrained mirth of a peasant crowd. The passages in contrary motion, the descent of the basses through three octaves in perfect thirds, the gentle complaints from the wind band, and the grotesque introduction of the drum, are perfectly original, and worthy of the ever varying imagination of the composer.

III. The Slow Movement is divided into—1. A Corale. 2. A Polacca. 3. Each feature alternately varied.

The corale is introduced after the manner of Sebastian Bach in his oratorios and litanies, and adopted by Mendelssohn in the "St. Paul." Each line of the stanza is commenced or followed by a short symphony. The second motivo, although constructed on the model of the polacca, is an andante, and exceedingly graceful and elegant. Each *motif* is subsequently taken up in a varied manner, and as regularly as any which are found in the composer's earlier symphonies. The most remarkable points are, the dramatic effect given to the basses, and the fine change on the D flat, which will be found near the close of the movement.

IV. THE FINALE is divided into—1. *Presto*, a short declamatory phrase, from which afterwards grows the introductory recitative. 2. *Aggregation of the former movements*, namely: 1. First 8 bars of the opening movement; 2. First 8 bars of the scherzo. 3. *Presto*, return to the phrase introducing the recitative. 4. Repetition of former movements, namely, the first four bars of the presto which occur in the scherzo, and forms the vocal cantilena. 5. *Presto*, as before. 6. *The Vocal Cantilena*, opened and treated instrumentally. 8. *Return to the Presto*, introducing 9. *The Recitative*. 10. *The first Quartett and Chorus* in common time. 11. *Solo for a Tenor*, singularly accompanied by the Orchestra, *alla Marcia*,

followed by 12. *The second chorus*, being the original cantilena varied by a change from common to six-eight time. 13. *Hymn of Praise*, in the style of the church modes, the voices chiefly in unison. 14. *The Cantilena*, varied and fugued in six-four time, with a most spirited accompaniment for the stringed band, the voices supported by the brass and wood bands, with transcendent power. 15. Indications of *the Coda*, short canon, quartette and chorus continued, interrupted, by short and slow phrases in triple time. 16. *The Coda*, commencing with a similar passage to that which closes the overture to the Fidelio, and terminating in shouts of joy.

The Finale, novel as it is in its construction, appears, when analysed and compared with the fine Ode of Schiller, as perfect in its design as any composition ever penned: and forming as it does the *denouement* of the symphony, it clearly demonstrates, when compared with the preceding movements, that the whole work was planned and constructed by the composer, ere he put pen to paper. To give its due effect, it should be sung with a band of choralists, such as are brought together at the Amateur Exeter Hall Festival, or those at Birmingham and Norwich. The *Soli* parts would perhaps tell more effectively, if executed by a semi-chorus, and the Tenor Solo might be attempted by all the Tenors. We have again to raise a murmur against our friend Mr. Chipp. At the fine point which commences the introductory symphony to the Recitative which we have marked No. 8, in the Finale, is a glorious inversion of the chord of the thirteenth: the base being F the 3rd, in the place of D the tonic. As Beethoven has disposed the score, it requires the greatest attention to pull out the F in the bass. The drum is on the tonic, and Mr. Chipp's zeal and enthusiasm was so excited by the scene, that had there been a hundred double-basses, the parchment would have carried away the point. We have ever looked forward with great interest for this grand and bold chord,* but the drum has always destroyed the effect.

To point out all the *new things* in harmony and orchestral disposition in which occur in this gorgeous composition, would take up a volume. This imperfect sketch has been written with a view to excite our professors and amateurs to study it as a work of extraordinary art, independently of the genius which is displayed throughout its pages. To Monsieur Czerny the public is indebted for a valuable and lucid arrangement for the pianoforte, and the score is readily obtained. Until it has been carefully perused, and its performance again and again repeated, no professor ought in justice indecently to imagine it the result of a diseased imagination, and quite certain we are, that no musician sits down with an unprejudiced mind, to look into such a mine of treasure, can rise up from its perusal without feelings of admiration and astonishment. To Mr. Moscheles the musical public owe a deep debt of gratitude: the subscribers to the Philharmonic Society have not been behind hand in expressing their

* Bach uses it in quite as unexpected a manner by the introduction of the double pedal in one of the introductory movements in the pedal fugues: and Mendelssohn also has it in his *Oratorio*.

sense of his merits; and in the consciousness of having rescued the memory of his great master from the slur cast over it by inconsideration and prejudice, he meets with a reward of a far higher gratification than even the unanimous testimonials of thankfulness which all those who love the art have so unequivocally shown him.

MADAME ALBERTAZZI.

To correct the many and diverse accounts that have appeared in the papers, we present the following of our successful debutante, which we have from an authority that can be relied on. Mme. Albertazzi is a native of London, and is the daughter of Mr. Francis Howson, a teacher of music. Having manifested a disposition for singing, her father put her, in the year 1827, under the direction of Signor A. Costa, as his articted pupil. She improved rapidly; and in the year 1827, M. Costa took her to live in his house, that he might closely superintend and perfect her instruction. In May, 1828, she made her first appearance in public at the concert of Mme. Cittadini, at the Argyle Rooms; and then gave every promise of future excellence. In June, 1829, she again sang at the King's Theatre, at the concert of Signor Grazziani, and with increased success. In the same year she became acquainted with Signor Albertazzi, who was also a pupil of Signor Costa; and in November 1829, she left Signor Costa's house, to be married to Signor Albertazzi;—she was then only fourteen years and a half old. In August, 1830, she and Signor Albertazzi went to Brighton, where she was well received in concerts, and gave one herself. In 1831, she returned to London, and gave a concert on the 8th of June at Mr. Rolandi's, in Berners-street. She and Signor Albertazzi left London immediately afterwards, and in 1832 she appeared at Milan; from thence she went to Madrid; and her fame still increasing, she had an engagement for Paris. She there pleased highly in the 'Cenerentola.' From thence she went to Turin, where she performed with success. Last season she again returned to Paris, and increased her reputation. Her debut at the King's Theatre, as may be seen by our last number, has stamped her reputation.

CHITCHAT FROM THE CONTINENT.

Dresden.—The concert of Sacred Music given in the opera of this city on Palm Sunday, for the benefit of the Society of Musicians, consisted of Handel's oratorio of the Messiah, and of Beethoven's Symphony in C minor. The oratorio was conducted by Morlacchi. The soli parts were executed by Schröder Devrient and Dem. Schneider, Wust, and Botgorshek. The male singers were Zezi, Wachter, and Reise. No fewer than 308 persons, of which forty-five were sopranists, assisted to give effect to this admirable composition.

Paganini.—The accounts of Paganini's arrival in Paris, turn out to be incorrect. There is probably no better foundation for the report

contained in some of the French papers, that this accomplished violinist is about to sail from Marseilles to North America.

Vienna.—In a concert lately given by the Archduke Charles Francis, besides Fraulein Löwe, Mad. Rettich, and some distinguished amateurs, the party were gratified by hearing a performer of novel order, the celebrated Rabbi Sulzer, whose voice is said to be of extraordinary quality.

The Vienna papers also announce that our distinguished countryman, John Cramer, has been for some time a resident in that city.

MUSICAL PREFERMENT IN THE OLDEN TIME.

In the tales of Bonaventure des Periers, valet de chambre to Margaret queen of Naples, is the following pleasant story.

In the church of St. Hilary, at Poitiers, was a singing man with a very fine counter-tenor voice; he had served in the choir a long time, and began to look to his chapter for preferment: to this end he made frequent applications to the canons severally, and received from them the most favourable answers, and promises of the first benefice that should become vacant; but when any fell, he had the mortification to see some other person preferred to it.

Finding himself thus frequently disappointed, he thought of an expedient to make his good masters, the canons, ashamed of themselves: he got together a few crowns, and, affecting still to court them, invited them to a dinner, at his house. They accepted his invitation; but considering the slender circumstances of the man, sent in provisions of their own for the entertainment, which he received with seeming reluctance, but, nevertheless, took care to have served up to them. In short, he set before his guests a dish of uncommon magnitude, containing flesh, some salt and some fresh, fowl, some roast and some boiled, fish, roots, pulse, herbs, and soups of all kinds; in a word all the provisions that had been sent in. No man being able to eat of this strange mess, each began to hope that his own provision would be set on the table; but the singing-man gave them to understand that all was before them; and perceiving their disgust, he thus addressed them:

“My masters! the dish that I proposed for your entertainment, displeases ye; are not the ingredients good in their kind that compose it? Are not capons, are not pigeons and wild fowl, are not trout, carp and tench, are not soups, the richest that can be made, excellent food? True, you say, they are so separately, but they are nought being mixed and thus jumbled together. Even so are ye: my worthy friends; every one of you separately has for these ten years promised me his favour and patronage; each has flattered me with the hopes of his assistance in procuring for me such a benefice in the church, such a provision for the remainder of my life, as my services in the choir entitle me to. What have ye done for me in all this time? and how much better in your collective capacity are ye, than this nauseous mixture of viands which ye now despise?”

Here he ended his reproaches, and ordering the table to be covered with such fare as was fit to entertain them with, they dined, and left him with an assurance that he should soon be provided for, which shortly after he was, to his great satisfaction.

REVIEW.

Introduction, and characteristic variations on the favourite theme, ‘Alice Gray,’ composed by Cipriani Potter. COVENTRY.

Of the lighter productions of Mr. Potter’s pen, this is distinctly the best that

has come under our notice. The theme, (a sweetly plaintive melody) is proposed in the style and manner of a judicious as well as learned musician; the subject not being overlaid, although the harmonies are rich. The variations without being servile, are close reflections upon the thesis—free, discursive, yet relevant. At the end of the first and third variations short intermezzos are tastefully introduced which glance back at the original melody; and the last movement consists of the air, (which is in half common time) being cleverly transposed into that of a 'tempo di minuetto.' Much charming sentiment is conveyed in this series of introduction and variations, for the opening movement is also a charming one.

Edwin Merriott's Selection of Cathedral Chants, No. III.; containing 30.
MERRIOTT, Farnham.

The contributors to this number are numerous. Among them are, Messrs. Lucas, Hullah, Sterndale Bennett, Rev. J. Butler, Miss North, Miss Moody, Miss Childe, Mr. Turle, &c. Among the best chants are No. 53 by Mr. Lucas, 54 and 56 by Hullah, and 58, by the Rev. J. Butler. Of the three by Mr. Merriott we prefer the second (No. 66.) The first two of Mr. Turle's are excellent. The other is inferior. The ladies have been uniformly successful, Miss North particularly so. Miss Childe's (No. 69) is also good. The chant of Purcell which concludes the Number is a fine one; the effect, in this, of the sixth upon the F natural is great.

Solitude: a canzonet, the words by H. Kirke White, composed by C. Guynemer.
COVENTRY.

We said a few weeks ago that we would compound for third or fourth-rate ideas provided they were new; to which we will add, that we are willing to compromise for the want of decided originality, if the composer's models are the best and his taste unexceptionable, and this is the case with Mr. Guynemer's song. Haydn has apparently been his model, and he has infused no small portion of his great prototype's strength into his present publication, without at the same time rendering himself chargeable with direct plagiarism. The canzonet will be heard with pleasure throughout.

CONCERTS.

MISS COOPER'S CONCERT.—This lady took her first benefit, on Friday 21st, Evening, at the Hanover Square Rooms, to a numerous audience, and she appeared in the double capacity of singer and pianist. We preferred her as the latter. She played some variations of Herz's with considerable firmness and brilliancy of touch. M. Remy, in the absence of Mme. Filipowicz, (who we regret to hear has been for some time in ill health) and Mr. Chatterton, also performed solos on the violin and harp; and Mr. Allen sang a pretty ballad of his own with good taste and feeling. With these exceptions, we cannot warmly compliment Miss Cooper either on her selection, or performers. The room however was crammed, and if she can assemble her friends in such numbers at a small expense, far be it from us to objurgate.

MRS. SHAW AND THE MISS BROADHURSTS'.—These ladies in conjunction gave a morning concert on Tuesday, in the Great Room of the King's Theatre. The first lady was encored, from all parts of the room in the 'Paga fui,' from Winter's 'Proserpina;' and was much applauded, although in our opinion with by no means equal desert, in the duet with Mme. Grisi, 'Ebben a te ferisci.' Harper, according to custom, made an unfair division of the honors in his own favour, in accompanying Mme. Grisi in 'Let the bright seraphim;'

and Mrs. Wood sang, with excessive brilliancy, and general effect, the finale to 'The Maid of Artois.' The other singers were, Miss Biroh, Messrs. Ivanoff and Phillips. Mori, Lindley, and Dragonetti played—as every one who has heard them knows how—a trio of Corelli; Master Regondi played a fantasia on the 'Concertina,' a new instrument, the description of which will appear in our next number. And lastly, Miss E. Broadhurst played in a very able manner a concerto of Weber's; and the two sisters performed, on two pianofortes, a duet by Schuncke, with so much brilliancy of execution, and propriety of expression, as to call forth such tokens of delight as must have proved very gratifying to themselves and those friends most immediately sympathising in their efforts. The room was densely crowded, to overflowing. Mr. Mori was the leader, and Sir George Smart the conductor.

MISS CLARA NOVELLO'S CONCERT.—On Monday evening the Hanover Square Room was crowded with the personal friends and patrons of this deservedly popular young singer. The selection was such as might be anticipated from the school in which she has received her education; and the vocalists were among the very best of her native coadjutors. Mrs. Wood, Mrs. Knyvett, Miss Fanny Woodham, Messrs. Braham, Vaughan, Terrail, Hobbs, Dobson, Giubilei, Parry Jun., A. Novello, and Balfe. Mr. François Cramer, led; Sir George Smart conducted. After Mendelssohn's overture to 'St. Paul,' Mr. Giubilei sang, with much spirit and effect, Mr. Balfe's very clever buffo song, 'Ho girato.' Clari's pretty Madrigalian Duett, 'Cantando un di,' followed; sung by Miss Clara Novello and Miss Woodham. Without meaning to detract from the latter young lady's performance, we have heard this delightful piece of the old Italian school go with better effect when sung by Miss Novello and her sister, Mrs. Serle; arising from the complete understanding between the singers, added to the very remarkable resemblance in the quality of the two voices. All epithet seems to be exhausted when the cue is to speak of Braham's singing. Energy, fire, vigour, brilliancy, execution, and expression, are terms that must recur in every criticism on his performance. The same terms may now be applied to the style in which he delivered Purcell's cantata of 'Mad Tom,' upon the present occasion. So good was it, that there was an evident disposition on the part of some of the audience to encore the piece; and which nothing but the arduous character of the task prevented them from carrying it into full effect. Miss Fanny Woodham sang in perfect ballad style, a very pretty little composition ('The light is fading in the valley') by Henry Goodban, a young and clever violoncello player, son of the highly respected Canterbury professor. Mr. Moscheles played in a masterly way his own classical concerto in G minor. Mrs. Knyvett followed in, 'Let the bright seraphim.' With the exception of her cadence, which was not of the happiest construction, we were gratified with her performance. As for Harper, we could willingly indulge in some extravagances of commendation; both because we entertain the very highest admiration of his talent, and an especial liking for the simple, straight-forward, and perfectly English character of the man. Signor Begrez took the air, 'O cara imagine,' in the Zauberflöte rather too slowly; in other respects he sang with care, and correct expression. How perfectly divine are the accompaniments to this song. The gem of the concert consisted in a new, sacred, triumphant song ('Thy mighty Power,') composed for the occasion by Mr. Novello, for his daughter, with an obligato accompaniment for Dragonetti. It is saying little that the whole interest of the performance was engrossed by the illustrious Contra-basso, although the singer acquitted herself very admirably, taking the D in alt. at the close, with the utmost precision, and apparent ease. The piece was enthusiastically encored from every quarter of the Room, the whole orchestra—singer and all, joining in their admiration of the astonishing feat which had been performed. The chief merit in the song lies in the accurate knowledge

the composer has displayed of the genius and resources of the double-bass. In the second act Mrs. Wood sang in her very finest style of expression and execution, the recitative and air from the Faust, 'Si lo sento:' and she was rewarded by the audience in a way that must have been gratifying to her feelings; for there were many present who fully appreciated the immense difficulties she so triumphantly encountered. Mr. Mori, in his beautifully brilliant, and correct style, performed an air varié of De Beriot's, as stated in the programme; but we can scarcely think it to be by that great master of the violin; and Miss Novello sang the old Jacobite air, 'Bonnie Prince Charlie,' (in which she was encored) and the lovely song from the Don Giovanni, 'Non mi dir.' The programme announced that she was to sing the 'Non più di fiori,' with Mr. Willman's accompaniment on the corno di bassetto; but Sir George Smart announced that the directors, or conductor, of the concert where Mr. Willman was performing, had refused him leave of absence. All we have to say upon the subject, is, that Mr. Mori and Mr. Harper, who were both engaged at that same concert, and were subject to the like restrictions, with Mr. Willman, from a friendly feeling towards their young friend, *took leave of absence.*

We had nearly forgotten to mention a new ballad by Mr. Balfé; 'There's one heart unchanging that beats but for thee,' and which the composer sang with delightful expression.

Clara Novello is about to leave us at the close of the present season: may she realize her own ambitious views, and answer the aspirations of those most interested in her well being. During her short career, she has contracted many kind friends, who, with a large proportion of the music-loving public, will sympathize with what good fortune she may meet in Italy, and heartily welcome her return, whenever it may be, among her countrymen.

SOCIETA ARMONICA.—The Society's third Concert took place on Monday. The programme was as follows. PART I. Symphony, (Jupiter); Mozart.—Duetto, Mlle. Assandri and Sig. Tamburini, 'Io lo vidi,' (La Straniera); Bellini.—Aria, Mme. Grisi, 'Come per me sereno,' (La Sonnambula); Bellini.—Fantasia, Bassoon, M. Baumann.—Aria, Mlle. Assandri, 'Regnava nel silenzio,' (Lucia de Lammermoor); Donizetti.—Duetto, Mme. Grisi, and Sig. Tamburini, 'Oh Guardate che Figura,' (La Prova); Gnecco; Overture, (Euryanthe); Weber.—PART II. Overture, (Midsummer's Night's Dream); Mendelssohn Bartholdy.—Preghiera, Mme. Grisi, 'Deh Calma,' (Otello); Rossini.—Concerto Concertante, Two Piano Fortes, Messrs. H. and G. Forbes, Kalkbrenner.—Aria, Sig. Tamburini, 'Sorgete,' (Maometto); Rossini.—Romanza, Mlle. Assandri, 'Oh notte tremenda,' (Isolina), Flute and Harp Obligato, Messrs. Card and Chatterton; Morlacchi.—Overture, in F minor, (the first time of performance); Reissiger.—Leader, Mr. Mori.—Conductor, Mr. Forbes.

The Selection was at once popular and good, a point which the Directors of these concerts appear to hit with considerable dexterity. How seldom is it that in miscellaneous concerts, where the taste of the million must be occasionally consulted, that we are presented with any thing but washy inanities. Here, however, it is otherwise. We were just too late for the Jupiter symphony, but with such an orchestra, we can conceive what it must have been. The aria 'Come per me sereno,' from Bellini (which was encored) is certainly one of the best things of that sweet composer, for such we must think him, in spite of his manifold delinquencies. As it was given to Grisi, there is no necessity to say how it was sung. Baumann's performance of his fantasia was extremely clever. He is the most finished player in our estimation, both as regards tone and execution, that we have heard, since Preymeyer was with us a few seasons ago; and his tone is perhaps superior to that of the fagotto prime to the king of Sweden. The aria from Donizetti's Opera is extremely

pretty and was well sung by the interesting Assandri. To this young lady may be applied the old distich :

"If to her *singing* some female errors fall,
Look in her *face* and you'll forget them all."

With regard to the duett from 'La Prova,' how is it that selections from Gnecco's music are so rarely to be heard? Is it because the composer's style is German rather than Italian? his music is, some of it, very pretty. The overtures to 'Euryanthe,' and 'A Midsummer Night's Dream,' are too well known to need a word of remark, except that they were excellently played. In the 'Preghiera' from Otello, we had Grisi again, and an encore. Kalkbrenner's concertante was admirably played by both performers. It has many beautiful phrases and passages, reminding us occasionally, a little, of John Cramer. The second movement of the aria from Maometto, has an exquisite subject, which is all that, in our opinion, can be said of it. Reissiger's new overture wants relief—it is too uniformly noisy. The opening is effective and it has some fine passages. The room was brim full—boxes and all.

SACRED HARMONIC SOCIETY.—Haydn's "Creation" was performed entire, by this admirable choral society, on Tuesday evening, in the great room of Exeter Hall. The audience amounted to the immense number of 2500 persons; who, for the sum of three shillings, were enabled to purchase the listening to those magnificent chorusses, performed with extraordinary ability, and even delicacy, by nearly 400 voices; and to the beautiful solo singing of Miss Clara Novello, Miss Birch, Messrs. Hobbs, Turner, Alfred Novello, and J. O. Atkins. Doubtless it was a great treat, for so small a sum, to hear Clara Novello's 'With verdure clad,' which no one now sings like her; and Miss Birch's 'On mighty pens;' which, by the way, was taken rather too slowly: 'Rolling in foaming billows;' by Mr. A. Novello; 'In native worth and honor clad,' by Mr. Hobbs, and most beautifully sung to; 'In splendour bright,' by Mr. Turner; and 'Now heaven in fullest glory,' by Mr. Atkins: but excellent as these were individually and particularly, they can be heard at any time and in any place: this, however, is not the case with this admirable chorus. You can no where hear, but from this society, a body of four hundred voices, for any money, in London; except upon very rare occasions. Heartily therefore do we wish the welfare and increase of the "Sacred Harmonic Society;" for they are a fine set of fellows, full of energy, good sense, good spirit, and good taste.

ANCIENT CONCERTS.—The third concert for the season took place last Wednesday, under the direction of H. R. H. the Duke of Cambridge. The vocalists were, Mme. Caradori, Mrs. Knyvett, Mrs. Shaw; Messrs. King, Green, Horncastle, Bennett, and Phillips. The greater portion of the programme was selected from the works of Handel—the Solomon, Joshua, Susanna, Judas, Maccabeus, &c. The anthems were by Kent and Croft, the madrigal by Festa, the glees by Webbe and Horseley. The instrumental music was an opera overture and concerto by Handel, and a trio of Corelli, nicely played by Lindley, Lucas, and Dragonetti. Mme. Caradori sang the 'Ombra adorata' of Zingarelli, Mrs. Shaw an air from 'Solomon,' and both ladies were well received. Any warm testimonial of applause is out of the question at this aristocratic assembly. Mr. Phillips acquitted himself nobly in the fine song, 'Nasce al bosco.' Kent's anthem 'Hear my prayer,' is a most unblushing instance of plagiarism, and we never can listen to it with any degree of patience. The greater part of the scheme having been heard to satiety, the concert wanted interest, and fifteen movements from Handel's oratorios and operas at one time, become a severe trial, when there is scarce any movement in an opposite school to contrast with them. One of Bach's sonatas, with the obligato violin accompaniment, is worth the whole of Handel's concertos, which,

as Dr. Forkel justly remarks, are perfectly antiquated and deservedly fallen into disuse. When HENRY PURCELL takes his place in the programme by the side of his contemporary Corelli, and SEBASTIAN BACH divides the honours of the evening with his countryman Handel, this society may well challenge, for interest and variety, any other musical association in existence. At present there is a wide field open to an enterprising and zealous conductor.

MUSICAL LECTURE.

LONDON INSTITUTION.—The sixth and last of the series of lectures on the rise and progress of ecclesiastical music, was delivered by Mr. Gauntlett on Thursday evening the 20th instant, to as thronging an assembly as could possibly find admission within the walls of the theatre attached to this institution. The vocalists present, and assisting, were Miss Birch, Masters Coward, Messrs. Hawkins, Francis, Hobbs, Horncastle, Bradbury, Chapman, and A. Novello. The lecture treated on the writings, in the ecclesiastical style, of composers of the last and present generation; and was replete with sound criticism, and interesting observations. The specimens consisted of a "Benedictus" of Haydn, and also of Mozart; the lovely aria from the *Davide Penitente* of the latter author, "A te fra tanti affanni;" Beethoven's celebrated trio, originally set to sacred words, "Tremate, empi, Tremate;" "Jesus, heavenly master," trio from Spohr's oratorio of *The Crucifixion*; "O God, have mercy," and "Happy and blest are they," bass song and chorus from Mendelssohn's oratorio of *St. Paul*; "*Adoremus*," and "Ave, Maria," trio and aria by Cherubini; the verse parts of the anthems, "Lord, who shall dwell?" Boyce, and "O worship the Lord," Hayes; recitative and air, "Ye guardian saints," from Crotch's *Palestine*; and "To God, the only God," anthem by Samuel Wesley. Our limits will not allow us to particularize the merits of this glorious selection from the works of ecclesiastical worthies; but we must not omit to add our encomiums to the cordial testimonies of approbation evinced by the audience on the meritorious performance of Cherubini's aria by Miss Birch, Mozart's by Mr. Hobbs, Dr. Crotch's by Mr. Bradbury, and Mendelssohn's by Mr. A. Novello, as of Beethoven's trio by Miss Birch, Mr. Horncastle, and Mr. A. Novello. The verse parts of the remaining examples were most efficiently sustained by all the members of the choir whose names we have enumerated. It would be injustice not to state, that this course of lectures has been distinguished on Mr. Gauntlett's part by great research, judicious criticism, and numerous and apt illustrations; and that he has been supported by a more numerous and efficient choir than we ever remember to have been previously brought together on any similar occasion. We were therefore not surprised to witness the hearty tokens of approval with which the lecturer and his able coadjutors were greeted at the close of their labours.

PROVINCIAL CONCERTS.

BURY ST. EDMUNDS.—Mr. Reeve, a clever professor, gave a concert here on the 13th inst. The singers engaged, were, the Misses Smith, of the St. James's Theatre, Miss Reeve, Messrs. J. Smith and Parry Jun. The pieces encored, were the Quintett from 'The Village Coquettes,' ('No light bound'),—a trio by Pucitta, 'Dolce tranquillità;' the madrigal from 'Fair Rosamond,' ('Merrily wake music's measure') Bishop's duett, 'Say, though you strive;' and, 'Merry mountain lasses,' sung by Miss Julia Smith.

SALISBURY.—At the Mechanics' Institute, on the 18th inst. a very interesting lecture was delivered by Mr. Biddlecombe, on the theory and practice of music, and on music and singing as a means of preserving health. In the course of his lecture Mr. B. happily ridiculed the prevalent practice of young ladies, whose vocal organs are far from being of first-rate quality, being confined to the drudgery of learning *exhibition* songs, (generally mere trash, and which are as wretchedly executed) instead of cultivating a knowledge of that portion of the science of music, in which they might bear a part with credit to themselves, and satisfaction to their friends. The lecture was attended by not fewer than six hundred persons.

THE MADRIGAL SOCIETY, in the same city, had a strong muster on the 20th. After the performance of an excellent selection of this class of composition, and Glee, about thirty members sat down to supper.

THE DERBY CHORAL SOCIETY—a highly respectable institution, gave their last concert for the season on Thursday week. Mr. Gover conducted the performance, which consisted of an excellent selection of classical music. Mozart, Cherubini, Marcello, Guglielmi, Bishop and Balfe were the composers in requisition.

THE CANTERBURY CATCH AND GLEE CLUB, held its last meeting for the season on the 19th inst. It was attended by a highly respectable and crowded audience. The Canterbury, is the mother club of England. It was established in 1779, and originated from a social meeting of vocalists, whose object was the practice of madrigals, glees, and catches. Mr. C. Delmar was the first President; Mr. Thos. Goodban is the existing leader, and director of the orchestra; and to that gentleman the present prosperity of the Club is mainly to be attributed.

MANCHESTER PROFESSIONAL CONCERTS.—At the last performance which took place last week, Sig. and Mme. Paltoni formed the vocal support of the evening. Mr. Molineux played a concerto on the bassoon; the composition of Mühlhing; Messrs. Rudersdorff, Barnea, E. Sudlow, Waddington and Thorney performed a quintett of Mozart's upon two violins, two tenors and violoncello; and Messrs. Glover, Gags, and Molineux, played a trio concertante of the same composer, for clarinet, horn, and bassoon. The room was quite full.

MISCELLANEOUS.

KING'S THEATRE.—'Don Giovanni' last evening, performed to a house crammed to bursting. One of the greatest treats we ever had in our lives. Particulars next week.

NEW MUSICAL FUND.—At the concert which took place last Friday, Mme. Grisi, in consequence of being unable to attend, through indisposition, forwarded by Sir George Smart a present of £10 to the Society.

M. CZERNY.—This indefatigable and highly accomplished musician is now paying the English a visit for the first time. Few composers of the present day have written so voluminously, none perhaps more ably. He witnessed the performance of Beethoven's Choral Symphony at the Philharmonic Concert, and mentions it in terms of high commendation.

LITERARY CURIOSITY.—The following advantageous offer (copied verbatim) was received the other day by Mr. Chappell, the music publisher. "Sir,—Having commenced th world as apoet I therefor take these libertie as I have several songs to sell or (merely th words) if you should feell enclined to purches al or any I will sell th at 30s. or 40s. a piece, if more than two I then take of 5s. or 7s. each song thir titls are attractiv being farewell to Winter thric welcom sumer and th old Aoak char. I am &c If you should lik to see th words pleas return ansur by post."—Poor fellow!

MRS. WOOD has handsomely promised to sing for the Choral Fund:

M. NOURRIT (the Braham of Paris) has received from the king of the French, a beautiful ring, enriched with diamonds, and bearing the initials of his majesty.—*Examiner*.

SIG. COSTA's new opera of 'Malek Adel,' which met with such decided success in Paris, will be brought out at the King's Theatre on the 18th May.—

MR. BALFE's new opera is said to be in active preparation. Mme. Schroeder Devrient is expected to take a part in it, with Mrs. Wood.

CHARLES NICHOLSON.—A committee of about fifty professional men, has been formed, to manage a concert for the benefit of Mr. Nicholson's mother and two children, which it is intended to give towards the latter end of June, in the great room at the Opera House, which Mr. Laporte has offered gratuitously; and it is but due to Mr. Martin to say, that he offered the use of the Hanover Square Rooms also gratuitously; but as the Italian singers are not permitted to sing at any other public rooms than those connected with the Opera House, Mr. Martin's liberal offer could not be accepted. We hope to find the sale of tickets will be so great, that the Opera House itself will be required. We are most happy to hear that their Majesties will patronize the concert.

WILLIAM STERNDALE BENNETT.—The friends and countrymen of this fine young musician, will be gratified to hear, that on the 13th inst. when he attained his twenty-first year, the Directors of the Public Concerts at Leipzig, presented him with a very handsome cup and plate, bearing the following inscription: "Herrn William Sterndale Bennett von der Concert Direction, zu Leipzig, 1837." He played some of Beethoven's Sonatas at their concert last Sunday; and will return to us in the first week in May.

Concerts to take place during the month of May.

- May 1. Fifth Philharmonic, Hanover Square, Evening.
 Fourth Ancient *Rehearsal*, Hanover Square, Morning.
 2. Mr. Hobbs's, Hanover Square, Evening.
 3. Mme. Caradori Allan's, King's Theatre, Morning.
 Fourth Ancient, Hanover Square, Evening.
 4. Mr. Blagrove's, Hanover Square, Evening.
 5. Mrs. Anderson's, Hanover Square, Morning.
 Choral Fund, Hanover Square, Evening.
 6. Fifth Ancient *Rehearsal*, Hanover Square, Morning.
 Mr. Mori's, King's Theatre, Evening.
 9. Sons of the Clergy, *Rehearsal*, St. Paul's, Morning.
 10. Miss Bruce's, Hanover Square, Morning.
 Fifth Ancient, Hanover Square, Evening.
 11. Sons of the Clergy, Performance, St. Paul's, Morning.
 Fourth Società Armonica, King's Theatre, Evening.
 12. Mme. Bonnias's, Willis's Rooms, Evening.
 15. Sixth Ancient *Rehearsal*, Hanover Square, Morning.
 Sixth Philharmonic, Hanover Square, Evening.
 17. M. Thalberg's, King's Theatre, Morning.
 Sixth Ancient, Hanover Square, Evening.
 19. Mme. Dulcken's, King's Theatre, Morning.
 20. Mr. Neate's, Hanover Square, Evening.
 22. Seventh Ancient *Rehearsal*, Hanover Square, Morning.
 Mr. Salaman's, Hanover Square, Evening.
 Fifth Società Armonica, King's Theatre, Evening.
 24. Seventh Ancient, Hanover Square, Evening.
 27. Signor Begrez's, King's Theatre, Morning.
 May 29. Eighth Ancient *Rehearsal*, Hanover Square, Morning.
 Seventh Philharmonic, Hanover Square, Evening.
 30. Mr. Moscheles's, King's Theatre, Morning.
 Mr. J. Gear, Willis's Rooms, Evening.
 31. Eighth Ancient, Hanover Square, Evening.

NOTICE TO CORRESPONDENTS.

MR. WARD next week. Also, "WHAT IT WERE GOOD TO DO FOR THE CHOIRS."
 The death of Mme. Krumpoltz (the date of which was left vacant in our last Supplement) occurred in 1813, in her 42nd year. J. B. Krumpoltz was as much known as a leading composer for the harp, as for the improvements he made in that instrument.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.

Bach's Studies, Book 4.....	COVENTRY
Burgmüller. Second Grande Valse, "La Poste"	WESSEL
— Les fleurs d'Italie, 12 Melodies of Donizetti, arranged, No. 3.....	CHAPPELL
Czeruy. "Le favorite de Pasta," Brill. Vars. on an Air from Tancredi	WESSEL
— Souvenir de "Elisa e Claudio," Rondino	DITTO
Donizetti. Taglioni's shawi dance	JEFFERYS
Herz. "Le Joujou," easy Duet	WESSEL
Kalkbrenner's Method for the Piano-forte	DITTO
Lemoine. Bagatelle sur L'Eclair de Halevy	DITTO
Ricci's Scaramuccia Duets, Flute ad lib. W. H. Callcott, Book 1	MILLS
— 3 Marches from Chiara di Rosenberg	WESSEL
Weippert (J.) Set of Waltzes from L'Elisir d'Amore	CHAPPELL
Wood (W. T.) Le Printemps, Set of Waltzes for 2 Performers....	BOOSEY
VOCAL.	
Burn not thou taper too intensely bright. Canzonet, W. T. Wood	BOOSEY
Fine old English Statesman. W. Harrison	COVENTRY
I heard them breathe their last farewell. Ballad, E. Ollivier..	OLLIVIER

Kathleen. Ballad, J. Harroway, R. A.....	JEFFERYS
Love smiles our cares away. A. Loder	COVENTRY
Rarely, rarely com'st thou. Cantata, J. Hullah.....	OLLIVIER
Softly glimmers the evening star. Cavatina, W. Thorold Wood ..	BOOSEY
The Bri King. Miss Mounsey ..	NOVELLO
The faithless Knight. Craven ..	COVENTRY
Thou art welcome. J. Norton ..	DITTO
FOREIGN VOCAL.	
Beauplan. Les Souvenirs du Pays	PLATTS
Coppola. "Ah no, la rosa e mia," Cavatina in La Festa della Rosa	CHAPPELL
SACRED.	
David's Dream. Edwin Merriott D'	ALMAIN HARP.
Holst (G.) Stanca di piu. Marliani	MILLS
Wright's 2 Airs from La Testa di Bronzo, Mercadante	DITTO
MISCELLANEOUS.	
Beethoven's 3 Sonatas for Piano-forte and Violin	COCKS
Diabelli and Rudolphus. "Souvenir à Malibrán," No. 1. Airs from Montecchi è Capuletti, Piano-forte and Violin	WESSEL
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— L'Anima del Opera, 3rd Set	DITTO

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THE
MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence.

To know the cause why music was ordain'd ;
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.

MAY 5, 1837.

No. LX.—VOL. V.

PRICE 3d.

WHAT IT WERE GOOD TO DO FOR THE CHOIRS.—No. II.

BY WILLIAM J. THOMS.

"If it be objected to me, that being a layman, I ought not to have concerned myself with speculations that belong to the profession of divinity, I could answer, that perhaps laymen with equal advantages of parts and knowledge, are not the most incompetent judges of sacred things; but in the due sense of my own weakness and want of learning, I plead not this. ***

"I will ingenuously confess, that the helps I have used in this small treatise, were many of them taken from the works of our reverend divines of the Church of England."—*Dryden's Preface to Religio Laici.*

HAD I not bound myself by a promise to continue, in a second paper, my observations as to what would be the most advisable course to adopt with the view of rendering the choirs of our cathedral establishments more effective, I should certainly have availed myself of the excuse, furnished by the appearance of an able and beautifully written article on '*The Cathedral Establishments*,' in the *Quarterly Review* (No. cxv.), for the purpose of recurring to a subject so pregnant with interest, not only as regards the prospects of ecclesiastical music, but still more so with reference to the influence exercised by the cathedrals, and the peculiarly solemn forms of worship daily performed in them, upon the religious feelings of the people.

The writer of the article in question speaks with the air of one having authority—of one who comes to his task with a mind richly stored with all the varied learning which the importance of his subject demands—of one, moreover, who speaks boldly from his conviction of the justness of the views which he is advocating. Some of these are, indeed, startling, such as the conversion of Ireland to the English Church; but with this I have nothing to do, neither does it come within the scope of the present work to consider the cathedral institutions with reference to the one great purpose for which they were established,—that of maintaining the truth, in contradistinction to the parochial system, whose object is the circulating the truth.

But the writer proceeds to tell us, "our cathedrals were consecrated virtually by the spirits of their founders, and expressly in their charters to the glory of God; and to the promotion of his glory, in a mode which to us may seem strange, though the church in her best of

times—at all times, till nothing but utility engrossed our thoughts—esteemed it the greatest, and most natural, and most necessary of her duties. They were intended, not like our present churches, as lecture rooms for teaching religion, or decent shelters against weather for assembling on the sabbath, but as great temples, where daily and almost hourly, a solemn service might be celebrated to God, even if no worshippers were present but those by whom it was performed.”

After showing that men who entered far more deeply than ourselves into the gloriousness of Christianity, consumed the labours and accumulations of lives upon fabrics worthy of such service, the writer proceeds in a strain of impassioned eloquence to describe in what manner these services were to be most effectually performed.

“And in these glorious buildings, perfected—as far as the work of human hands can be perfected—by a consummate art, which the prodigality of a boundless zeal supplied, the Church willed that her daily homage should be paid to God, and her songs rise up to heaven with a certain *pomp of devotion, and especially with the harmony of music*. She wished, amidst the general frailties and coldheartedness of man, to secure and perpetuate in certain spots those natural observances of heartfelt piety which, if our nature was perfect, would be our hourly occupation and delight in every place. It is natural, and therefore right, for man to approach his Maker as he would approach an earthly sovereign, with nothing of sordidness or neglect, with more than decency, with much of splendour; not perhaps when he comes alone, and as a penitent sinner, but when he stands before God, in the company of that Church which is the representative of God upon earth. It is natural, and therefore right, that the overflowings of devotion should take that form, and be accompanied with those indulgences, in which all such affections delight, and which create in others the feelings from which they flow in ourselves. ‘Poor is the wisdom,’ says the poet,* ‘which provides the harp and the song, and all the sweets of melody, for feasts and the hours of joy, and has none for days of sorrow, to cure the achings of the heart.’ And poorer still is the wisdom which fits them all for the joys of earth, and has none for the joys of heaven. For our common life, for the drudgery of the world, for the venting of angry passions and low desires, for everything mean and frivolous, we have common words and sounds of discordance—one language, as Homer wrote, for vulgar men, but another for diviner beings. And this other is poetry and music. No better thought, no nobler affection, rises from the heart of man, without clothing itself in melody. Our words and utterance flow on with the current of our emotions, and swell into lofty phrase, and solemn rhythm, and sweeter sounds, as our souls are purified and awed. And it is fit that with such sounds and words we should come before God in worship—that we should speak of him in the language of heaven, and not of earth. It is fit that we should attune with no slight care and labour the voice of the Church, in her devotion to the praise of Him who delights in all that elevates and spiritualizes our nature; who made the ear the inlet of our purest pleasures, and our highest knowledge; who framed the

* Euripid. Medea.

heart to answer unerringly and universally to every pulse of sound; who has given to every motion in nature its own peculiar song, and wrought them all blended and raised up together into one vast cloud of harmony, to hang over our hearts, and temper the jarrings of our feelings, as the veil of the atmosphere itself sheds softness on the ruggednesses of earth. What voice of nature is there which is not music?

“The joyous birds shrouded in whispering brake,
Their notes unto man’s voice attemper sweet;
The angelical soft trembling voice doth make
To instruments divine respondence meet.
The silver sounding instruments do meet
With the bare murmur of the water’s fall:
The water’s fall, with difference discreet,
Now soft, now loud, unto the wind doth call;
The gentle warbling wind low answereth to all.”*

“If music is thus natural to man, it is natural to religion; and what is natural is also expedient. *The hymns and harmonies of devotion may be as efficacious as sermons, in weaning the heart from its sins, and tuning it aright to receive the lessons of religion.* More than one penitent Augustine has melted into tears beneath them.† More than one pious Herbert has found them the great solace of his life.‡ And there is scarcely anything more striking, even to a thoughtless mind—more fit to awe him with a sense of a world far different from the present, than in the midst of the noise, and turbulence, and vice of a great city, to pass by its cathedral, and hear the distant pealing of its organ, attuned to other words than those of strife or avarice.”

This is a striking and beautiful picture of the cathedral service of our Church, as it was wont to be performed in by-gone times, when all the resources of musical art were called to lend their aid in impressing upon the minds of the devout the lessons and mysteries of religion. The writer admits the influence and importance of the musical portions of such service—that

“Swelling organs lift the rising soul,”—

that “the hymns and harmonies of devotion may be as efficacious as sermons in weaning the heart from its sins, and tuning it aright to receive the lessons of religion. But let us ask, are these portions of such service now performed with their ancient splendour—with their pristine magnificence and grandeur? Is the voice of the Church, in her devotion to the praise of Him who delights in all that elevates and spiritualizes our nature, still attuned with no slight labour and care? Do her songs rise up to heaven with a certain pomp of devotion?

“From the full choirs do loud Hosannas rise?”

Alas! the answer must be in the negative.

The choirs of our cathedrals, with some few exceptions only, are in a most crippled and enfeebled condition. They are the living skeletons of what were once vigorous and effective bodies. How it is that they have become thus attenuated, and what may have been the causes which have operated most powerfully in producing this effect, it were perhaps not hard to determine. One cause of this unfortunate state of things, and one which has not to my knowledge been before alluded to, has probably been one of the most prejudicial to their well-doing.

* Spenser.

† August. Confess. lib. x.

‡ Herbert's Life.

I mean the change which has taken place in the musical knowledge of the heads of the Church.

In former times, when all the members of the Church were educated with the view to their assisting in the musical portions of divine worship, each necessarily became so far conversant with the art, that when in after-life he was called upon to preside over one or other of the great church establishments of the country, he was enabled at once to detect any symptoms of decay in the powers or efficiency of the choir over which he presided. Moreover, his early education enabled him not only to detect the fault, but also suggested to him the means by which it might best be remedied. In our day, however, there is nothing of this. Not only is music totally neglected, as a part of education altogether uncalled for in those who are destined to enter the Church, but in the case of the only exception to this rule, that of the Minor Canons, who are still expected to sing their probationary anthems as a proof of their ability to swell with their voices the fullness of the choir, what does experience show us?—Why that these gentlemen having performed this act of obligation, do not afterwards feel themselves called upon to assist any farther in the more exclusively musical portions of the service, and thereby to give them that pomp of devotion, with which the Church formerly willed that God's worship should be performed.

If the reader require any proof of the benefits which result from the head of a cathedral establishment being enabled to judge of the power and capabilities of his choir, let him contrast the choir of Westminster Abbey with that of its great rival in the metropolis, and he must instantly acknowledge its superiority both in regard to numbers and efficiency. And to what is that superiority to be attributed?—Certainly, in no inconsiderable degree to the fact of Dr. Ireland, the Dean, being practically acquainted with the nature of the duties which its members are called upon to perform, and fully competent to decide upon the ability with which they do perform them.

As, however, it is but little probable (as indeed, for many obvious reasons, it is little desirable) that music, which Luther pronounced “a fair gift of God, and near allied to Divinity,” should ever again become a necessary branch of clerical education, and so take that rank among the liberal arts, which the great Reformer assigned to it, when he said, “Next unto Theologia, I give the highest place and honor to Musica,” it becomes the more necessary that speedy and effectual measures should be adopted, to infuse new life and vigour into our choirs.

“It was manifestly the design of our ancestors,” says Dr. Vincent, in his ‘*Considerations on Parochial Music*,’ “about the time of the Reformation, to have diffused a more general knowledge of music among the clergy, and, by their means, to have communicated it to the people. The statutes of the Colleges in both Universities, and other Collegiate foundations, require a proficiency in this science to be attended to; and though these statutes are now so completely obsolete, as to furnish no hopes of again enforcing them, it is probably owing to the neglect on this head, that parochial music has fallen into decay

and contempt." As certainly too do the feebleness and degraded state of the choirs, result in no small degree from the same causes. "That the body of the clergy," he continues, "should ever be restored to the attainment of the science, by the ordinary course of their education, is not now to be expected; but as the science itself is every day more diffused, and its use, value and estimation, every day better understood, it is not improbable that the clergy may again become the means of recommending it to the people, and the people be persuaded of the pleasure and advantage to be derived from it."

Dr. Vincent thus looked forward to seeing a reformation effected in parochial music, by means of the clergy;—by the influence of the clergy too must the service of our cathedrals be restored to its former importance. The Archbishop of York, by his patronage of the Ancient Concerts, has long and strenuously supported the severer schools of music, against the frivolous and ear-tickling innovations of the modern Italian writers, and thereby indirectly contributed, in no trifling degree, to maintain in the country a love for all that is great and sublime in musical art. Let his Grace now, in addition to this indirect but wholesome influence upon the condition of ecclesiastical music, come forward, and employ that direct and immediate power with which his high station in the Church, and his seat at the Board of Ecclesiastical Commissioners, so properly invest him, to the renovation of this long-neglected and rapidly-decaying branch of our cathedral establishments. Let him avail himself of the almost unlimited authority bestowed upon him by that Commission, to enquire how far the complaints raised against the chapters of cathedrals, of neglecting this portion of their trusts, are well-founded. Let him examine whether funds originally appropriated to the maintenance of full and efficient choirs, have not been gradually alienated from that object, and otherwise applied; and if he find such to have been the case, let him instantly enforce their restoration, so that this singing of psalms, hymns, and spiritual songs, may be fully and efficiently performed, remembering what Hooker says: "that surely there is more cause to fear, lest the want thereof be a maim, than the use a blemish to the service of God."

I will now conclude, and as the views upon this point advanced by the *Quarterly Review* have been treated as papistical by the great Catholic Review, I cannot do so more fitly than by quoting from Hooker's "Ecclesiastical Polity" (Book V. § 38) some passages in which that great English divine treats of 'Music with the Psalms.'

"Touching musical harmony, whether by instrument or by voice, such is the force thereof, and so pleasing effects it hath in that very part of man which is most divine, that some have been thereby induced to think that the soul itself by nature is, or hath in it, harmony. A thing which delighteth all ages, and beseemeth all states; a thing as seasonable in grief as in joy. The reason hereof is an admirable facility which music hath to express and represent to the mind, more inwardly than any other sensible means, the very standing, rising and falling, the very steps and inflections every way, the turns and varieties of all passions whereunto the mind is subject: so that although we lay altogether aside the consideration of matter, the very harmony of sounds being framed in due sort, and carried from the ear to the spiritual

faculties of our souls, is by a native puissance and efficacy, greatly available to bring to a perfect temper whatsoever is there troubled, apt as well to quicken the spirits as to allay that which is too eager, sovereign against melancholy and despair, forcible to draw forth tears of devotion, if the mind be such as can yield them, able both to move and to moderate all affections. The prophet David having therefore singular knowledge, not in poetry alone but in music also, judged them both to be things most necessary for the house of God, left behind him to that purpose a number of divinely indited poems, and was farther the author of adding unto poetry melody in public prayer, melody both vocal and instrumental, for the raising up of men's hearts, and the sweetening of their affections towards God. In which considerations, the Church of Christ doth likewise at this present day retain it as an ornament to God's service, and an help to our own devotion. When church music fitly suiteth with matter altogether sounding to the praise of God, they must have hearts very dry and tough, from whom the melody thereof doth not sometime draw that wherein a mind religiously affected delighteth. Be it as Rabanus Maurus observeth, that the custom which we now use, was not instituted so much for their cause which are spiritual, as to the end, that into gross and heavier minds, whom bare words do not easily move, the sweetness of melody might make some entrance for good things. St. Basil himself acknowledging as much, did not think that from such inventions the least jot of estimation should be derogated. 'For,' saith he, 'whereas the Holy Spirit saw that mankind is unto virtue hardly drawn, and that righteousness is the less accounted of, by reason of the proneness of our affections to that which delighteth; it pleased the wisdom of the same spirit to borrow from pleasure, which mingled with heavenly mysteries, causeth the smoothness and softness of that which toucheth the ear, to convey, as it were, by stealth, the treasure of good things into man's mind. To this purpose were those harmonious tunes of psalms devised for us, that they which are either in years but young, or touching perfection of virtue as yet not grown to ripeness, might, when they think they sing, learn. Oh the wise thought of that heavenly teacher, which hath by his skill found out a way, that doing those things wherein we delight, we may also learn that whereby we profit.' "

MR. WARD'S DRUMS.

To the Editor of the Musical World.

SIR,—In a paper contained in your No. 58, upon *Orchestral Instruments*, written by Mr. G. Hogarth, he shortly notices the construction and use of the drum; and glances at an improvement upon that instrument now adopted by the Philharmonic Society. I beg to be allowed to correct the statement there made concerning the nature of that improvement. He states the fact that the drums are to take the tonic and the dominant of a piece of music, and his error consists in supposing that the performer could always do this, on those of the old construction. Upon reflection, however, it will be found that the effect intended by the composer was seldom heard, so far as the intonation of these instruments was concerned; for it is well known that they more often take the part of drones, than the two notes of the harmony assigned to

them ;—and this cannot be wondered at, when it is considered that it is necessary to move nineteen stout screws in some drums to effect the least alteration ; that these screws draw the head unequally ; moreover, that it is greatly affected by the moisture or dryness of the air. Hence the necessity of the improvement when anything like precision is desired. The new drums possess an octave of five tones each, that can be changed as precisely, and with almost the same quickness as those of the trombone ; it may be presumed, therefore, that composers will soon introduce new parts for them ; and, that, for the sake of personal ease, and professional credit, performers will use them in preference to the old instruments. Many important points, connected with the subject, are not even hinted at here from fear of trespassing too much upon your space.] I am, Sir, your obedient servant,

G. WARD.

[We insert the above letter, though we do not precisely see the drift of it. Mr. Ward gives just the same account of the nature and object of his improvement on the drum that we did ; and we pointed out, as he does, the manner in which this improvement will extend the powers of the instrument. There can be no doubt of the utility of the invention, especially when (as we said, and Mr. Ward repeats) composers shall come to write parts for the improved drums. Mr. Ward, however, depreciates the drum in its present state ; for unquestionably a pair of fine drums, such as are used by Mr. Chipp, are perfectly able to sound, very distinctly and beautifully, the tonic and dominant in the primary key of any piece of music, though these notes cannot be changed in the course of it. We may add, that, six or eight months ago, we met with a paper in *La Gazette Musicale de Paris*, containing a description of an improvement precisely similar to that of Mr. Ward, with a report in favour of its efficacy and utility, signed by a number of distinguished musicians, among whom we remember the name of Mendelssohn. Not having the journal at hand, we cannot give the precise date of the article in question, but it can very easily be found.]

CONCERTS.

MR. SALE'S CONCERT.—On Friday morning last, this gentleman took his annual benefit at the Hanover Square Rooms. The performance was honored by the presence of H.R.H. the Duchess of Kent, and of Mr. Sale's Royal pupil, the Princess Victoria, who, upon their entering the room, were received with the band's playing and singing the national anthem, and by the rising of the whole company. The selection, although unexceptionable, was (we unwillingly confess it) rather heavy, and certainly too long. After the overture to the 'Zauberflöte,' a new cantata, composed in honour of the Royal visitors by Mr. Balfe, was performed. The vocalists were, Mme. Caradori, Miss Hawes, Messrs. Phillips, Hobbs, and Sale. The composition, taken as a whole, is certainly not very original in character, but the subject is lively and pleasing ; and, altogether, will detract nothing from the composer's fame. Miss Clara Novello and Mr. Harper performed 'Let the bright seraphim ;' and the same young lady subsequently sang Hook's pretty ballad, 'Within a mile of Edinburgh town.' One chief novelty in the selection consisted in the fine scene from Purcell's 'King Arthur,' 'Hither, hither, this way bend,' by Mrs. Knyvett, with chorus ; and 'Let not a mob-born elf mislead ye,' by Mr. Phillips

Both singers evinced a correct knowledge of their illustrious author. The other novelties were, an aria by Salvator Rosa, 'Vado ben spesso,' in which Miss Hawes displayed the remarkable compass of her voice; and, in addition, sang with much credit to herself: also an air of Bach's (son of Sebastian) by Mme. Caradori. Amidst the old-fashioned quaintness in both compositions, a strength of purpose was apparent, not to be mistaken. In the 1st act were also performed Spofforth's favourite glee, 'Health to my dear,' by Messrs. Francis, Hobbs, Phillips, and Sale: a very pretty glee of Mr. Knyvett's, 'On the margin of a lake,' by Mrs. Knyvett, Messrs. Francis, Vaughan, and Sale; and Beethoven's fine choral fantasia for the piano-forte, most beautifully played by Mrs. Anderson; the soli parts taken by Misses Clara Novello and Hawes, Messrs. Francis, Hobbs, and Sale. In this charming composition (and which doubtless suggested to the composer the extension of his idea in his grand symphony No. 9) how exquisitely is the obligato of the instrument preserved, after it is joined by the orchestra and chorus. Between the acts Mr. Blagrove played a violin solo, in his charming and expressive style. Immediately succeeding Mozart's overture to 'Il Direttore della Commedia,' Mr. Braham should have sung Purcell's 'Mad Tom;' but in consequence of some alleged misunderstanding, with which, as it was not brought before the audience, we care not to interfere, the cantata was altogether omitted. Sig. Ivanoff, also, was announced in the programme, for three pieces, and did not make his appearance at all, owing as we learn to sudden indisposition. A very pretty MS. song of Mr. Knyvett's ('Again, the merry month of May') sung by Mrs. Knyvett, would have met with a warmer reception, and such it deserved, had it been introduced at an earlier stage of the performance. We must honestly confess that Handel's chorus, 'The many rend the skies,' had better have been omitted than performed in the way it was. After Sir John Rogers's elegant glee, 'Archly smiling dimpled boy,' sung by Mrs. Knyvett, Miss Hawes, Messrs. Hobbs, Vaughan, and Sale, we quitted the room, which we are gratified to say was quite full, notwithstanding the attraction offered by the opening of the new National Gallery.

CLASSICAL CHAMBER CONCERTS.—The sixth and last of the series for the present season, took place on Friday evening. The following was the selection. PART I. Ottetto (first time) Spohr, for violin, 2 violas, violoncello, contra basso, clarinet, and 2 horns, Messrs. Mori, Watts, Tolbecque, Lindley, Dragonetti, Willman, Puzzi, and Rae.—Canzonet, Mr. Horncastle, 'O tuneful voice,' Haydn.—Quartett in E flat, No. 10, Beethoven, for 2 violins, viola, and violoncello, Messrs. Mori, Watts, Tolbecque, and Lindley.—Aria, Mrs. A. Shaw, 'L'Addio,' Mozart.—Trio in E flat, Op. 70, No. 2, Beethoven, for piano-forte, violin, and violoncello, Messrs. Rosenhain, Mori, and Lindley. PART II. Trio, Corelli, for 2 violoncellos and contra-basso, Messrs. Lindley, Lavenu, and Dragonetti.—Aria, Miss Fanny Wyndham, 'Gran Dio! che del mio core' (Romeo e Giulietta) Guglielmi.—Duo concertante, for violin and violoncello, Ganz; Messrs. Moritz and Leopold Ganz.—Romance, Mrs. H. R. Bishop, 'Une dame noble et sage,' (Les Huguenots) Meyerbeer.—Quartetto (2 movements) in C, 'God save the Emperor,' (by desire) Haydn, for 2 violins, viola, and violoncello; Messrs. Mori, Watts, Tolbecque, and Lindley. Conductor, Mr. Bishop.

Spohr's Ottetto a little disappointed us. For him we thought it somewhat tame. The best thing in it was Handel's Blacksmith's air, which was most beautifully harmonized. Haydn's canzonet, 'O tuneful voice,' is not so frequently sung as it should be. It is, however, equal, or nearly so, to most of the celebrated twelve, and was well sung by Mr. Horncastle. Beethoven's quartett, which followed, is a remarkably fine one, and not chargeable with any want of unity or coherence of design. It is needless to say it was admirably played. Mrs. A. Shaw gave us Mozart's charming aria twice. M. Ro-

scenain, who took the piano-forte in Beethoven's trio, is a very brilliant player, with an exquisite touch; and, which is still better, he evinced an excellent knowledge of the genius of his author: but the gem of the evening was the trio of Corelli, which opened the second act, one movement of which was encoered, solely on account of Lindley's playing.—It was superb. Miss Fanny Wyndham sang Guglielmi's aria with credit to herself; but the composition was unworthy of a "Classical Chamber Concert." In the duo concertante, Mr. Leopold Ganz, although a fine player, with great execution, is, we think, (at this first hearing) unequal to Lindley in tone. As a composition the duo is poor stuff, and only calculated to show off the players. Haydn's quartett wound up the season admirably. The adagio of this is, beyond a question, one of the deepest things in all Haydn. Mr. Mori, we thought, played languidly, which we attributed to his having been at Mr. Sale's Concert all the morning. The room was brim-full.

MR. KELLNER'S CONCERT.—On Friday evening this gentleman took a benefit at the Hanover Square Rooms. Although not crowded, the audience were numerous. Mr. Kellner appeared as a singer, performer on the piano-forte, and composer. He played a fantasia by Thalberg, of tremendous difficulty, and accomplished his task more than creditably. He possesses a firm and rapid finger, and an equalized touch, with great command of his instrument. His composition consisted of a MS. Glee, agreeable, if not original, in character, in which he sang, accompanied by Miss Birch, Mrs. Alban Croft, and Mr. T. Cooke. Mr. and Mrs. Alban Croft sang a duet from Donizetti's *Torquato Tasso*, 'Colei Sofronia;' Miss Birch, Haydn's exquisite canzonet, 'Sympathy,' which might have been taken a little faster with advantage: and Mr. Balfe sang, with excellent expression, the air by Mercadante, 'Liete voci.' But one of the best performances of the evening consisted of a duetto concertante for piano and flute upon motivi from 'Le Postillon,' by Messrs. Benedict and Cottignies. The latter gentleman possesses a charming tone, with neat execution. As a pianist, it is superfluous to say that Mr. Benedict is eminent. Messrs. Eliason, J. Griesbach, Ella, and Rousselot, played one movement of a quartett in delightful style. Altogether, we have derived far less pleasure at concerts of considerably higher pretension than this of Mr. Kellner.

MR. HAWES'S CONCERT.—This gentleman, whose connexion is, we believe, among the best and most extensive of our native annual beneficers, gave his concert on Saturday evening, in Willis's great room, which was filled to the back. The selection, which was chiefly composed of madrigals and glees, was a very good one. Mr. Barnett's madrigal from 'Fair Rosamond,' is now becoming a stock concert piece, and a charming one it is. Mr. Horsley's glee, 'Cold is Cadwallo's tongue,' is justly celebrated; but (with some honorable exceptions) we candidly acknowledge considerable indifference to glees of any kind. We look upon them as a feeble offspring of the fine old madrigal, to which they bear much the same relation that the modern dandy does to the "Fine old English gentleman." There are exceptions in dandyism. Charles Fox, when a young man, was a dandy; and Sir Humphry Davy was, by report, always one.

Two songs of Handel's were sung in the first act; 'O sacred oracles,' from *Belshazzar*, by Miss Hawes; and 'From mighty kings,' (*Judas Maccabeus*) by Mrs. Knyvett. The former, in our estimation is greatly the finer of the two; the other, although more popular, is weak in the comparison. In the same act, Mr. Parry jun. sang with sweet and plaintive expression, 'The old kirk-yard;' and Mr. Machin, with much power, Purcell's lofty cantata, 'Let the dreadful engines.' Miss Coward Richardson played a fantasia on the harp—her performance more choice than her selection; and Messrs. Loder, Dando, T. Cooke, and W. Loder, played Haydn's quartett, introducing his hymn for the Emperor, which had been performed the preceding evening at

Mr. Mori's Chamber Concert. The best thing in the second act was Wilbye's madrigal, 'Lady, when I behold.' A new ballad, composed and sung by Miss Hawes, must not be passed over. It is a very pretty composition, considering the youth of the authoress, and well-deserved the encore it obtained. After a Scotch ballad, 'O my love's bonny!' sweetly sung by Mr. Wilson, we came away, leaving six pieces behind us. It was then eleven o'clock, and the company were leaving the room in groups.

PHILHARMONIC SOCIETY.—The following is the programme of the fifth concert, which occurred last Monday evening. ACT I. Sinfonia, in E flat; Mozart.—Recitative and Air, Miss Birch, 'Holy and great' (Mount Sinai); The Chevalier Neukomm.—Concerto violoncello, Mr. Moritz Ganz, principal violoncello to His Majesty the King of Prussia; M. Ganz.—Scena, Mrs. Wood, 'Non più di fiori,' Corno Bassetto Obligato, Mr. Willman (La Clemenza di Tito); Mozart.—Overture, 'Der Freischütz;' C. M. von Weber. ACT II. Sinfonia (No. 8); Haydn.—Aria, Mr. Bennett, 'S'altro che lagrime' (La Clemenza di Tito); Mozart. Duet Concertante, violin and violoncello, Messrs. Leopold and Moritz Ganz, Directors of the Concerts to His Majesty the King of Prussia; Ganz and Bohrer; Terzetto, Mrs. Wood, Miss Birch, and Mr. Bennett, 'Mi lasci, o madre amata' (Il Ratto di Proserpina); Winter.—Overture, 'Leonora;' Beethoven. Leader, Mr. F. Cramer; Conductor, Mr. H. R. Bishop. It is difficult to comprehend upon what principle Mr. Bishop should object to comply with the demand of a large number of the auditors for the repetition of so lovely a movement as the minuet and trio of Mozart's symphony. Had it been long—had it been commonplace, his persevering with the finale might be understood; but such a movement! However, we had it again. One would have thought that he might have been pleased with the compliment paid to his brother member, Willman, whose performance is always the subject of universal admiration. In the present instance, beautiful as it was, Grattan Cooke and Ribas (oboe and flute) came in for their share of the general approval; and, indeed, we never heard the former play more finely; so exquisite was his tone, and so neat his execution. The air which Miss Birch selected, is not the most favourable specimen of the music in the Chevalier Neukomm's oratorio; nevertheless, she sang it most creditably. The great novelty of the evening was the performance of the brothers Ganz. Both are first-rate artists, and the accomplishment of the violoncellist is truly great. We do not think his tone equals that of our own Lindley—it is indeed rather *nasal*; but his command of his instrument is supreme. He performs passages of extravagant difficulty with enviable calmness and placidity; moreover, his adagio playing is both refined and expressive. The duet, by the brothers, was remarkable for the unity of tone, and perfectly simultaneous understanding between the performers: it was like the operation of one mind. The compositions they played were rather of a class to exhibit the feats of the artist, than anything to attend to for individual beauty in the writing. The quartett playing of these gentlemen must be exquisite. We intreat Mrs. Wood not to insist upon instituting a comparison between herself and Malibran. In her own range of singing, which is extensive, and in the highest walk of art, she remains the great artist; and, as we have always done, we shall be ever ready to acknowledge her talent; but she does not possess the requisite compass for the song she selected on Monday evening. How differently would she have executed the scena from the Oberon! 'Der Freischütz' overture, the plainest tale that ever was told, went in superb style. Assuredly no musician possessed the dramatic faculty more fully developed than Weber. In this overture how finely he has crossed the love-making with those appalling tones of the demon, like a dark shade sweeping over a thought of happiness to come.

Haydn's No. 3 is the well-known 'Surprise Symphony.' Mr. Chipp per-

formed his arduous part on the drum with *startling* effect. Of all the writers, (next to Rossini) Haydn appears to be the representative of gaiety and pure animal spirits. Rossini, however, outstrips him on this ground; his mirth is as boisterous as a Neapolitan in Carnival: and very fine it is of its class; but Haydn's is the joy of innocence, happiness, and a sweet nature; and all this he deserved to possess, for a more amiable being, and one less tainted with envy—that plague-spot of the profession, scarcely existed. How delightful was his speech to Mozart: "You must let me go first to England, for I shall produce no effect when you have once been there." And ever after the death of that illustrious genius, he could never see the son, who strongly resembles his father, without shedding tears.

Mr. Bennett was not successful in the air from *La Clemenza*. In the first place, it is written for a soprano; and in the next it was too high for him. He was feeble upon that effective holding note on G. After the duet by the brothers Ganz we quitted the room.

IRELAND.

DUBLIN.—The Philharmonic Society gave a concert to their friends on Friday, 21st April, at the Rotunda. There could not have been fewer than 600 persons in the room. Ries's Symphony No. 6, commenced very promisingly; but the eagerness of some of the amateur bass players created a perceptible unsteadiness. On the whole, therefore, it did not go so well as could have been desired: The overture to 'Der Freischütz' was altogether a much better performance. Here, however, we again had to regret a partial disappointment, arising from the sudden indisposition of the principal horn player, who was obliged to quit his post. Miss Shirreff, Miss Searle, Messrs. F. and J. Robinson, were the vocalists engaged. The first lady does not possess sufficient flexibility and command of voice for such a song as 'Il soave e bel contento,' of Pacini; upon all the other occasions she acquitted herself to the satisfaction of her audience. Mr. F. Robinson sang Beethoven's 'Rosalie' in a beautiful manner, accompanied on the violoncello by Mr. Pigott. Their united efforts deserved more applause than they received. The only encore of the evening—the concert was a very dull one—was given to Festa's madrigal, 'Down in a flowery vale.' Mr. Levey, leader at the Theatre, accompanied Miss Shirreff very effectively in Herold's song; 'Scenes that time can never.' Corelli's Trio, No 11, for two violoncellos and double bass, although well played by Messrs. Pigott, Mc. Cally, and Harrington, did not appear to give much satisfaction.

CHURCH MUSIC.—An excellent service was performed on Sunday week at the beautiful new church, built by the Jesuits in Gardiner street; and which contains the largest organ in Dublin. It is the instrument which was used at the Westminster Abbey Festival, and cost £800. It has upwards of 30 stops, with all the coupling ditto, and shifting movements now in use; also two octaves of pedals; with the use of which Mr. Wilkinson is familiar. The service consisted of a selection from the 1st and 12th Masses of Haydn, with a part of Hummel's Offertorium. Miss Grant, the principal soprano, sang the 'Alma Virgo,' in very good style, and was ably seconded in the Trio by Miss Searle, who possesses a fine contr'alto voice. Such music, organ playing, and singing, were worth a journey to hear.

THE CHORAL SOCIETY intend giving a concert, to consist of Mendelssohn's oratorio of 'St. Paul.' They have just received the wind instrument parts, and are in full rehearsal. Particulars of the performance shall be forwarded.

THEATRES.

KING'S THEATRE.—The most extraordinary combination of attraction was offered to the public at this theatre last Thursday, the 27th April, for the benefit of Coulon. 'Il Don Giovanni' was performed, with the following eminent cast. Grisi was the Donna Anna; Albertazzi, Zerlina; Assandri, Edivira; Tamburini resumed his character of the Don; Ottavio was performed by Rubini; the Commendatore was De' Angioli; Giubilei took the character of Massetto; and Leporello fell to the lot of Lablache. The consequence of all this was, that the pit and gallery were filled in about a quarter of an hour and with the first tide; two guineas were paid for the gallery boxes, and more than a hundred people were in the wings on the stage. It is supposed that the audience consisted of four thousand persons. So much for the honour of Mozart, with good performers. Would the same company have brought together as large an assembly of listeners, had the opera been the best of the modern Italian school?—Certainly not.—It is utterly futile on the part of the press to be goading the lessee of this theatre, to bring forward more frequently the best works of the by-gone great masters. Mr. Laporte, we may depend upon it, is perfectly alive to his own interest; and it is *not* his interest to give the most influential, and the majority, of his subscribers such music as we allude to. There is little doubt that if he were to determine upon giving during the season a preponderance of operas by the best composers who flourished in the same era with Mozart, that he would not in the ensuing season raise a subscription to the amount of £40,000; which, by report, he has done this season. Moreover, we believe that he would stand a chance of losing the renewal of his lease. The upper classes in this country, who are patrons of the Italian opera, are no admirers of Mozart, or of any composer who is voted "passé." They admire music which is new, and of light character. They patronize mediocrity in every branch of art. It cannot be of one moment's consequence to Mr. Laporte, whether he puts up the "Figaro" of Mozart, or the 'Ultimo Giorno,' or any other thing of Pacini; but if the greater number of the £40,000 men prefer the latter, it is his interest as well as his duty to reject the 'Figaro.' No resource therefore is left to him, but to multiply his extra, or, non-subscription nights, either by putting up nominal benefits—benefits of straw, and thereby giving the opportunity to that large and increasing body of classical amateurs (and which is composed almost exclusively of the middle class in life) to hear such music as *they* prefer. The majority of that immense audience the other evening, to all appearance, came from the East of Pall Mall. It may be worth his consideration to devote the whole of his subscription nights to Pacini, Mercadante, Bellini, and Donizetti, (for Rossini, alas! is on the wane) and on each Thursday during his season, to give the lovers of a higher school of music—and himself, a "Benefit," for those nights will assuredly prove such to him. By this arrangement it is conceived, both classes of people would, or ought to be satisfied.

The performance on Thursday evening, taken collectively, was one of the greatest musico-theatrical treats we ever experienced. Mme. Albertazzi was the novelty of the evening; and considerable interest was excited as to the manner in which she would acquit herself in the part of the rustic Zerlina. To our feeling she pitched the character in rather too 'low a key.' It wanted buoyancy and even sprightliness—at least *rustic* sprightliness; for her general deportment was essentially that of a well-bred, lively young lady. If Malibran's conception of the character was too plebeian (which admits of a question, considering the real rank in life of Zerlina) Fodor's was the golden mean: and how divinely did that exquisite musician go through her task! Mme. Albertazzi was most successful in the duet, 'La ci darem,' in which she and Tamburini were encored: but in her two other songs, 'Batti batti,' and 'Ve-

drai carino, she was tame—we had almost said unfeeling. Moreover, she was not always correct in her concerted music. If by good fortune she were allowed two or three repetitions of the character, there is little doubt she would greatly improve in it; for even in its present state, her performance was highly creditable.

Grisi's Donna Anna is really great. Her general treatment of the part was all upon the grand scale: there was no pettiness of manner. Both in her singing and acting, it was a display of high art. The famous accompanied recitative which Donna Anna sings over the body of her dead father, and which, none but a first-rate vocalist can hope to deliver with proper expression, was finely sung on Thursday evening. The succeeding duet with Ottavio, '*Fuggi crudel*' was equally excellent; but Mme. Grisi's most successful display, is in the solo '*Orsai*.' In the trio, '*Proteggi o giusto ciel*,' we could have pinched her ear for those two shakes, and the alteration of the closing passage. By it she displaced the harmonies. It is with real pleasure that we recognise the decided improvement which this highly interesting artist has effected since last season, in her united profession of singer and actress.

The very fine part of Donna Elvira, demands a singer and performer both, of grander mould than Mlle. Assandri; who nevertheless evinced a laudable zeal to give effect to the character; and which by the way is no favourite with either the performers or the public. A fallen fair one—querulous, and woe-begone, meets with little sympathy from the world; especially if her seducer be a high-flying scoundrel.

Tamburini played the part of this prince of gallants in a very admirable manner indeed. He may not display the prodigious *animus* of Ambrogetti, the torrent of whose love-making would go hard to carry any woman off her feet: but, with his goodly formed face and figure, and graceful manner, Tamburini has a way with him; and then, he is ten times the singer that Ambrogetti was. The '*Deh vieni alla finestra*,' of which the latter never used to make anything, in the mouth of Tamburini became, what it really is, an elegant serenata. Nothing can well be more polished than Mr. Mori's accompaniment to this air. He very fairly divided the applause with the singer.

Although Rubini's part of Don Ottavio is not a prominent one, he rendered it essentially so by the singular charm of his singing. His execution of the divine air, '*Il mio tesoro*,' is a consummate display of vocal art. If we were inclined to be hypercritical, we might object that his ornaments were redundant; these however being chiefly, if not entirely, bestowed upon the passages of division, and being in themselves of so refined a description, they must win the fastidious under any circumstances into forbearance, if not positive approval. Rubini's mode of taking his breath, in itself, bespeaks the great artist; a fine example of which occurs in this same song; where, after a magnificent crescendo upon the F holding note of three bars, he imperceptibly, and with all the ease of supreme command, floats into the running passage which concludes the phrase, without reinflating the lungs. We have rarely heard anything in vocal art, much more satisfactory than Rubini's conception and execution of this perfect song.

Giubilei made a good Massetto, and sang his concerted music with correctness, and otherwise general propriety. De'Angioli also deserves honourable mention, if it were only for the creditable manner in which he acquitted himself as the Ghost of the Commendatore in the last scene—a solo not of easy accomplishment.

But what shall we say to thee, inimitable Lablache? Simply, that for the perfect singing of music of this high character, we do not remember to have witnessed your superior. What more easy and playful than your '*Madamina*;' what more finely conceived, sung, and executed, than your performance in the duet, '*O statua gentilissima*:' and what more uniformly true throughout than

your singing in the concerted movements—so natural—so apparently the spontaneous burst of the occasion, and not a part learned. Whether in characters requiring grave and dignified deportment, or the most free exercise of broad humour, Lablache is always the man of mind and reflection. We never remember to have detected him in a misconception of his part, or in a vulgarity, however he may have given the rein to his humour. And he is an eminent example of the wisdom which sometimes attends acknowledged ability, with conscious power; for although he may be, and frequently is, appointed to a station in an opera, unworthy of his talent, he never fails to lift it into importance. Whatever be his rank among the dramatic personæ, he uniformly displays the insignia of genius.

We regretted that at the revival of this opera, the fine air of Donna Anna; 'Non mi dir,' and that of Elivira, 'Mi tradi,' should have been omitted. Also that the Recitatives should have been accompanied by a piano-forte instead of the violoncello and double-bass. And lastly, that the whole of that wonderful music during the banquet scene, in which three different movements are going on at the same time, should not have been performed.

With regard to the orchestra, we have only to say that they played divinely—they could not help themselves, for their souls, one and all, were in the music.

At the repetition of the opera on Saturday—a subscription night, our opinions were verified to the letter. Although every place in the house, open to the public, was occupied in a few minutes, numbers of the exclusives did not come to their boxes till after the first act. Surely Mr. Laporte cannot now be at a loss to please all parties. It was repeated for the third time on Tuesday.

MISCELLANEOUS.

'THE MESSIAH,' we perceive, is announced for the 26th, at Exeter Hall. Remembering the disappointments and other inconveniences encountered by many, at a former performance of this oratorio, in the same place, we may recommend those who intend being present, to apply early for their tickets.

The celebrated Pianist CHOPIN, whose compositions are so highly appreciated in France and Germany, will shortly pay a visit to our metropolis.

ST. JAMES'S THEATRE.—A new German opera, entitled 'The Eagle's Haunt,' will be produced this (Friday) evening. In Germany this opera has had an immense success.

THE NORWICH FESTIVALS.—The following account of receipts and expenses was presented at a late quarterly meeting of the General Board of the hospital; by which it will be seen that a loss was sustained from the Festival of last year.

Year	Receipts.	Expenses.	Profits.
1824	£6762	£4351	£2411
— 1827	6498	5126	1372
— 1830	5171	4935	236
— 1833	4076	4428	448
— 1836	5247	5478	Loss. 181
Profit on the Festival of 1833			448
Increase of Receipts, 1836 over 1833			367
Loss in 1836			231

Total difference between 1833 & 1836 £1046

In the account of expenses for 1836 were included; pedal pipes and fitting to

the organ, 317*l.*; the concert-room organ, bought at a sale, 120*l.*; instruments, 110*l.*; chorus, 568*l.*; Choral Society, 269*l.*; contingents, 130*l.*; hire and purchase of new music, 305*l.*

NOTICE TO CORRESPONDENTS.

MR. WARREN next week. MR. WALTER WILSON, and other patient friends, will bear with us for a short time longer.

Operas, Concerts, &c. for the ensuing week.

Saturday, 6th.....Academy Concert, Morning. King's Theatre, Italian Opera.
Monday, 8th.....Rehearsal, Ancient Concert, Morning. Mori's, King's Theatre,
Evening. City Harmonic Society, Albion Hall, Finsbury,
Evening.
Tuesday, 9th.....Rehearsal, Sons of the Clergy, St. Paul's, Morning. Italian
Opera, Evening.
Wednesday, 10th ..Miss Bruce's, Hanover Square, Morning. Ancient Concert,
Ditto, Evening.
Thursday, 11thSons of the Clergy, Performance, Morning. Societ  Armonica,
King's Theatre, Evening.
Friday, 12thMme. Boppas's, Willis's Rooms, Evening.

WEEKLY LIST OF NEW PUBLICATIONS,

PIANO-FORTE.
Burgm ller. "Heures de Loisir,"
(very easy) No. 1. Air Fran-
caise. 2. Air Italien. 3. Air
Allemand. 4. Air Suisse. 5.
Polonaise. 6. Marcia di Bel-
lini. 7. Mazourka. 8. Alla
Turka. 9. Air de Chasse. 10.
Polacca. 11. Waltz. 12. Waters
of ElleCOCKS
Czerny. Teatro Buffo Londini,
Fantasia No. 1, on L'Elisir
d'AmoreWESSEL
"Les Delices des Ama-
teurs," op. 381. Trois Serenades
sur les motifs des "Soir es
Musicales de Rossini," 3 Nos.WILLIS
3rd and 4th Book of "School
for the Virtuosi"COCKS
Diabelli. Companion for Leisure
Hours, No. 3WESSEL
Dulcken (H.) "The Offer," Rondo
and ValseWILLIS
Duvernay's Cachouca Dance, ar-
ranged by J. B. ArnoldGEORGE
Ditto, arranged by C. H.
AlbertMASON
Flowers of Melody. Collection of
favourite Airs for JuvenilesGEORGE
Gl aser. Overture to "The Eagle's
Haut," arranged by LoderWESSEL
Ditto as a Duet, arranged
by DittoDITTO
Geodban, (Charles) an Exercise of
all the Major and Minor Scales NOVELLO
Herz. Two WaltzesPLATTS
"Les compagnes de Flore," Valse
brillante, Alfred Fl echeJEFFERTS
Liszt. Grande Fantaisie on Ros-
sini's Airs "La Serenata," (Mira-
la bianca luna) and "L'Orgia,"
op. 8, No. 1WILLIS
Second Ditto on Rossini's
"La Pastorella" and "Li Mari-
nari," op. 8, No. 2DITTO
Meeves. Eleg. Extracts from Italian
operas, Bellini, Donizetti, No. 1 GEORGE

Meeves. Arrangement of Sir J.
Stevenson's Air, "Give that
wreath to me"WILLIS
Valse for 3 Hands, on one Piano-
forte, by Prince MoskwaDITTO

VOCAL.

He did not lead her forth to dance.
Ballad, E. J. TaylorMASON
Kuhlau. The Peasant's Daughter WESSEL
On Palestina's plainsDITTO
Romberg. Six Vocal Trios, No. 3 DITTO
Sola (C. M.) 6 Songs and 2 Duets.
The messenger Bird. The Rhine
Song. The Troubadour's Song.
The Hebrew Mother. I remem-
ber, I remember. The better
Land. The Child's first grief.
The Pilgrim's Father. The
words by Mrs. Hemans, Lister,
&c. All arranged with accompt.
for Spanish GuitarWILLIS
Shades of my vanished happiness.
St. Ledger, MarschnerCHAPPELL
The Rover's Flag. Song, M.
Corri.JEFFERTS

FOREIGN VOCAL.

Ah! perfido, spergiuoro. Scena,
Beethoven (in A)LONSDALE
Classical German Songs, No. 5.
Schweigend in des Abends Stille CHAPPELL
Gia la luna dal monte s'estolle.
Canzonetta, Lord Burgbersh ..LONSDALE
Je t'aime, parceque je t'aime.
Romance, Mdlle. Louisa Puget CHAPPELL
Les Laveuses du Couvent. Ro-
mance, GriaistDITTO

SACRED.

Adeste fidelesPLATTS
Sicilian Mariners' HymnDITTO

FLUTE.

Duvernay's Cachouca DanceGEORG

MISCELLANEOUS.

Haydn's Mass, No. 16, Orchestral
Accompt.NOVELLO

MR. PARRY'S FAREWELL CONCERT.—Mr. Parry having announced his intention of giving a Farewell Concert at the Hanover Square Rooms, on Saturday morning, June 17, 1837,—the following resolutions were passed by the Cambrian Societies: "That Mr. Parry having devoted much of his time to promote the interest of the Welsh Charity School, and having given his professional services for thirty years, at the annual celebration of St. David's Day, this meeting feel bound to testify their deep sense of the valuable services gratuitously afforded to the establishment by him, during so many years of his constant attention to its interests; and they trust that he will receive the best support of the Governors and Subscribers, at his ensuing Farewell Concert.—The Committee of the Royal Cambrian Institution beg to recommend Mr. Parry's Concert to the most cordial support of the Members of the Cymmrodorion, as a small acknowledgment of the valuable services rendered by him to the society for seventeen years, Mr. Parry having conducted all the Eisteddvodau held under the auspices of the Institution, gratuitously; and he has filled the office of Honorary Secretary for a long period, with credit to himself, and advantage to the society." Mr. Parry is also honorary treasurer of the Royal Society of Musicians, and honorary secretary to the Melodists' Club.

PUBLISHED BY Z. T. PURDAY, 45, HIGH HOLBORN.

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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.

MAY 12, 1837.

No. LXI.—VOL. V.

PRICE 3*d.*

COMPANION TO THE ORCHESTRA; OR HINTS ON INSTRUMENTATION.—No. IV.

BY CIPRIANI POTTER.

VIOLONCELLO AND CONTRA-BASSO.

IN continuation of our article on the Violoncello, it may be observed, that the double notes and chords are not available in orchestral music, except occasionally, when combined with the open strings; for composers have other resources to produce the harmonies. In solo-writing they create a fine effect; but they must be written with accurate knowledge of the fingering, or they become extremely difficult to execute. In the absence of the double-basses, the lower notes are nobly effective, since they are more distinct than those of the double-bass. The simple quartett in orchestral music; viz. two violins, tenor, and violoncello, forms a great relief; but in the *ffmo.* the double-basses are indispensable. Arpeggios on the violoncello are very striking, the double-bass taking the first note, or fundamental of the arpeggio only; but they are extremely difficult, and indeed impracticable, unless judiciously written. Rapid passages in extraneous keys (as was observed relative to the tenor) are difficult to accomplish, occasioned by the width of the stops, and the very complicated character of the fingering. The reiteration of the note, when required to be extremely rapid, is more effective on the violoncello than on the double-bass. The augmentation of the note is preferable on the latter instrument; viz. when the violoncellos have semiquavers, the double-basses should take the quavers or crotchets of the same note. This applies to an allegro or presto.

The following instruments are effective when used in combination with the violoncello: the hautboys in octaves; violins in octaves and double octaves; the tenors in unison, or octaves. The clarinets and bassoons sometimes in unison. The violoncellos and tenors in thirds, with violins the same, produce a pleasing effect. The double-basses are then omitted, or they take an independent part. The tremola, and shake, are characteristics of this instrument, and are more effective on

the first and second strings. All passages requiring brilliancy, or point, should be appropriated to the violoncello, in preference to the bassoon; the latter instrument losing all its power in rapid passages, while the violoncello performer is enabled to increase the power by the assistance of his bow. All subjects of a noble character should be introduced in the violoncello part in a score, in preference to that of the bassoon. The pizzicato is often introduced in the violoncello part, for the purpose of giving a contrast of effect. The violin and tenor parts then become more prominent, particularly in vocal music. In accompanying a tenor singer, the holding notes on the violoncello overpower the voice, unless it form a distinct part. In a cantabile passage of a song, the basses should be generally staccato, the holding notes being introduced merely as a contrast in the intervening passages or symphonies. These remarks apply particularly to the accompaniment of a bass voice, or baritone. The instrumentation in vocal music requires infinitely more judgment than in the purely instrumental. Also the instrumentation for a theatre, becomes too powerful when employed for a concert room; as has already been noticed in the first article. The violoncello is often engaged as an obligato accompaniment to the voice, particularly the tenor. In accompanying the recitative it is greatly effective; although at the Italian opera it is now abolished, except in the accompanied recitative; the pianoforte alone being substituted for that purpose. In sacred music, however, it is happily retained. Lindley is extremely felicitous in his accompaniment to the recitative. The violoncello, as a solo instrument, is also inferior to the violin, although it admits of more variety than the tenor in this species of composition, on account of its extraordinary compass. The acute part, written in the treble clef, is the least effective, but the harmonics in alto are very powerful. The performers on the continent use thinner strings than our own players; and the bridge is generally of *lower* construction; consequently the strings approach nearer to the finger-board, thereby rendering the execution more facile with regard to rapidity. This may in some measure account for the English player producing a more powerful tone than the foreigners. These peculiarities were observed when the celebrated Bernard Romberg visited this country, whom we desire to notice with marked respect, not only as a distinguished performer, but as a great musician and composer. We shall reserve any future observations on this instrument to our article on the double-bass, since the two instruments are used so much in combination in orchestral music.

THE DOUBLE-BASS, (*Contra-Basso*) is indispensable in an orchestra; seeing that it serves to destroy in some degree the harshness of the violins, tenors, and violoncellos; giving at the same time solidity and tone to the general mass of stringed instruments; and forming a perfect union of all the instruments composing an orchestra. It may be compared to the diapasons of an organ. In a military band, there is no similar instrument to unite and form a powerful fundamental base. The ophicleide and serpent are too *abstract* in their tones; and, consequently, become so prominent as not to incorporate with the bassoons: these latter are not sufficiently commanding; the contra-fagotto likewise wants power; the bass horns are

too limited in their scales, not possessing the grave notes for the fundamental harmonies; and the trombone, although a splendid instrument, is equally defective in quality of tone for the required purposes of union and amalgamation; but the double-basses in orchestral music supply all our wants—so long, at least, as these are reasonable. Some composers require a more extended scale below; but these notes are rendered useless from their ambiguity. Even on the organ it is difficult to distinguish any note below G (under the lines), but the pedal pipes have still lower notes; and when used with the double octaves, principal, and fifteenth stops, they may be discerned. In France the double-basses are tuned to G and F. In Germany, (with four and five strings) frequently to E below the lines. In England, the lowest note is A, (with three strings) and it is tuned by fourths to simplify the fingering, in consequence of the wide stops. The first string is the most powerful; indeed, it is remarkably so, and at the same time beautiful in tone. The first and second are the most available for rapid passages. The third string is not so effective for rapidity, but in the *ppmos.* for the sostenuti, or long notes, it has a fine effect, particularly for the fundamental notes of the harmonies.

The double-bass was never listened to as a solo instrument, until the celebrated Dragonetti made his appearance. This distinguished artist has created a great stimulus in this country, causing many to cultivate the double-bass; and it may be asserted with truth, that performers would never have been made acquainted with its great resources, had it not been for that extraordinary player; the peculiar excellence of whose performance consists, first, in the fine tone he produces; his extraordinary delicacy; immense power when required; the neatness and rapidity of his execution; perfect intonation; and lastly, his 'coup d'archet,' or, to be less technical, his accent and point. The character he gives to a composition is uniformly gratifying to the author as well as the auditor. Although he has been accused of leading the orchestra, or, in the estimation of some leaders, of *mis-leading*, (for no man in that situation approves of a public correction,) yet it must be acknowledged that he has upon various occasions, by his promptitude and decision, brought back a whole band who, 'like sheep had gone astray.' Amongst the celebrated composers who cease to exist, Beethoven is the only one who really was acquainted with Dragonetti's talents: it is perhaps superfluous to add that he appreciated his playing to the fullest extent.* It must be considered highly complimentary to this country and its professors, that this eminent man should have lived amongst us the greater part of his life—at least, the most important portion of it; and he is, without doubt, properly appreciated by every individual of discernment, or who possesses any musical feeling. From being so perfectly master of his instrument, his powers will not be much impaired by age; his strength being concentrated in his hands, the bow-arm performing its duty by instinct. We offer no apology for this digression in honour of our highly-gifted resident contra-basso. May he never be induced to leave us.

* During Dragonetti's residence at Vienna, he proposed to accompany Beethoven in his Sonata in G minor, Op. 5, for pianoforte and violoncello. That great musician imagined it was intended as a joke; but at the conclusion of the first movement, he rose from the pianoforte in raptures, and embraced Dragonetti and his double-bass together.

The situation of the double-bass in an orchestra must be evident, from its title "contra-basso." It seldom occurs that it crosses any other instrument, except in the ascent of a rapid passage. Double notes are rarely, if ever, employed in the double-bass. They are practicable with the open string, or with the harmonics. In very rapid passages, or arpeggios, the double-basses are made to execute the first of every four or two notes; the first note in triplets; or, speaking in general terms, to execute the essential notes. In rapid complicated passages also, the double-basses should take the principal notes, omitting the passing ones, which renders the effect more imposing and less confused. The syncopation with the basses is very imposing, forming a "contre-temps" to the violins. The introduction of the dotted notes, also, gives a decided character, and adds great force and energy to the composition. In contrapuntal passages, in the inversions of subjects, the power of the basses is considerable; also when the score consists of two or three parts only, the basses, assisted by the tenors in octaves, or double octaves above, produce very imposing effects: then, however, the *motivi* should be interesting, and not too chromatic, or these effects become laboured and pedantic. When the basses are made to move always with the *beats* of a composition; that is, with the equal divisions of the bar, the effect is apt to be monotonous, especially so, of course, if the movement be of any duration. Great composers, men of genius, always exhibit peculiar felicity on this point, by avoiding such mechanical expression. When the basses give the beats of a composition, the violins should oppose the basses by a "contre-temps;"—the wind instruments (the brass ones excepted) not being sufficiently powerful for the purpose. In the march, waltz, or any short characteristic piece, the basses mark the time, by entering upon the accented parts or equal divisions of the bar; but this is in perfect accordance with the style of the composition. In an allegro of a symphony or an overture, a continuation of the same accent would quickly induce *ennui*; whereas, by studying to vary the effects with the contre-temps, such result would be obviated. In vocal music, the power of the human voice is extraordinary, (where the singer possesses imagination, and is excited by the energy of the music) so as often alone to be sufficient to oppose the syncopation in the basses; or to oppose the basses by taking the syncopation. An instance of this occurs near the conclusion of the song, 'Dove sono,' in the opera of Figaro. When energy is required in vocal music, the accompaniment should form a counter-part, and the *sostenuti* be used very sparingly.

In general instrumentation, it is less difficult to arrange the violoncello and double-bass parts in a score; because their situation is in no respect ambiguous, provided their relative powers be taken into consideration, as compared with other instruments. Skips of distances of crotchets or quavers, when not too rapid, are very effective, long notes and sustaining passages, may be used for contrast, and are also effective—in an adagio, for instance.

In sacred music, the double-bass is naturally a great ornament; in the chorusses, most important. At the Italian Opera, in the accompanied recitative, it forms one of the finest features, and greatly assists the singers in their dramatic music. In the modern Italian and French

school of writing, however, it is difficult at times to distinguish the notes on the double-basses, from the abuse of the kettle-drums, long-drums, ophicleide, &c.

The double-bass forms a beautiful fifth part in a quintett; but as yet no composer has written an *independant* part for it; the performer, therefore, generally takes the second violoncello part, which produces a good effect, except when the parts cross (*viz.* the two violoncellos); then the harmonies become improperly inverted. Since the delicacies and refinements of this instrument have not been generally known or acknowledged, composers have not ventured to write an important part for it. In pianoforte music, the double-bass is employed to form a part in *quartets*, *sextets*, *septets*, &c. Hummel, Onslow, Ries, Moscheles, &c., have availed themselves of this accompaniment. The *pizzicato* is highly effective on the double-bass, if not too rapid. On the third string, it resembles, and indeed is frequently preferable to, the *staccato* notes on the kettle-drums, on account of the too great vibration in the latter instrument. A peculiarly delicate tone is produced on the double-bass by taking the half of the string from the bridge, and producing the harmonics; by which action the music becomes transposed an octave higher.

Care should be taken to calculate the compass of the double-bass, as it executes an octave lower than the scale in which the music is written. Do not, for instance, write below A flat on the first space. Sometimes it will be necessary to transpose the passages (or portions of them) an octave higher than the violoncello, that the character of the passage may not be altered. The composer is the best judge of the effect he intends to produce; but if left to the judgment of the performer, and to *several* in an orchestra, great confusion is occasioned by the passages being taken different ways. In Germany these precautions are not so necessary, because the instrument is tuned to E or F. But, from experiment, the double-basses with three strings are preferred; Dragonetti (the highest authority) gives a decided preference for tone to the latter. In some of the finest symphonies, the effect would be greatly *augmented*, if the parts were at times transposed; for the performers have ample to accomplish, without, in addition, being compelled "all' *impromptu*" to transpose. The scherzo of Beethoven's Symphony in C minor, is a case in point. The trio is written below, and played in this country on the first string, by Dragonetti and others, with immense power.

Enough has, we trust, been advanced to prove the vast utility of the double-bass in an orchestra, in all styles of music; and, through its means, how much the grandeur of a composition may be increased.

THE MUSIC IN MACBETH.

To the Editor of the Musical World.

SIR,—In No. 58 of "The Musical World" your correspondent MUSICUS states his belief that the music in Macbeth is not the production of Matthew Locke, but thinks it may be ascribed to Corelli. I agree with him in opinion that it is not Locke's,—but as to Corelli, who ever dreamed of such a thing! I never heard that Corelli ever composed any vocal music, nor have I succeeded in

tracing even a hint on that point in the many musical works I have been able to consult. Letting alone the style, even the very accentuation of the words is enough to prove against such an idea.

Respecting Matthew Locke's claim, we have no other proof than the assertion of Dr. Burney, on the authority of Downes the prompter; who states that it was first performed in 1674. The only specimen extant of Locke's operatic music is, "The English Opera, or the Vocal Musick in Psyche, with the instrumental therein intermix'd: to which is adjoyned the Instrumental Musick in the Tempest, by Matthew Locke, composer in ordinary to his Majesty, and organist to the Queen, 4to. 1675;" which was first performed in 1673 at the Duke's Theatre. I can find nothing that can warrant the supposition of the music in Macbeth being Locke's; the style being entirely different from all the authenticated works of Locke, either in print or manuscript, that I have consulted.

If the above music was produced in 1674, why was the music in Psyche (which was brought forward in the year 1673) printed two years after, it being so considerably inferior to the other? There is a peculiarity in Locke's compositions; and that is, that the two upper voice parts cross each other; which is not the case with the music in Macbeth.

My firm opinion is, that the music in Macbeth as now performed, is the composition of Henry Purcell; and this for many reasons, the soundness of which I will endeavour to prove in a future communication.

I remain, &c.

Little Chelsea, May 3, 1837.

JOSEPH WARREN.

MR. WARD'S DRUMS.

To the Editor of the Musical World.

SIR,—I regret that your remarks upon my letter contained in No. 60 of your publication, should cause the necessity of my troubling you again. This I must do, or your readers will infer that I have been following or copying a French invention. You also misconstrued my meaning, and the omission of two words alters the sense of the last paragraph. Mr. Hogarth stated that the old drums were quite *sufficient* for the present timpani parts, and my intention was to show that such was not the opinion of those who ought to understand the subject. The following facts will, I hope, place both points in their proper light. In April 1835, I was stimulated by some gentlemen of the Philharmonic Society to attempt to improve the drum, so as to render it capable of being tuned readily and accurately. Such an improvement, they said, was required, on account of the difficulty to get the drums sufficiently well in tune for their purposes, and more particularly for Weber's "Jubilee Overture." I succeeded to their satisfaction, and after the drum had been used in their concerts of that year, they were pleased to reward me with a gratuity. I never heard of the French invention until February last; and beg to state that no two methods can be *more dissimilar*. The French artist has put heavy machinery, in addition to the old screws, suspending the head upon one point, and *depriving the shell* of all participation in the vibration. I *substitute levers for the old screws*, and connect the vibration of the head with the whole of the shell.

What should induce the Directors of the Philharmonic Society to go to the trouble and expense of procuring the new drums, if, according to Mr. Hogarth, the old ones were *sufficient* for the present purposes; they having none but old parts for them. No one can doubt that the old instruments will sound the tonic and dominant very finely, but it is contended that from the extreme difficulty of adjusting them to the band, the correct notes are only casually heard—such at least is the opinion of the superiors of the Philharmonic Society, their resolution concerning the new drums being a proof of it; to which this fact may be added. At the trial of Beethoven's Choral Symphony on the 12th of last month, an experiment was made upon one of the old drums, which ought to satisfy any one that the new ones are more *efficient* than the old, for the present purposes. Several talented gentlemen belonging to the orchestra (opponents of the new instrument) were occupied for a considerable time in tuning the old drum to the required note, but after it had been used for some bars, Mr. Moscheles stopped the whole of the band, *that it might be tuned*, it being *only* half a tone out; and it was not properly adjusted for some time: whereas, at the rehearsal, the new instruments remained perfectly in tune from the commencement. I think that I have said enough to show you, Sir, the drift of my last; and I know that all good musicians are anxious that my invention should be fully adopted, being quite convinced that the old instruments were *not sufficient* for the old timpani parts, but only tolerated, like many other evils, until some improvement was suggested.

I am, Sir, &c.

CORNELIUS WARD.

THE CONCERTINA.

As Master Regondi's performance on the Concertina, at several concerts lately, has made a sensation, perhaps a brief description of it may not prove uninteresting to our readers. In shape, it is an octagon, about eight inches in diameter; and in depth, when not drawn out, about the same. It is held by the thumbs of both hands passing through a loop, and resting upon the little fingers for support. On both ends there are a number of ivory studs, by pressing any one of which, a note is produced from a metallic spring fixed inside; but to produce any tone or sound, the instrument must be drawn out, in the first instance, then propelled like a bellows, which it really is. The compass is from B natural below the lines in the treble, to G in altissimo, with, not only all the intermediate semitones, but also G sharp, A flat, D sharp, E flat, &c., which render the intonation in one key quite perfect. An air may be played either as a solo, a duet, or trio; and chords of six, or more notes, may be played. In tone, it resembles the clarinet, oboe, and flute; the lower tones are similar to the chalumeau of the clarinet, the middle ones like the sweetest on the oboe, and the upper part partakes of the silvery notes of the flute. This instrument is a vast improvement on the accordion, and is the invention of the ingenious Professor Wheatstone, who has taken out a patent for it. The mellifluous symphonion is constructed on the same principles; but the tone is produced by breathing into the latter; whereas on the concertina it is brought

out by the bellows, which renders it far more agreeable for ladies to play upon. Any flute accompaniment to pianoforte pieces may be performed on the concertina; but its chief beauty lies in the mellowness of its tones, when playing simple melodies, and the expression which may be given to them by a tasteful author.

REVIEW.

A collection of Sacred Music, from the works of Handel, Haydn, Mozart, Beethoven, Novello, &c. with several original compositions, harmonized, arranged, and composed, with a separate accompaniment for the Organ or piano-forte, by Walter Wilson, organist of St. Mary's and of Christ Church, Scarborough. NOVELLO.

We observe two faults in this publication. The first, that there is no index to the several tunes, which are numerous; and consequently inconvenience, with loss of time, will arise, for want of such facility of reference: and the second, that some compositions of very inferior grade are associated with a collection of standard excellence. Among others of the class we allude to, are such as 'Hark the herald angels sing,' by Dr. Arnold, than which a more common-place, vapid piece of writing, it were not easy to name. Mr. Wilson has probably endeavoured to consult the various shades of taste in his subscribers, for it is utterly impossible that he himself can think highly of the whole collection, seeing that the other compositions he has chosen evince the man of superior discernment, as well as delicate taste; and his own original pieces, and arrangements of melodies, show him to be a very excellent musician. His harmonies are uniformly justly balanced; at the same time they are rich and classical, without being abstruse and cramped. Some of the old Locke Chapel tunes (the harmonies of which, in their original state, were absolutely horrid) have been very cleverly re-arranged by Mr. Wilson. The celebrated hymn to Pope's ode, for instance, 'Vital spark of heavenly flame,' has never, to our knowledge, been so nicely harmonized as upon this occasion. Upon the whole, we have little doubt that the author has given much satisfaction to his subscribers (which are numerous); and we are very sure, that with the exceptions we have made, he will delight the more cultivated class of his congregations, when such pieces as might be pointed out are performed.

'Come and buy each summer flower,' Rondo, by E. J. Loder. T. E. PURDAY.
'Oh! here's to the holly,' composed by Ditto. DITTO.

Seldom a week passes that a new song of Mr. Loder's does not come into flower. The best and truest thing we can say of his present publications is, that they keep the usual "tenor of their way"—(by the bye, both are *soprano* songs)—and our readers know what that way is. The author, therefore, cannot do better than continue to discharge the contents of his occiput at the public; for truly he seems to have a fertile one. Of the two songs, the Rondo 'Come and buy,' &c. is, we think, the better.

Divertimento No. 1 for the Piano-forte, on the favorite Airs 'Come where the aspens quiver,' and 'Pretty star of the night;' composed by Pio Cianchetti. LEE.

We shall bestow none of our grand critical periods upon this, as it has been clearly written for sale. Suffice then to say, that the passages are pleasing, not very difficult, and lie well under the hands.

'The fallen oak,' a national Song, sung by Mr. Leffler, composed by J. Blewitt. T. E. PURDAY.

We have heard much pretty music of this gentlemen's; but are inclined

think that the present will scarcely rank among his best productions. The melody and phrases are elegant, but not new. Mr. Blewitt, however, knows how to make the most of his materials, although they be but slender. The song will find purchasers.

'*To-day, love, to-day,*' *Ballad, composed by J. P. Knight.* MORI.

'*The Brothers,*' *Duet for Tenor and Bass, composed by Ditto.* DITTO.

There is a simplicity and a freshness about Mr. Knight's thoughts, which always render them (to us, at least) extremely attractive. Now that Charles Horn, whose songs are some of them really fine things, has ceased to write, Mr. Knight is perhaps one of the best living writers of our songs and ballads. As co-occupants of this pleasing department of the art, we may name at random Messrs. Hargreaves, Rudersdorff, Neilson, and the young Goodbans. These gentlemen are accustomed to present the public with something more than rifacciamentos of worn-out ideas, however elegantly and attractively they may be sometimes put together. Of the publications before us, the ballad is the superior composition.

'*My heart leaps up when I behold,*' *Song, lines from Wordsworth, composed by T. Attwood.* HILL.

As we see nothing very remarkable in this song, we shall, with the author's leave, consider it as an effusion of his lighter and more careless moments. The names of Attwood and Wordsworth on the title-page will, however, prove a sufficient attraction to the purchaser; although we fear the song is not doomed, like some of Mr. Attwood's, to be crumpled on every piano-forte in the kingdom.

CONCERTS.

THE ANCIENT CONCERTS.—(*omitted last week.*)—The fourth concert took place on Wednesday, (the 3rd) under the direction of H. R. H. the Duke of Cumberland. The singers were, Mesdames Caradori, Bishop, and Knyvett, Miss Wyndham, Messrs. King, Hobbs, and Phillips. Mme. Caradori sang '*Vengo a voi,*' Guglielmi; Mrs. Bishop, '*He was eyes,*' Handel; Mrs. Knyvett, '*Farewell ye limpid,*' Handel; Miss Wyndham, '*Lord to thee,*' Handel; Mr. Hobbs, '*Softly sweet,*' Handel; and Mr. Phillips, '*Lascia amor,*' Handel. The coralists were occasionally noisy, and much out of tune. The '*Confusa abandonata*' of John Christian Bach, is a very indifferent composition. John Christian just saw his father Sebastian, but knew nothing whatever of his style: and there was as much difference between the father and son, as between Beethoven and Pacini.

MR. BLAGROVE'S BENEFIT.—This gentleman took his benefit on Thursday night, (the 4th) at the Hanover Square Rooms, to a full, though not crowded audience. The following was the selection: **PART I.** Quartett in G major, op. 80, for two violins, viola, and violoncello, Messrs. Blagrove, Gattie, Dando, and Lucas; Haydn.—Aria, Mrs. Alfred Shaw, '*L'Addio,*' (so much admired at the last of the Classical Concerts); Mozart.—Solo, horn, Signor Puzzi, arranged from Sonata in F, No. 9; Corelli.—Romance, Madame Caradori Allan, '*Nachts in der Cajütte,*' (horn obligato, Signor Puzzi); Lachner.—Sonata in A, (dedicated to Kreutzer) piano-forte and violin, Mme. Dulcken, and Mr. Blagrove; Beethoven.—**PART II.** Duet for two violoncellos, Mr. Hausmann, (from Hanover, his first appearance) and Mr. Lucas; Romberg.—Solo, harp, M. Labarre, from piano-forte concerto in A minor, (as performed at the Philharmonic Society's fourth concert this season); Hummel.—Duetto, '*Ti veggo, t'abbraccio,*' Madame Caradori Allan and Mrs. Alfred Shaw, (Il Ratto di Proserpina); Winter.—Grand Quintett in C

major, for two violins, two violas, and violoncello, Messrs. Blagrove, Gattie, Dando, Hill, and Lucas; Beethoven.—The Vocal Pieces accompanied by Sir George Smart.

Haydn's quartett was, as usual, exquisite. The aria of Mozart, sung by Mrs. Shaw, was encored; as was also Puzzi's horn solo, although we preferred this gentleman in the obligato accompaniment to Lachner's pretty romance which followed, in which he made his rich and mellow tones tell to the utmost. The sonata of Beethoven is unquestionably one of the finest things of the kind that was ever written; nor could Madame Dulcken's playing be easily exceeded. As this is the sonata which we heard a few weeks ago at Mr. Mori's Chamber Concert, a comparison between the two violinists appears to have been challenged; and consequently we have little hesitation in awarding the palm to Mr. Mori. In the quality, if not fulness of his tone, Blagrove is equal to his rival; but his playing, as yet, wants the power, grandeur, and exquisite finish of Mori's. At the same time, there is a serious earnestness, and reflective character, in the style and manner of Blagrove, that leave one at no loss to prognosticate what his future eminence will be. With respect to the new violoncello debutant, we will only say that he is very young, and very skilful; and that Lindley's tone yet remains unrivalled. Mr. Labarre is the most accomplished harp-player we have yet heard; and, from all we have hitherto seen, perfectly free from quackery of all sort. The duet 'Ti veggo,' was encored. Beethoven's quintett is the well-known one in C; and which is justly considered one of the composer's master-pieces.

MRS. ANDERSON'S CONCERT.—The most distinguished and fashionable, as well as the most numerous audience of the season, (the orchestra even being crowded with visitors) were present at Mrs. Anderson's concert, which took place last Friday morning, in the Hanover Square Rooms. The lady being instructress on the piano-forte to the Princess Victoria, H. R. H. the Duchess of Kent, accompanied by the heiress apparent to the throne, honoured the entertainment with their presence. The royal party were attended by the Duchess of Northumberland, Lady Catherine Cavendish, Lady Cust, Lady Emily Murray, Lady Mansfield, Lady Mary Stopford, Lady Macdonald, Lady King, Lady Ravensforth, Viscountess Barrington, Baroness Lehzen, the Hon. Misses Percy, Sir John and Lady Conroy, Sir George Anson, &c. Two o'clock being the appointed hour of commencement, the royal party, with that consideration for punctuality which has ever distinguished our Royal Family, presented themselves, amid the cordial welcoming of the company, followed by the performance of the National Anthem. After Weber's overture to Euryanthe, Mr. Bishop's pretty quintett 'Blow gentle gales,' was sung by Mrs. Bishop, Miss Hawes, Messrs. Hobbs, Hawes, and Sale. Mrs. Anderson next made her appearance, and was warmly greeted by her friends and admirers. She selected, for her own individual performances upon this occasion (and honourable to her as the choice) Beethoven's magnificent concerto in E flat, and Hummel's favourite rondo 'Le retour à Londres,' which last she played in the second act. In both instances our admirable native artiste evinced an intimate knowledge of the styles of the two authors, and an accomplished mastery of the numerous difficulties she had to surmount in both compositions. The other instrumental performances were, a very pretty skin-deep fantasia of Mayseder's, beautifully played by Mr. Mori; a duet by the brothers Ganz, on the violin and violoncello; a solo on the harp by Miss Coward Richardson, very neatly and delicately executed; and a fantasia on the new instrument the concertina, by that clever lad Giulio Regondi, accompanied on the piano-forte by Sir George Smart.

Among the vocalists, Mrs. Bishop deserved more applause than she received, for her singing of Meyerbeer's cavatina 'Robert, toi que j'aime.' It is one of her best pieces of expression. Mr. Grattan Cooke's accompaniment of

this song on the *corno inglese*, also merits signal notice. After Mme. Caradori had sung the 'Io l'udia' of Donizetti, (which she does with the neatness and brilliancy of a musical box) Miss Hawes's deep contralto was heard with considerable effect in Mr. Balfe's ballad 'There's one heart unchanging.' A duet of Rossini's, ('Mira la bianca luna') from his 'Soirées Musicales,' a collection of delightful compositions, was very nicely sung by Mme. Caradori and Signor Ivanhoff. The piece in question did not greatly impress us with Rossini's manner; it is, however, to our taste, and contains an agreeable and appropriate melody, with easy and natural modulation. Miss Clara Novello agreeably surprised even those best acquainted with her voice, by the apparent ease with which she accomplished the extensive compass of the fine song of Mozart's, 'Non più di fiori,' the two extremes of which are, from the lower G below the line, to C in alt. She sang the whole piece with just conception and expression. Mr. Parry, jun. was greatly applauded for the sweet tone and pure style with which he sang the Scotch ballad, 'The old Kirk Yard.' After his song we left the room, much gratified with the selection and performance. Mr. François Cramer and Sir George Smart conducted.

ROYAL ACADEMY.—With a view of exhibiting to the public as extensively as possible the progress and advantages of this establishment, a series of concerts have been established and given to the friends and patrons of its youthful members, at a remuneration which hitherto has had no equal. Who would refrain from hearing Beethoven in his symphonies and concertantes, Hummel in his concertos and duets, (and really very nicely performed) when the price of admission is only *four shillings!* The second concert took place on Saturday. The names of Beethoven, Haydn, Mozart, Hummel, Maurer, and Rossini, formed part of the programme. The vocalists were, Misses F. Wyndham, Birch, Deakin, Dickens; Messrs. Brizzi, Harrison, Stretton, Burnett, and G. Le Jeune. The instrumentalists, Miss Dorrell, Messrs. Blagrove, Bowley, C. Harper, Woetzig, Phillips, R. Barnett, H. B. Richards, Smith, Stevenson, Howell, &c. &c.

MR. MORI'S CONCERT.—When Mori gives a benefit concert he takes the whole of the King's Theatre; and even this immense area is too circumscribed for his resources. At an early hour on Monday evening all the seats and standing room in the pit and gallery were occupied; every stall owned a possessor; and the boxes throughout the house were in requisition. His bill of fare was to be sure attractive almost beyond all precedent. His singers were Grisi, Albertazzi, Giannoni, Assandri, Mrs. Wood, Caradori, Mrs. Shaw, and Miss Clara Novello. Sig. Rubini, Ivanoff, Tamburini, Balfe, and Lablache. The solo instrumentalists were Mr. Mori himself, Messrs. Thalberg, Lindley, Dragonetti, the brothers Ganz, and Bocha. With such a galaxy of talent, no wonder there was a rush for every public seat in the house. To enumerate all the pieces that were performed, with a detail upon the merits of the several artists, would occupy no inconsiderable share of our pages; we must therefore be contented with selecting a few of the most attractive exhibitions. Thalberg was certainly the lion of the evening. The interest of the whole audience; the crowding of professors round the instrument; the deep silence, all gave tokens of what was to be expected. He passed by us last year like a meteor, but his brilliancy had left its effect upon every one that had observed his path. He is indeed so astonishing a performer, that any advance upon his accomplishment, seems like a wild impossibility. His manner of playing a theme, and accompanying it with the same hand in arpeggios, is in itself a prodigious feat; but to do this, with a crammed accompaniment going on simultaneously with the left hand, is perfectly incomprehensible to the little creatures who hold up their heads after playing a fantasia (really in itself) of no common achievement. It was a curious sight the other evening to observe the countenances of so many talented professors who surrounded him while he was per-

forming some of his wonderful passages upon a subject from the Huguenots. They appeared scarcely to believe their own eyes.

The other remarkable performances of the evening were, a trio of Corelli by Lindley, Lavenu, and Dragonetti—divinely played; Mr. Bochsa's 'Voyage musicale,' in which he was ruthlessly hissed; and Grisi and Albertazzi's singing the 'Ebben, a te ferisce,' from Rossini's 'Semiramide.' We remember Malibran's singing it last year at, we think, Mr. Benedict's concert. Grisi was greater on Monday evening than she was on that occasion. Mme. Albertazzi, we must in justice say, appeared to considerable advantage, even with our former recollections, and present comparison with her admirable partner in song. Mme. Grisi should not sing 'Let the bright Seraphim'—it's nonsense. Harper of course accompanied her. Any speculator, we guess, might safely offer Mr. Mori £400 for the net proceeds of his concert this evening.

CITY HARMONIC SOCIETY.—This Society gave its second Concert on Monday night, at the Albion Hall, in Finsbury. The selection was a good one; but, to be candid, we cannot compliment the Directors very highly upon their performers. Miss Bruce gave us 'Non mi dir.' It is gratifying to see songs of this sort becoming popular, in preference to the everlasting 'Vivi tu,' which, according to a contemporary, "the stomach fairly nauseates." Miss C. G. Howard will sing well, when she gets more confidence. Mr. Lazarus played a clarionet solo, in a way which elicited loud and deserved applause. The novelty of the evening was Mr. Westrop's piano-forte quartett—a new one, we presume. It was admirably played by himself, Willy, Hill, and Banister, and contains the usual gratifying evidence of the composer's talents. The middle movement is the best, because the most sustained; there are, however, many beautiful phrases and effects scattered throughout the quartett. Nevertheless, we think the author writes, or at least publishes, too much. He should husband his energies (for he has them) until he can produce a work at once beautiful and well-sustained *throughout*. May we caution him against mistaking the applause which is awarded to a young composer of promise, for that which is bestowed on the productions of a matured genius? After Boieldieu's pleasing overture to 'La Dame Blanche,' we came away. The Directors, we observe, have enforced the regulations against hats, cloaks, and bonnets in the room; and they have done rightly.

THE ANCIENT CONCERTS.—The fifth meeting took place on Wednesday, under the direction of His Grace the Archbishop of York. The vocalists were Madame Caradori, Mmes. Knyvett, Shaw, and Miss Wyndham; Messrs. Hawkins, Hobbs, Lloyd, Machin and Phillips. Miss Wyndham, at both this and the last concert, would have shone better if better acquainted with the music assigned her; and Mrs. Knyvett, in our judgment, takes the time of her songs too slow. The best movements were the scena from Belshazzar, (admirably given by Phillips) and Mozart's joyous overture to 'La Clemenza.'

FESTIVAL OF THE SONS OF THE CLERGY.—The annual performance took place on Thursday, the rehearsal on Tuesday. The weather having been so unpropitious, the company was singularly select. Messrs. Hawkins, Hobbs, Vaughan, and Machin, were the principal vocalists; Sir George Smart the conductor, Mr. Attwood the organist, and Mr. F. Cramer the leader. The coralists were abominable; and their vicious style and enunciation only to be paralleled by their conceit. It cannot be doubted that, if the Corporation choose to require the united aid of the amateur heretics, the meagre and inefficient choir which annually disgraces this noble building, would be readily replaced by a band of half a thousand zealous and right trusty good singers. As things are going on, the Corporation cannot complain if they suffer a loss.

THEATRES.

KING'S THEATRE.—The lovers of “la musique passée” had another treat last Thursday, (the 4th) by the revival of Cimarosa’s ‘*Matrimonio Segreto*.’ There was a grand rush for some minutes after the opening of the doors; and before the commencement of the opera the public seats were all occupied. The cast of the parts was of the same first-rate excellence as that applied in the previous week to the ‘*Don Giovanni*.’ Grisi and Assandri were the sisters; Albertazzi, the maiden aunt Fidalma; Rubini and Tamburini were the Paolo and Conte Robinsone; and Lablache, as usual, old Geronimo.—A grand combination of talent! Mme. Grisi both surprised and charmed us by her delightful performance of the part of Caroline. In the favourite trio ‘*Lei faccio un inchino*,’—and which was immediately encoored, she was amusingly taunting and playful; and throughout the rest of the character subdued and pensive. In the recitative, aria, and succeeding quintett, ‘*Come tacerlo*,’ her singing greatly surpassed any performer we have heard in the same part. The task was not the less arduous, coming as it did so shortly after the perfect execution of Rubini in the solo, ‘*Pria che spunti*.’ This last was doubtless one of the most exquisitely polished specimens of vocalization that can be conceived. Never was elopement more eloquently proposed. Indeed, the whole of Rubini’s performance of the part of Paolo was distinguished by excellent sense. It was quiet, suppressed, and anxious. He looked the dependant in the house of a great man, and whose confidence he had abused in winning the affections of his daughter. Every line in this fine singer’s face indicates serious reflection, with a well-ordered understanding.

Mme. Albertazzi both sang and performed very judiciously; not so, however, did she dress the character of Fidalma. The trim cap which she wore did not give her the air of being Geronimo’s sister, or Grisi’s aunt. Malibran was right—she was the old juiceless crab-tree stock of the family. Tamburini, too, was perfectly correct in including Albertazzi among his salutations upon his first introduction to the family; as not knowing which of the three ladies was destined to be his wife. That spurious sprig of British nobility, by the way, “*Il conte Robinsone*,” was treated by Tamburini as if he had been aware of its anomalous character; for no English nobleman, (honestly descended) would think of *glaring* at a lady through his eye-glass, while he was addressing her. Mlle. Assandri played the part of the envious Elisetta with considerable spirit and judgment. But the delight of the evening was that most *surd* and absurd of old men, Lablache. Never for one moment did he forget himself. His ingenuity, too, in contriving situations to fill up all the crevices of his stolidity, was excessively clever and amusing. So that, what with the sweet melodies, combining the Italian and German schools; the finished singing and acting; the masterly playing of that orchestra; and the beautiful accompaniments—clear, rational, and sufficient for every purpose and situation in the drama—full, without o’erflowing, we came away perfectly satisfied with the entertainment we had received.

ST. JAMES’S THEATRE.—A new opera, under the title of ‘*The Eagle’s Haunt*,’ was produced here, and for the first time in this country, on the 5th inst. The music is by Franz Glaeser, and it has been adapted for the English stage by Mr. Edward Loder. Mr. Mc. Gregor Logan translated the opera and prepared it for representation. The kernel of the plot consists in a mother (Miss Rainforth) losing her infant, by the pounce of an eagle, and tracking it to the summit of a precipice. The bird is eventually shot by the father of the child—Mr. Lennox, a debutant at this theatre. The subordinate characters in the piece it is needless to describe:—they are supported by Mme. Sala, Miss Julia Smith, Messrs. Braham, Barnett, Hart, and Leffler.

The music, which in the bill is described as being principally founded upon

Bohemian melodies, is of a mixed character. The songs and lighter pieces are many of them, both original as well as agreeable; and a few will doubtless become favourites. Among these we would instance, Mr. Braham's first and second songs that have a Tyrolean burthen attached to them: 'I wreath my hat with flowers;' and 'I'm a mountain ranger;' and Miss J. Smith's little ballad (and which she sings very prettily) 'Woman's love should ne'er be told.' In the loftier, and more impassioned compositions, the author sometimes reminded us of Weber in his phrases. Mr. Lennox's first scena 'Oh, I was then supremely blest,' displays much character, and good instrumentation. This feature, indeed, in the music frequently gave us much pleasure. There is one song, by Miss Rainforth, which is about her sleeping child (if our memory serve) that has a delightful creeping accompaniment. The sestett 'Now all is right,' which contains a blessing of a newly married pair, is perhaps the sweetest of the concerted movements.

The opera was evidently produced before either the band or chorus were properly drilled: the former were at times ready to scrape the skin from one's head; and the latter we expected once or twice would have come to a full stop.

MISCELLANEOUS.

ST. MARK'S, PENTONVILLE.—The situation of organist to this church was played for on Thursday morning, the 4th instant. Mr. Attwood was the umpire, who very properly gave the candidates two corales and a chant, with either basses or harmonies, as a test of their knowledge of the science. Four candidates were returned, each of whom will have to take the duty for a Sunday previous to the election.

THE CHAPEL ROYAL, WHITEHALL.—This beautiful chapel was reopened last Sunday week. For its size, the exquisite character of its design, and the noble painted ceiling, it unquestionably bears away the palm from all the other chapels built in the modern style. The organ has been removed from over the altar-piece, and placed in a lofty gallery at the other end of the building. It has undergone a thorough repair, and reflects high credit on the builders, Messrs. Elliott and Hill.

MME. SHROEDER DEVRIENT arrived in town on Monday evening. This celebrated singer was born at Hamburgh, on the 6th Dec. 1805, and at the age of seventeen was united to M. Carl Devrient, an actor of the Royal Theatre at Dresden, by whom she has a numerous family: the eldest, a boy, is thirteen years of age.—*Morning Post*.

THE LEEDS ORGAN.—The trustees of the spacious chapel in Oxford-place, Leeds, who are of the Wesleyan persuasion, have determined on the erection of a new organ, which is to be built on the same scale and plan as that in our metropolitan cathedral,—namely, the keys to extend to the CCC, or 16-foot pipe. The swell organ will contain about the same number of stops as that in the York organ, and the choir is to be the counterpart of that in the new organ just erected in the Chapel Royal, St. James's. Mr. Hill, the builder of the York and Birmingham organs, is the contractor. At Sheffield also the Wesleyans have raised a liberal subscription for a large instrument, which Mr. Bishop has been engaged to erect.

CÆCILIAN SOCIETY.—This society of amateurs,—the oldest we believe in London,—intend giving a concert in the room in the Albion Hall, Finsbury, on Thursday next; the profits of which, as announced in their programme, are to be devoted to defray the expenses of repairing and ornamenting their room. As the society is in itself highly respectable, and the members of it are all zealous partizans in the cause of good music, we heartily wish they may realize the object of their promised performance.

RUBINI, TAMBURINI, AND LABLACHE.—The studious and regular habits of this incomparable triumvirate, form a striking contrast to the *dolce-far-niente* and dissolute life of many inferior artists, who have reaped their golden harvests both in London and Paris! Blessed with amiable partners, surrounded at their hospitable table with friends, parents, or children, the Parisian 'ménage' of these gifted vocalists affords them every comfort and domestic enjoyment which virtue and riches can command. The 'traveller' is not only associated with every horrible sensation of sea-sickness, from which they suffer,—Lablache more than the others; but the narrow channel which divides the two countries, separates them from all that is most congenial with their social habits and dear to their existence. No sooner does their engagement terminate in London, than the Italian singer leaves us, in order to repose in the bosom of his family, to prepare for the forthcoming season, and study a new opera for the ordeal of a Parisian audience."—*Ella's Musical Sketches in Paris.*

MR. MOSCHELES' CONCERT.—The musical public will have a treat upon this occasion. Sebastian Bach's triple concerto for three pianofortes will be performed by Messrs. Thalberg, Benedict, and Moscheles. The first time it has ever been played in this country.

DR. BOYCE'S CATHEDRAL MUSIC.—It was not owing to the patronage of the Church that this noble work was undertaken or completed. In the preface to Dr. Arnold's continuation, the Doctor observes, "Many inaccuracies having crept into the books of the various choirs in and about this kingdom, through the ignorance or inattention of transcribers, Dr. John Alcock, of Litchfield, published proposals for printing by subscription some of the services, in order to correct and preserve them from such injuries in future. Dr. Greene being now at the head of his profession, and finding himself, by the death of his uncle, Serjeant Greene, in a state of affluence; possessing (exclusive of his appointments) £700 per annum, he opposed Dr. Alcock's scheme, and publicly announced his intention of presenting to the cathedrals, at his own expense, one correct copy, in score, of the works of ancient masters, celebrated for church music. Dr. Alcock, therefore, relinquished his plan, and presented Dr. Greene with his MSS., the labour and research of many years. Dr. Greene dying, bequeathed the MSS. to his pupil, Dr. Boyce, who subsequently completed and published the work."

NOTICE TO CORRESPONDENTS.

Review of Mr. Maxwell's pamphlet next week.

"A SUBSCRIBER" is thanked for his communication. He has but repeated what has been said often before respecting the models from which Mr. Barnett has copied his melodies and constructed his harmonies. Mozart himself did not scruple upon an occasion—(but then how rarely, and how well) to "borrow" from his neighbours. Compare the opening statue scene in the Don Giovanni, with the answer of the oracle in Gluck's Iphigenia. Handel was a right-royal "Conveyancer."

VIOLA (of Glasgow) shall receive the desired information next week.

We take this opportunity of stating that all communications addressed to the PUBLISHER instead of the EDITOR of the "Musical World," will meet with no attention; and if unpaid, will be returned to the Post Office.

Operas, Concerts, &c. for the ensuing week.

Saturday, 13th King's Theatre, Grand Selection of Music, Evening.

Monday, 15th Ancient Concert, Rehearsal, Hanover Square, Morning. Sixth Philharmonic, Hanover Square, Evening. Drury Lane. St. James's, Eagle's Haunt every Evening.

Tuesday, 16th King's Theatre.

Wednesday, 17th .. Sixth Ancient Concert. Thalberg's Concert, King's Theatre, Morning.

Thursday, 18th.... Cecilian Society, Albion Hall, Finsbury, Evening.

Friday, 19th Madame Dulcken's Concert, King's Theatre, Morning.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.
 Adams. Pic-nic Quadrilles, 5th Set, from popular comic Songs. And Jim Crow Galope D'ALMAINE
 Bocha. Spanish Air, Bajelito, arranged as a Duet, with Harp Accompt. CHAPPELL
 Burgmüller (F.) Le Rameau d'Or. Fantaisie sur des motifs d'Auber, op. 14 D'ALMAINE
 Bellini. Overture to Norma PLATTS
 Clinton's Solos, Piano-forte Accompt. NOVELLO
 Cote's Scaramuccia Waltzes, as Duets OLLIVIER
 Czerny. Recollections of the Opera, 3 Books, as Duets COCKS
 — 100 preparatory Studies, 4 Books, Solo DITTO
 Diabelli. Companion for Leisure Hours, Book 3. WESSEL
 Eagle's Haunt Quadrilles. Rudolphus, 1st Set DITTO
 Herz (H.) Trois Morceaux de Salon. 1. La Chasse. 2. Mazourka. 3. Mouvement perpetuel. Op. 91. D'ALMAINE
 Hüntner. Swiss et Tyrol, No. 2. CHAPPELL
 Kalkbrenner. Le Fou, Scène dramatique D'ALMAINE
 Kalliwoda. Galopades célèbres. EWER
 Lemoine. 24. Bagatelle on Duvernay's Cachoucha WESSL
 Noble (F. E.) The Morning Recreation. Moscheles, Opera Gems, Part 1 WYBROW
 Princess Victoria's Birth-day Quadrilles, and Victoria Waltz. Alfred Flèche JEFFERTS
 Reissiger (T. G.) Trois Petits Morceaux D'ALMAINE
 Thalberg (Sig.) Set of Grand Studies, in 2 Books DITTO
 Weippert. Echo of the Ball-room Quadrilles, 2nd Set; containing, Ballet from Benyowsky, Krakoviak, Quadrille des Dames, Dance à la Russe DITTO

VOCAL.
 Eagle's Haunt. Song, "The morning." Song, "I wreath my hat with flowers." Chorus, "Mount up, brothers." Song, "The Mountain Ranger." Air, "Why should her worth be slighted." Trio, "Since the days of childhood." Air, "Oh, I was then supremely blest." Air, "I am his wife." Romance, "Where the meadows band of green." Chorus, "On forward." Air, "Still darker" WESSEL
 Hints on the vocal shake. Mrs. Blane Hunt. NOVELLO
 Lindpainter. Bass Song, (No. 2) "Unweeping I will die" WESSEL
 Lyric illustrations of the modern poets. 12 Compositions for soprano, contr'alto, tenor, and bass voices; from Lord Byron, Shelley, Knowles, Leigh Hunt, &c. Music by John Barnett D'ALMAINE

Loder (Edward) I have roamed the world over. Ballad D'ALMAINE
 — I have known thee in the sunshine. Ballad DITTO
 — Come from Alhambra. Song DITTO
 — O softly falls the foot of love. Ditto DITTO
 — The Curate's Daughter. Ditto DITTO
 — Flow Rio verde. Ditto DITTO
 My cot by the mountain. Ballad, Malibrán de Beriot DITTO
 The Deserted. Mme. Nelia Empaire OLLIVIER
 Welcome, welcome, hour of pleasure. Schoolboys' Holiday Chorus CHAPPELL

FOREIGN VOCAL.

Donizetti. Si amabile speranza di gioia LONSDALE

SACRED.

Attwood (T.) Behold the babe. Hymn HILL
 — Sunday Morning. Song DITTO
 Haydn. Mass No. 16, separate Vocal Parts NOVELLO
 Novello (Vincent) Thy mighty power, (Piano-forte and Contrabasso obbligato) DITTO

HARP.

Bocha. "L'Encouragement," simple melodies, arranged in the most easy style D'ALMAINE
 — The Cachoucha Dance, arranged by DITTO
 — Grand Galope from the Postillon, arranged by CHAPPELL
 Donizetti. "No, no, che infelice," arranged by Holst LONSDALE

GUITAR.

Amphion, or the Flowers of Melody, No. 13 JOHANNING
 La dernière pensée de Weber, arranged by Schmidt DITTO
 The Cachoucha, danced by Duvernay DITTO
 The Postillon Waltz, from "Le Postillon" DITTO
 The 3rd Offenbach Waltz, by Schmidt DITTO
 Sola's 1st month at the Guitar COCKS

MISCELLANEOUS.

Bocha. Cachoucha Dance, arranged for Harp and Piano-forte CHAPPELL
 Forde. 6 Operatic Overtures, for 2 Flutes COCKS
 — 3 new Italian Songs, for Voice, Flute, and Piano-forte. DITTO
 Haydn's Quartetts, New Edition, completely revised MONRO
 — Ditto, separately, in single Quartetts or Operas DITTO
 Lemoine and Sedlatzek. Les Bluettes, No. 1, Vivi tu, Flute and Piano-forte WESSEL
 Wright (T. H.) Voglio dire lo stupendo; and Obligato son felice. Donizetti. Arranged for Harp and Piano forte D'ALMAINE

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.

MAY 19, 1837.

No. LXII.—VOL. V.

PRICE 3*d*.

JOHN SEBASTIAN BACH, & GEO. FREDERIC HANDEL.

BY HENRY JOHN GAUNTLETT.

JOHN SEBASTIAN BACH, AND GEORGE FREDERIC HANDEL severally founded a new school of invention, and established and endowed it with volumes of the most sublime and original compositions that ever enriched musical literature;—compositions that not only cast into the shade all contemporary ecclesiastical music, but even, in their leading and prominent features, have never been excelled by subsequent authors. Amidst a glorious band, many of whom must ever command the admiration of posterity, the two chiefs towered above their fellows “in shape and gesture proudly eminent:” engaged in one common cause, animated by an unexampled fervour and enthusiasm, inspired by a never failing fancy and genius, with spirits stirring, hearts full, and hands not idle, they explored regions, and threw open new scenes of bright and varied character; which must ever embalm their memory in the breast of all who possess a love for religion, philosophy, or true genius.

Of the lives of these two heroes of the great school of Protestant Church music, that of Handel is universally known, and it forms a bright page in the history of our country. The greater part of this composer’s unusually extended life, was passed in this metropolis, and the generation has but just gone by, that forms the link between ourselves and those who lived in his immediate presence. In any country he would have formed a class or species by himself, would have commenced and perfected his own era; but, through peculiar and fortunate circumstances the wide range he took in the development of his powers, gave his productions an immediate force and ascendancy; a pre-eminence, a lasting influence, which is so complete, perfect, and universal, that it would seem no composer could add to or diminish. But if of Handel it may be said (as it has been said of Shakspeare) that he was a luminary which “drew after him a third part of the heavens,” of his not less illustrious contemporary, John Sebastian Bach, it may be observed, as it has been of Milton “his soul was like a star, and dwelt apart.” Handel immediately commanded the attention and reverence which his talents so justly merited, amidst the loud acclamations of theatrical audiences.

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Bach's genius was devoted to the service of the sanctuary ; where, however great may be the physical pleasure or the intellectual enjoyment resulting from musical composition, the composer is unseen ; outward admiration of his work is forbidden ; and the more perfect his skill, the more will the feelings of the worshipper be absorbed in high and holy thoughts, utterly at variance with that generous enthusiasm, that self-abandonment, shewn to the musician who sways the passions of his auditors at will, amidst the brilliant scenes of a concert room, or the gorgeous details of a dramatic spectacle.

In this country, Handel's compositions have ever been remembered with pride, and performed with a resolution to admire them. On the other hand, if those of his contemporary Bach have been esteemed, they have not been loved ; and although, in the present day, they extort general praise, they have yet to afford general gratification. But I have no hesitation in saying, that this circumstance reflects no discredit on the musical taste of our country. For a long time both Handel and Bach were unknown and unappreciated by their own countrymen ; and to this day the French and Italians know neither. As they are the two fundamental pillars of the Protestant church music in the concerted style, by which I mean church music with instrumental accompaniment, it is not a matter of surprise that the not over-liberal Catholic should view them with suspicion and distrust. In Germany, Bach as an organ performer and composer, has always maintained his unrivalled superiority ; and the great theorists of that country are loud in his praise. Matheson readily admits that Handel, on the organ, was his inferior. Marpurg says of him, that he was many great musicians in one ; and equally profound in science, and fertile in fancy, as he was in taste easy and natural. Kernberger, his pupil, considers him the greatest master of harmony that ever flourished in any age or country ; and Reichardt observes of him, that no composer of any nation, not even the most gifted Italian, so exhausted every possibility of harmony. But, with the exception of Reichardt, these profound theorists were unacquainted with the church compositions of Handel, and it has been reserved for a later age to weigh with greater accuracy the respective merits of these giants in the art. The strong tide of feeling which has recently been turned towards a consideration of Bach's vocal works, may be traced to the acute criticisms of a Zelter, and the care with which he imbued the mind of his pupil Mendelssohn in Bach's rich and strange characteristics ;—a study, the effects of which are undeniably apparent in almost every page of Mendelssohn's recent and extraordinary composition, the oratorio of ' St. Paul.' John Sebastian Bach is the model, and indeed the idol, of Mendelssohn : and this undisguised reverence, emanating from one on whom has fallen the mantle of Beethoven, has had its effect, in turning the attention of his countrymen to the fountain from which he has drank so deeply. In England, Bach's vocal works have yet to make their way, and occupy that proud situation which their merits unquestionably will ultimately insure them. The intelligent Raumer, in his ' Letters on England in 1835,' when speaking of Handel and Bach, observes, " When the English shall equally appreciate the second giant, the Michael Angelo of his age, John Sebastian Bach, and not before, they will stand so firmly, that no swell of a newly fangled torrent will be able to overthrow and carry them away."

Handel and Bach were born within about a year of each other: the former in February 1684, the latter in March 1685. Handel's father was a physician; Bach's was composer to the Duke of Eisenach, and descended from a race already celebrated, through several generations, for great musical talent. Both Handel and Bach were distinguished for the early development of extraordinary genius, and a no less unwearied and energetic application. The parents of both appear to have been men of considerable intellectual endowments, but possessed of no patrimony, and altogether dependent upon their professional exertions for their own subsistence and that of their families. The early days of Handel passed over in one unclouded sunshine. At the age of seven, his performance on the organ attracted attention in the highest quarters, and he was placed under Zachau, the organist of Halle. Under this good man, he so profited, that when nine years of age, he attempted the composition of motetts for the service of the church, and he continued, until he was twelve years old, to write a choral motett every week, a strong proof of his precocity and that energy of character for which he was in after-life so celebrated. The childhood of Bach was equally remarkable for wonderful indications of genius, and the most intense application; but the boy had to struggle through scenes of misfortune, and meet the envy of one who should have proved his best and warmest friend. At a very early age he lost his mother, and before he was ten years old was left fatherless; an elder brother, who was also an organist, received the child into his house, and continued the instructions his father had begun. One anecdote yet remains which shews the love young Sebastian entertained for the science he lived to exalt, and the untiring perseverance which marked his character at this tender age. The pieces which his brother gave him to practise, though by no means easy, were so soon mastered by the young musician, that he would often request him with great eagerness to furnish him with lessons much more difficult. He had seen in his brother's house a book containing the most celebrated compositions of the old clavi-chord masters, Froberger, and others, and he continually begged it might be given him, but it was as continually refused. These denials, however, only increased his desire for that musical treasure, and he soon contrived to obtain it without his brother's knowledge. It was locked up in a cupboard which had a lattice door, through the chequers of which his hands were small enough to pass, and as the precious book was only stitched in a wrapper, when he got his hands in he contrived to roll it up and draw it forth. For want of a candle, however, he could only copy it in moonlight nights; yet this did not deter him, and in six months, by these means, he had completed his laborious task. But it did not long remain in his possession; for the brother soon after discovered the copy, and with a pertinacity which almost amounted to cruelty, forced it away from him, and he did not recover it till his protector's death, which occurred in a few months afterwards.

Sebastian now became destitute, and had to rely solely on his own efforts to make his way in the world. His fine voice procured him the situation of choir boy, at St. Michael's, Luneburg. He left the school when about fifteen or sixteen, and at the early age of eighteen, we find

him music-director to the court at Weimar ; and, at twenty-two he was so celebrated as to have received offers from most of the large Protestant cities in Germany. He continued in the duke's service for ten years, when he left that appointment, for the situation of chapel-master to prince Leopold, of Anhalt Cothen. Here he staid six years, but the death of Kunhau, led to his taking the office of master to St. Thomas's school at Leipsic, which he retained until his death. He subsequently received the honorary appointments of composer to the king of Poland, and Maestro di Capella from the duke of Weissenfels. In his old age like Handel, he became blind, a consequence of unremitting study. Unlike Handel, however, who was never known to entertain a passion for the sex, Bach was twice married and became the father of no fewer than twenty children. He died in 1750, and Handel survived him nine years. He was a man of grave and serious habits, and of very striking countenance, not unlike that of Lord Lyndhurst.

In continuing a sketch of the progress of Handel's life, we find that at fourteen he lost his father ; when he went to Hamburgh, a place then celebrated for its opera, under the management of Keiser. Here he became a violin player in the orchestra. In 1704, when he had arrived at the age of twenty, he produced his first opera, which proving successful, was followed by four others, and the profits attending his exertions enabled him to visit Italy. This had an important effect on his after-life. At Venice, Rome, Naples, Florence, he became acquainted with several eminent composers. After producing three other operas, he returned to Germany, and his merits procured him a pension from the Elector of Hanover, afterwards George I. At the age of twenty-four he came to England for a short time, and finally became a resident here during the remainder of his life. For the first three years he was with the Earl of Burlington, whom he left to become chapel-master to the Duke of Chandos, at Cannons near Edgeware. This circumstance was of importance in after-life, as it led him to turn his attention more particularly to Church music. Here he staid only two years. The next twelve were passed in the theatre. In 1732, when forty-eight years of age, he returned to his early avocations, and commenced the production of his oratorios,—a service he was engaged in until his death in 1759. In his latter years he became blind, but he still maintained his situation before the public. His last appearance was on the 6th of April. He died seven days afterwards. Dr. Warren, who attended him in his last illness, states, that Handel had expressed a wish, for several days before his death, that he might breathe his last on Good Friday, in hope, as he observed, of meeting his Lord and Saviour on the day of his resurrection, meaning the third day, or Easter Sunday following. His wish was fulfilled. Possibly this strong, ardent, and singular desire may have led to the prolongation of his life for some hours.

(To be continued.)

MEMOIRS OF THE BROTHERS MORITZ & LEOPOLD GANZ.

MORITZ GANZ, chamber-musician to His Majesty the King of Prussia, and first violoncellist in the Royal Court Chapel at Berlin, was born at

Mayence in 1804, and received his first instruction in music from his father, who, during several professional tours, earned the well-deserved reputation of being a good master of his instrument. The lad had scarcely attained his eleventh year when the delicacy and facility with which he played, made him an object of general attention. Having at length completed his studies, under that worthy artist, Styastni, at Frankfort on the Maine, he received the appointment of first violoncellist in the orchestra of the National Theatre at Mayence, over which his elder brother, Hof-capellmeister Adolph Ganz, presided. In the year 1826 he was appointed first violoncellist in the Royal Court Chapel at Berlin, a situation which had been held by Duport, Bernard Romberg, and Max Bohrer, successively. His playing, which triumphs over all difficulties, the powerful and expressive tones which he draws from his instrument, his masterly precision, and, above all, the elegance and liveliness of his performance, have gained for him, not only in Berlin, but also on his various professional journeys, the character of being one of the very first performers on his instrument. As a teacher, also, he has produced some accomplished scholars; and as a tasteful composer for his instrument, he has done good service—several concertos, variations, &c. which he has published, showing that he possesses as much taste and ability, as a composer, as is willingly awarded to him as an artist, by all who hear him.

LEOPOLD GANZ, the younger brother of the preceding, holds like him the appointment of Chamber-musician to the King of Prussia, and is at the same time Symphony-director and solo player of the first violin in the Royal Court Chapel at Berlin. He was born at Mayence in 1806, and was at a very early age placed in the orchestra of the theatre of that city, where he received the instructions of one of the most talented pupils of L. Spohr. It was now that he commenced that perfectly combined duet playing with his brother the violoncellist, which could scarcely be otherwise attained than by the uninterrupted union of two brothers, whose minds were equally bent upon the accomplishment of one great object. Their joint performances soon excited the wonder and delight of all who heard them; and in 1826, the brothers entered the Berlin Chapel as chamber-musicians, in the place of the Bohrers, brothers, like themselves, in art as well as in nature; and employed all the time the duties of their situation allowed them, in the production of numerous compositions, by which the younger brother, as well as the violoncellist, gained deserved consideration and renown. After assisting for several years at the celebrated quartett concerts of Möser, Leopold, with the assistance of his brother, ventured to announce morning and evening concerts of a similar nature; the undertaking met with complete success. He has, in conjunction with his brother, written duets for the violin and violoncello, which are not only well adapted to display the powers of their respective instruments, but also answer, in every respect, to our ideas of the nature of what such duets ought to be.

We have spoken so recently of their admirable performances, (No. LX.) at the Philharmonic, as to render any criticism upon their peculiar styles unnecessary.

REVIEW.

A Letter to Jonathan Gray, Gent., Attorney to the Dean and Chapter of York, occasioned by the misrepresentations in his "Letters addressed to the Editor of the Musical World," concerning the York Minster Organ; with an appendix of letters, addressed to and from the very Rev. Dean Cockburn, Lord Scarborough, and Dr. Camidge. By Alexander Maxwell, Executor of the late Mr. Elliot, the organ-builder. A. MAXWELL, BELL-YARD, LINCOLN'S INN.

THE writer of this pamphlet, who is the acting executor of the late Mr. Elliot, has abundantly shewn, in the course of its pages, the impartiality of our report of the trial and reference of the action respecting the York organ, and of our comments on those proceedings, and on Mr. Gray's *post litem* defence of his clients.

The answer of Dean Cockburn, to Mr. Maxwell's application before suit for the balance of the actual cost of the York organ, without reference to profit, contained the remarkable assertion—"I have nothing to do with it." (M. W. vol. iv. p. 66.) To the correctness of this allegation, the payment, by Mr. Gray, of money into court, and the arbitrator's subsequent award, bear very equivocal witness. The Dean in a second letter to Mr. Maxwell, enquires :

'I beg, therefore, to ask of you, why you apply to me—and why you think it right and just, that I should have any trouble or plague about the matter?'

Mr. Maxwell's commentary upon this question is :

'The sequel has shewn that, I had a right and a just claim to trouble him; and on the grounds of moral obligation too, I have still a just claim, which he cannot obliterate by any apology short of satisfaction.'

Mr. Maxwell, in confirmation of the opinion expressed by us, as to the 'whim and caprice' evinced by the manifold changes in the *situation* of the instrument, subjoins the following note :

'Among a multiplicity of passages in Dr. Camidge's letters, the following extracts are specimens of the *whim* and *caprice*, to which the builders were constantly subject. "We have been bothering our brains to little purpose latterly, with our inventions, and getting further from home, as most people do, when they go abroad—we have gone astray." In another he says, "I am certain that an over-anxiety has been getting the better of our discretion." So again, we read in another letter, "These changes and contrivances plague me as they do Mr. Elliot; but still I have the same spirit and desire to do all for the best." In another, Dr. Camidge says, 'The moving of the screen wall I have heard, is not determined upon, until the next spring; so truly you said there would be another alteration.'"

Mr. Maxwell proceeds to observe :

'Mr. Hill was open and unsuspecting, desirous of executing an unrivalled specimen of mechanical skill, and a display of science in which he is a proficient, he thought nothing of reward but more of fame. He succeeded in his work, the merit of which has been acknowledged and applauded by all those who are capable of appreciating the difficulties of his task. . . . Your curious logic in the science of special pleading, about the corporate seal, may do well enough to cast aside the moral obligation, and distract the reader's attention. . . . When you carry in your bill, to the Dean and Chapter, they have a precedent in your own letters for resisting the payment, which would rather puzzle your ingenuity fairly to set aside.'

Mr. Maxwell demonstrates the unfairness of the charge insinuated by Mr. Gray, that he had entertained a wish to "swell" the outlay incident to the building and erection of the York organ. After various strictures on other portions of his antagonist's pamphlet, he adds :

'Equally unfortunate for your clients are the remarks you make on Dr. Camidge's commission organ, in which your wit and knowledge of the law, appear equally conspicuous, but to great disadvantage. . . . I was under no legal or moral obligation to fulfil a secret contract, which as the executor I could not possibly recognize; and if there had ever been an obligation for me to discharge it, Dr. Camidge himself had cancelled that obligation. For he represented to the Archbishop of York and to the Dean and Chapter, that he had relinquished *in toto* his commission, in order that the minster organ might be increased and improved. He quietly received the commendations which such liberal conduct would have merited.'

We take leave to insert a passage on this point, from the letter addressed to us by Mr. Greatorex; a notice of which appeared in No. 58 of the 'Musical World.'

'In my humble judgment,' pertinently observes Mr. Greatorex, 'Dr. Camidge has rather to thank Mr. Gray for his zeal than his discretion on his behalf; and when his client shall have given some farther explanation on the subject, then (but not till then) may Mr. Hill with propriety be asked, why the Doctor remains without that, which Mr. Gray is pleased to call *his own*. Dr. Camidge (in his evidence) states, that he refused all commission on the instrument. . . . Of this honourable and high-minded resolution, I know that he had the full credit; he himself, having acquainted the Dean of York, and others, of his resolution. Nay more, happening on one occasion, to have some conversation as to the York organ, with an exalted dignitary of the Church (a prelate as eminent for his virtues as his station) he informed me that Dr. Camidge had represented to him, that he had relinquished his commission on the minster organ, in order that the instrument might have the full benefit of the amount—a determination which was highly commended and appreciated. At this very interview, I had in my pocket a letter from Dr. Camidge to Mr. Hill, threatening him with an action, unless he forthwith furnished him with an organ worth double the amount of his commission: but, from motives for which Dr. Camidge will not condemn me, I did not then produce or allude to his letter. Had he been present, the case would have been different, and I should have required him to give that explanation of the circumstance which I hoped he might be able to furnish, and the absence of which would have left the unfavourable impression, that the organ builders had been practised upon, and the patrons deceived. The voluntary offer of Messrs. Elliot and Hill to build him 'a nice little organ' out of old second-hand instruments, and which would cost them next to nothing, presents no answer to the question. Dr. Camidge owes it to himself to afford the solution.'

We regret that our limits will not allow us to present to our readers a larger portion of Mr. Greatorex's and Mr. Maxwell's letters, which are ably written, and completely exonerate us from the imputations of Mr. Gray. They exhibit, too, a searching investigation into their opponent's premises, and ample proof of the fallacy of his conclusions. Mr. Maxwell thus sums up his case; and with the extract we must also bring the subject to a close.

'My appeal is now made to the public by a plain narration of facts and data, of which they are the competent judges. To that decision I willingly submit. You may therefore enrol the venerable Dean and his beloved coad-

juster, Dr. Camidge, in the calendar of the church, as saints if you please, the document may be handed over and preserved for the use of the topographical historians of the county, to prevent its being lost to posterity; but I beg leave to amend the record, by a farther declaration of another fact, that the YORK MINSTER ORGAN HAS BEEN ERECTED CHIEFLY AT THE EXPENSE OF THE LATE MR. THOMAS ELLIOT. . . . and that the result of this boasted arbitration is, TO DEPRIVE TWO FEMALE ORPHANS OF THE MEANS OF THEIR SUBSISTENCE.'

CHITCHAT FROM THE CONTINENT.

Leipsic.—Dr. Mendelssohn Bartholdy's Oratorio of 'Paul,' was performed in the Paul's Church, at Leipsic, on the 16th of March last, with the greatest success, under the direction of the composer. This performance appears to have excited still greater interest, in Leipsic, than was felt last year, when Handel's 'Israel in Egypt,' was given there under the direction also of Mendelssohn. Dr. Fink who has inserted a notice of the musical treat enjoyed by himself and all the lovers of music in that city, concludes as follows:—

"But where is the criticism upon the 'Paul.' Criticism! I have indeed heard the work on the last rehearsal, and on the evening of its performance, and greatly enjoyed it: but I have, of such a work, and of a love of art, generally, a very different notion, than to hold it doing honour either to the composer, or the man who undertakes it, to write a criticism after only twice hearing it, without a perfect and repeated study of the score. Such a judgment much necessarily be partial! It may be injurious, and it cannot be of any advantage, though it sound ever so well. The critique is to come."

Venice.—The Teatro alla Fenice, next to La Scala and San Carlo the most celebrated in Italy, and which was burnt to the ground on the night of the 12th and 13th December last, had fortunately for the proprietor been insured at Milan at the beginning of the month, to a very large amount. This theatre was built in 1790 by the architect Selva, and was opened in the Spring of 1792, with an opera written by Paesello for the occasion, entitled 'I Giuochi d'Agrirento,' the poetry by Count Alessandro Pepoli. This opera was not, however, successful, although supported by the talents of the celebrated Gaspare Pacchiaroti, and Brigida Banti, and the equally celebrated tenor Giacomo David. The new ballet by Onorato Vigano, entitled 'Serena Regina di Tebe,' was equally unfortunate, though the dancing of the two principal performers, that incomparable couple Salvatore Vigano and his wife Medina, excited the greatest delight. All the artists we have here named have long been dead, but a buffo-dancer, who made his appearance in this ballet, is now alive and in good health at Milan.

CONCERTS.

CLASSICAL CHAMBER CONCERTS, (Second Series, Horn Tavern, Doctors' Commons.)—Just as we thought we had dismissed the Quartett Concerts for the season, here is the second series of another set that has sprung up at the Horn Tavern, Doctors' Commons, the second of which took place on the 10th

inst. as follows :—PART I. Quartett in E flat, two violins, viola, and violoncello, Messrs. Dando, J. Banister, Hill, and H. J. Banister; Westrop.—Introduction and Fugue in G minor, pianoforte and double bass, Messrs. T. G. Reed and C. Severn; Bach.—Quartett in D, op. 14, No. 79, two violins, viola, and violoncello, Messrs. J. Banister, Dando, Hill, and H. J. Banister; Haydn.—PART II. Quintett in G minor, op. 17, two violins, viola, violoncello, and double bass, Master G. Case, and Messrs. J. Banister, Hill, H. J. Banister, and C. Severn; Onslow.—Quartett in C, op. 45, two violins, viola, and violoncello, Messrs. J. Banister, Dando, Hill, and H. J. Banister; Spohr.—Sonata in A, dedicated to Kreutzer, pianoforte and violin, Messrs. Westrop, and Dando; Beethoven.

Mr. Westrop's Quartett is the same we heard at the British Musicians; and is chiefly remarkable for its Andante, Minuet, and Trio; these last receiving an encore which in truth they well deserve. The Fugue of Seb. Bach is a fine one; the introductory prelude, however, is not one of his happiest, being, as it seemed to us, rather heavy and crude. Haydn's Quartett in D, op. 14, No. 79, followed, with its inspired adagio, which is quite enough to have immortalized the name of its author, if he had never written a note besides. The Quartett should have been placed in the second act; for it in some sort spoiled the ear for what followed. The sonata of Beethoven is a well-known one, and was well played by both parties. Beethoven, with all his faults to answer for, if indeed they be such, is assuredly the Prince of Pianoforte writers; nevertheless we do not see why he should occupy the ground so exclusively in this respect, to the exclusion of Haydn, Dussek, and others that might be enumerated.

SOCIETA ARMONICA.—Last Thursday night (the 11th) introduced us to the fourth concert of this society. PART I. Symphony, in E flat; Spohr.—Duetto, Sig. Ivanhoff, and Sig. Lablache, 'Li marinari;' Rossini.—Aria, Mme. Albertazzi.—Adagio and Rondo Russe, Violin, Mr. Mori; Mayseder.—Aria, Signor Lablache, 'Largo al factotum;' Rossini.—Duetto, Mme. Albertazzi and Sig. Ivanhoff, 'Mira la bianca Luna;' Rossini.—Overture, (Ruler of the Spirits) Weber.—PART II. Overture, op. 124. (The last composition but one of this great master;) Beethoven.—Aria, Sig. Ivanhoff, 'Ah s'ever;' Pacini.—Fantasia, Pianoforte, Mr. Forbes, "upon Scotch airs," (by desire;) Moscheles.—Duetto, Mme. Albertazzi and Sig. Lablache, 'Quanto Amore,' (L'Eli-aire d'Amore;) Donizetti.—Barcarolla, Sig. Ivanhoff, 'Or che in cielo,' (by desire;) Donizetti.—Overture, (Der Freischutz); Weber.—Leader, Mr. Mori. Conductor, Mr. Forbes.

We know not whether the opening symphony of Spohr is to be classed among his greatest efforts, but excepting the introduction, the two first movements a little disappointed us. The rest however is first-rate. The Minuet and Trio (especially the latter) are quaint and original, and the last movement is a thing of perfect beauty from beginning to end. An apology was made for omitting the duett 'Li Marinari,' on account of the 'indisposition' of Signor Lablache. We will candidly confess that we are accustomed to receive the announcement of an Italian indisposition with suspicion. Lablache, however is not the person to treat the public with unbecoming freaks; and moreover when he did appear, to sing 'Largo al factotum,' he looked as we thought very unwell, although he sang with much spirit and humour. Mr. Mori played his Rondo with great precision. The duett 'Mira la bianca Luna,' is a very pleasing one, and was encored, we are induced to think, from the exquisite singing, especially of Sig. Ivanhoff, which would have obtained the like honor for a composition of far less merit. The overture of Weber which concluded the first act, is well known. It is quite out of the question to speak with confidence, at a first hearing of any of Beethoven's latter works. We shall decline therefore, saying a word about his overture, until we have heard it again.

The first movement of Pacini's aria is a good specimen of him, but it degenerates through the latter part, till it ends in downright trifling. Moscheles' fantasia was well played by Mr. Forbes. The duet, and the barcarolla, which followed, are the popular ones, from 'L'Elisir d'Amore,' and 'Marino Faliero,' and very sweet things they both of them are. The overture to 'Der Freischütz,' which we are never tired of, wound up the concert well.

We have again to compliment the Directors upon the adroitness with which they contrive at once to meet the popular wishes and keep their selections free from dullness and inanity. With the single exception we have named, of a part of Pacini's aria, the music on Thursday night was uniformly excellent. The room was quite full.

SIGNOR PISTRUCCI'S ITALIAN IMPROVIZAZIONE AND CONCERT.—In one of the posthumous volumes of the conversations and writings of the late Mr. Coleridge, we remember meeting with that eminent critic's opinion of Signor Pistrucci's genius and talent. We have searched all the volumes within our reach, but without success in meeting with the passage we refer to. The following we believe to be a *vulgate* translation of the original. It was to the effect, that, "Pistrucci was a poet, who to a genius of a high order, had added a cultivation of the ear, and inventive power, as he believed, unequalled. He was a troubadour—in as much as the troubadours were believed to improvise; musician of a high order; and poet: and that had he been known only in one of these qualifications, he would have excited *less* surprise perhaps, but would not the less have been worthy of *more* admiration."

This gentleman gave the annual exhibition of his remarkable talent on Friday morning last, at the King's Theatre Concert Room, and which was crowded with his friends. The improvisatore, like his predecessors the Troubadours, is accustomed to deliver his thoughts to an instrumental accompaniment. From several subjects that are presented to him, he selects one which best consorts with his fancy, or affection of the moment: and having arranged the metre and stanza in his mind, he hums an air to the accompanying pianist. In two or three seconds he starts off, and rarely pauses or hesitates during the course of many stanzas. One of the subjects selected by him upon the present occasion, was, 'Roma antiqua è moderna;' and we much regret that the distance at which we were removed from the speaker, together with his enunciation not being sufficiently clear and distinct for a foreigner, we missed many fine thoughts; for such we feel assured they were, on account of the sudden, short, and simultaneous bursts of approbation that proceeded from those within ear-shot of his discourse. With one or two pauses only, for, perhaps, the duration of a second, his ode consisted of one continuous flow of thought for several minutes: and, as he warmed into his subject, he increased the time of the accompaniment; till, like one of the prophets of old, the divine afflation appeared to agitate his whole frame, and he ended in a sort of intellectual paroxysm.

It has been observed that metrical improvisation in the Italian language is comparatively an easy task, on account of the facilities offered by the words all ending in open vowels; and this is true so far as the mere effort of rhyming extends: but this, nevertheless, is a minor portion of the task—ideas, original, apt, brilliant, and continuous, are the grand desiderata upon such an occasion; and these we apprehend Signor Pistrucci has in a very eminent degree at his command. We are not without our own Troubadours. The editor of the *New Monthly Magazine*, (Mr. Theodore Hook) possesses a very remarkable talent of the same description. He is accustomed to accompany himself on the pianoforte, and to extemporise upon every member of his company with felicitous humour. Several years ago, upon such an occasion, one of his hosts—(two brothers,) happened to be absent from the room, and upon his return regretting the treat he had lost, Mr. Hook imme-

diately volunteered to indemnify him, and proceeded through a series of a dozen or fourteen verses, each ending with a pun upon his name—D. Kay. In another instance, the following among other verses on the whole company present, was made upon the spur of the moment. The name of the party was *Winter*, and one of his occupations, that of Tax-Collector.

“ Next comes Mr. Winter, collector of taxes,
To whom you must pay whatever he axes;
And immediately too—without any flummery:
For though he’s called *Winter*, his acts are all *Summery*.”

To return to Signor Pistrucci. The concert which accompanied his improvisation was but mediocre. Mme. Degli Antonj was encored in Bellini’s aria ‘*Se Romeo*,’ which she sang with great brilliancy of tone and animation; and the clever youth Giulio Regondi was warmly applauded for his performance on the guitar. We did not remain till the conclusion of the entertainment.

MME. BONNIAS’S CONCERT.—On Friday evening this lady gave a concert in Willis’s great room, which was filled to the back. But with the exception of the fair *bénéficière*’s performance on the pianoforte, (she is a distinguished player); Mozart’s ‘*Porgi Amor*,’ nicely sung by Miss Beale; and one or two other pieces, we are compelled to say that the whole was but a mediocre affair:—however, to repeat an observation which we have already made upon a similar occasion; if ladies and gentlemen can assemble their friends in such crowds, at a small expense;—as men of the world, if not as “*Censors general*,” we shall decline entering any protest against their management—although we would prefer not being requested to give any opinion upon their concerts. We did not stop to hear a ‘*Hommage à Malibran*,’ composed for two pianos, harp, and seraphine, by Sig. Alari.

KING’S THEATRE.—Saturday night being Whitsun eve, a selection of music was performed here. Beethoven’s magnificent symphony in C minor, was well played and well received. We will yield to none in our admiration of this symphony, minuet and trio included, but there are some things in the last movement which we shall be glad to understand better than we do at present. A quartett which followed is not so good a specimen of Rossini as the one that came after it with the harp accompaniment; ‘*Mi manca la voce*.’ Rubini has made ‘*Il mio tesoro*’ his own, and certainly nothing can surpass his style of singing it. It was encored as usual. The performance of “*The Horse and his Rider*” was diverting. Scarcely had the chorus proceeded ten bars, when the audience discovered what a contemptible affront was being offered to their common sense (of hearing). No sooner had Mrs. Wood completed her two brief solos, than the hisses increased to a hurricane. Costa abruptly left the orchestra with Mrs. Wood; and the band and chorus simultaneously stopped; Mori alone kept his way single-handed. Hereupon the hisses were converted into merriment. Mori however persevered, and contrived at last to revivify the band; the chorus was finished amid a storm of disapprobation and laughter. Our readers are familiar with the noises the frozen-out gardeners make about the streets in winter—that was about the thing. The overture to ‘*William Tell*’ was encored, as it always is here. This overture is surely no “*mere noisy pasticcio*,” as it has been called. Noisy enough it certainly is, but it abounds in brilliant effects, and then how exquisitely managed is the Swiss melody in it. The exertion to the singer alone prevented Mme. Albertazzi being called upon for the repetition of an aria. After the scene from the *Corinto*, (‘*The benediction of the banner*,’) which was a fine one, we came away, leaving a large portion of the second act behind us. It was then eleven o’clock—the time at which the concert was advertized to conclude. The house was full, but not crowded.

PHILHARMONIC SOCIETY.—The sixth concert of the season, which took place last Monday, was, with a trifling exception, one of the very best we ever attended. The performance was worthy of the selection, and that will speak for itself. Act I. Sinfonia in C minor, Beethoven; cantata, Mr. Phillips, 'Napoleon's Midnight Review,' the Chevalier Neukomm; concerto, piano-forte, Madame Dulcken, F. Mendelssohn Bartholdy; scena, Miss Clara Novello, 'Deh parlate,' (Il Sacrificio d'Abramo) Cimarosa; Introduction and Fugue for full orchestra, never performed in this country, Mozart. Act II. sinfonia in A, composed for the Philharmonic Society, F. Mendelssohn Bartholdy; scena, Madame Schröder Devrient, 'Wie nahe mir der Schlummer, (Der Freyschütz) Weber; fantasia, horn, Signor Puzzi, Costa; terzetto, Madame Schröder Devrient, Miss Clara Novello, and Mr. Phillips, "Coraggio" (Fidelio) Beethoven; Overture, "Oberon," Weber. Leader, Mr. Mori; Conductor, Mr. Potter. What various beauty is concentrated in that C minor symphony! what originality and majesty in the introduction! what a lofty and sweet pathos and richness in the andante—worthy to accompany the epithalamium of the "King of Gods and men." And how delightfully is this smoothly flowing melody relieved by the vivacious scherzo. Is it irrational, by the way, to surmise that the two last movements in this noble symphony were intended to represent the primitiveness of rural pleasures interrupted, and carried away by the inroad of a martial battalion? We fancied the picture while the rustic dance of the scherzo was going on, borne down as it is, without coming to a regular close, by the sudden opening of that tremendous pomp of sound, like the irruption of a mighty host, with

"Ten thousand thousand ensigns high advanc'd,
Standards and gonfalons 'twixt van and rear."

Some such idea, we believe, crossed the mind of the musician; for he it remembered, that after this gorgeous procession has passed on for a time, the rustic dance is again recurred to for a few bars, and is quickly overwhelmed in the flood of that majestic harmony. The whole of this last movement is so overpowering in its appeal, that those faculties must be somewhat inert, that are not rendered unsteady by the impulse. In the second part of the scherzo, Dragonetti led off that remarkable passage with unwonted vigour—even for him.

The Chevalier Neukomm's cantata is perhaps the best of his single vocal compositions. The instrumentation is effective in various parts. Madame Dulcken had an immense reception for the very able manner in which she played Mendelssohn's grand concerto. Energy, vigour, and brilliancy, are the leading characteristics of her style. Miss Clara Novello was completely successful in the scena from the "Sacrificio d'Abramo;" and in this opinion we are borne out by that of all the best judges in the room, both professional and amateur. Her energy and expression are increasing daily: her style and execution (in that song, at all events) are at present unexceptionable. The introduction and fugue by Mozart has very much the air of the old school; and it is as close and logical as the very best. It is an exquisite piece of counterpoint throughout. We should like to know whether the instrumentation is entirely his own; because in certain points it appeared questionable. Much of Mozart's music is yet to be heard "for the first time in this country." Mendelssohn's sinfonia is a most masterly composition from beginning to end. It did not receive full justice in the performance. The greater part of the symphony is no doubt 'Caviare to the general;' but Mendelssohn thinks of the *particular*—and not of the "general," when he sits down to write. The closeness with which he has worked his subjects in the piece under consideration, and the admirable manner in which he has treated them for the various classes of instruments, are perfectly delightful. The andante—a plaintive, simple old ditty, is a most exquisite melody; such a one as

Isabella might have sung, weeping, over her "pot of sweet Basil." Although we prefer Madame Schröder on the stage, yet she puts so much heart in her voice wherever she exhibits, that we willingly overlook inaccuracies in intonation. Signor Puzzi's performance was eminent—the composition naught. The trio from *Fidelio* was not quite the thing. Mr. Phillips appeared not only languid, but as if he were feeling his way with the music. The overture to *Oberon* was played with perfect precision and expression.

M. THALBERG'S CONCERT.—The great concert room of the King's Theatre, the orchestra, and ante-room, were all crowded on Wednesday morning to witness this very extraordinary musician's performances; no repetition of which, brings one any nearer to a solution of the manner in which he accomplishes the majority of those astounding "tours de force:" and even a description of their effect is almost as hopeless an attempt. While he was going on with a series of varied accompaniments upon a noble *canto fermo*, that would require four first-rate hands to do them justice; and with a tranquillity of manner almost as surprising as the performance, we were forcibly reminded of a zealously irreverent speech, made by a German (Germans in their enthusiasm are usually so) to Coleridge, who had been branching out in his marvellous way upon the Kantesian Philosophy. When he had finished his two or three hours oration, the listener drew back, and lifting up hands and eyes, exclaimed "Vwhy!—you are Got!—you are Got!" Indeed, some of Thalberg's achievements approach the miraculous. He is blest in the first instance with a finely organized brain; an equalized power of finger, almost unexampled; and a vigour and elasticity of wrist such as we suspect cannot be paralleled: hence the facility with which he executes those prodigiously rapid staccato passages in chords; and equally with either hand. No difference here can possibly be discerned. One variation on the air of 'God save the king,' played all in chords with the left hand, and at a greatly accelerated time, while the right was playing a host of coruscations—every now and then like lightening, reversing the positions of the *canto fermo*, and at the same time the character of the accompaniments; was one of the most amazing feats we ever witnessed. His exhibitions too, great and confounding as they are, are not mere tumbler's tricks—things surprising, but irrational: his music is good. It is evident from the style of his subject (when he takes an original one) that he is familiar with Sebastian Bach. This was the case in the first piece he played on Wednesday; a new capriccio. His second was a fantasia, in which he introduced variations upon the national anthem, and 'Rule Britannia;' a large portion of which we suspect was extemporaneous: and his last, the variations upon some airs in the 'Mose in Egitto.'

It would be of little use taking lessons from Monsieur Thalberg, unless the tutor can supply hands and wrists, with the instruction as to his mode of performing his studies. The concert was altogether a delightful one. The principal opera singers assisted: and in addition, Monsieur Labarre played a 'Nocturne Espagnole' on the harp. We have never been so reconciled to this instrument as by the performance and music of this refined musician. A Monsieur Franchomme also played a fantasia on the violoncello. He possesses a grand tone with a free and commanding bow, and exhibits no nonsense or trickery in his playing. His music too, was of a good class. In the course of the piece he introduced variations on the "Last rose of summer," and his manner of announcing the theme was one of the most graceful pieces of expression we have heard for some time. Monsieur Franchomme is a first-rate master of his instrument. The conclusion of the concert, which was Monsieur Thalberg's last performance, was followed by a storm of bravos, waving of hats, handkerchiefs, and approbation of all sorts,—a genuine homage to genius. His second concert will be on the 21st June.

ANCIENT CONCERTS.—The sixth meeting took place on Wednesday, under the direction of Lord Burghersh. The vocalists were THE PASTA, Mesdames Bishop, Seguin, A. Shaw, Birch, and F. Wyndham. Messrs. Hawkins, Lloyd, Pyne, Parry, jun. Phillips, and Braham. The selection, which was more varied and more properly becoming this Association than any yet exhibited, embraced the names of Handel, Mozart, Beethoven, Gluck, Winter, Paesello, Jomelli, Cimarosa, Guglielmi, &c. &c. The singing of Pasta, æsthetically considered, was in parts magnificent; but the intonation often very unsound; a circumstance which might have arisen from her previous exertions elsewhere, and change of the atmosphere experienced in going from one place to the other. The audience was unusually numerous and brilliant.

THEATRES.

DRURY LANE.—Mme Schröder appeared on Monday in the part of Fidelio, and for the first time in English. Her reception was quite equal to her deserts; but the whole performance is vastly inferior to the first season's performance of the opera, when Mr. Monck Mason had the Italian Opera House; and when the glorious actress was so finely supported.

Mme. Pasta's engagement at this house, instead of a theatrical exhibition, which has been prohibited by the Lord Chamberlain, is changed into that of singing opera airs between the dramatic pieces of the evening. A performance of this sort took place on Wednesday. The lady was assisted by Mme. Giannoni, Messrs. Curioni and Seguin. Signor Puzzi also played a solo on the horn. At no time of her career did Mme. Pasta give us much pleasure as a concert singer; and now, that her voice has deteriorated, and her vitiated style remains unimpaired, we feel little else but pain and regret. "Parce, parce precor, non sum qualis eram," should now be her motto:—

"Spare me, ah spare! I've not the lofty tone-a,
As in the first season of my Deademona."

By thoughtlessly rushing away at the conclusion of the first act, we missed the performance of the new double bass player.

REVIEW.

A very ancient German Christmas Carol. The melody harmonized, and the words translated, for the use of Madrigal and Choral Societies, by R. L. Pearsall (of Willsbridge) Esq. op. 10, 1836. D'ALMAINE.

THIS is a most interesting musical relique—interesting from its antiquity; for in a short introduction, Mr. Pearsall has observed that in the copy of an old German protestant ritual, dated 1570, from whence he extracted it, it is there designated as, "A very ancient song for Christmas Eve;" but it is greatly more interesting, from its beautiful melody; and which Mr. Pearsall has harmonized in an admirable manner: first in quartett, and subsequently for semi-chorus in eight parts, supported at intervals by the full chorus. We recommend this little piece to our amateur friends of the "Choral Harmonic Society," at Exeter Hall. With their three hundred voices, and precise attention to the pianos and fortes, the effect, we are certain, would be most impressive. How finely, too, it would go in the Birmingham Hall.

Mr. Pearsall has evinced considerable taste as well as judgment in the manner in which he has brought forward this charming antique.

The river spirit's song. A Madrigal for four voices by R. L. Pearsall (of Willsbridge) Esq. op. 20. 1836. DITTO.

Here the same tasteful musician appears to advantage in the character of an original composer. The Madrigal is written in the pure style of that class of

composition: the harmonies are unexceptionable; and the points are close, and all taken up with excellent spirit. The treatment of the words, 'We'll beat the waters till they bound, and circle round,' is both graceful and expressive.

MISCELLANEOUS.

SIGNOR MORANDI, an eminent performer on the Harp, and who has acquired much fame both in Germany and Paris, has arrived in London.

SEBASTIAN BACH'S CONCERTOS.—Mr. Moscheles has followed up the introduction of this great master's pianoforte music to the musical public, by an announcement of the intended performance of the triple concerto in D minor. To hear Sebastian decently played is delightful under any circumstances; but to see such musicians as Thalberg, Benedict, and Moscheles, simultaneously engaged in pouring forth one unceasing torrent of harmony and melody, will be an object of rare and extraordinary interest. Dr. Forkel, in alluding to Bach's two concertos for three pianofortes and orchestra, observes: "Besides the harmonical combination and constant concertation of the three principal instruments—remarkable in these concertos, there is also another feature—a separate and distinct concertation going on between the stringed instruments. The art bestowed on these compositions is almost beyond conception. Yet, notwithstanding this elaboration—this profound thought—these movements, (particularly the concerto in D minor) are so delicate and elegant, so expressive and pathetic, and so characteristic and perfect in their outline and colouring, that the composer must have written them as freely and readily as if he had only a simple melody to manage." Bach wrote also concertos for four pianofortes.

CONTRA-BASSO.—A gentleman has just arrived in London, who, it is said, performs in a most extraordinary manner on this unwieldy instrument; he executes not only violoncello but violin passages with the greatest rapidity; and he manages the harmonies in a curious way, by bringing his left hand over the finger board (and resting the double bass on his knee) as violoncello players do, making a bridge with his thumb, so as to shorten the length of the strings. He played at Drury-lane on Wednesday.

ST. GEORGE'S CATHOLIC CHAPEL, (London Road, Southwark.) Those who are curious in the old Gregorian Music, will have an opportunity of hearing specimens, well performed at an Evening Service in this Chapel, on Sunday, the 28th. The usual choir will be assisted by Miss Clara Novello, Mrs. Fitzwilliam, Mrs. Serle, &c. &c.

MUSIC AND WAR.—Mr. Robert Sadler, the late organist of the Spital organ, on Wednesday was taken before the magistrates at Worship-street, charged with writing a violent and offensive letter to the rector. It appears he had issued a furious placard, which had been distributed amongst the parishioners and the profession, and followed it up by a still more extraordinary effusion to the clergyman. He subsequently repented himself and wrote an apology: and on expressing his contrition before the magistrates and holding out overtures of peace, the rector refrained from pressing the charge, and Mr. Sadler was discharged.

Operas, Concerts, &c. for the ensuing week.

Saturday, 30th.... King's Theatre, Malek Adel. Drury Lane, *Fidelio*. St. James's, Eagle's Haunt, every evening. Mr. Neate's 1st Soirée, Hanover Square.
 Monday, 22nd.... Drury Lane, Mme. Schroeder. 5th Società Armonica, King's Theatre. Ancient Concert, Rehearsal, Hanover Square, Evening. Mr. Salaman's Concert, Hanover Square, Evening.
 Tuesday, 23rd.... King's Theatre, Malek Adel.

Wednesday, 24th..Seventh Ancient Concert, Hanover Square. Classical Instrumental Concert, Horn Tavern, Doctors Commons, Evening.
 Thursday, 25th ..King's Theatre. Drury Lane, Mme. Schroeder.
 Friday, 26th.....Mme. Dulcken's Concert, King's Theatre, Morning. Sacred Harmonic Society, Messiah, Exeter Hall, Evening.

NOTICE TO CORRESPONDENTS.

Viola (of Glasgow) next week.
An Amateur Flute Player will find a letter at the Skipton-in-Craven post office, by the time he will read this notice.
Veritas—in the first vacant space.
The Shrewsbury Choral Society, next week, if possible.
Errata.—Page 140, four lines from the bottom, for *amateur heretics*, read *amateur societies*; and page 142, line 21, for *with*, read *without*.
 'Oh here's to the holly!' published by Mr. MASOW, and not Mr. T. E. Purday, as stated in last week's review.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.

Bennett's Chorusses for Organ or Piano-forte. Boyce's Funeral March, and Naumann's Quartett "Sons of Zion" CHAPPELL
 Coote's Quadrilles from the opera of Norma OLLIVIER
 — Waltz on Bellini's Duet "In mia man alfin" DITTO
 Czerny. Teatro Buffo Londini, No. 4. Fantasia from "Un'Aventura di Scaramuccia" WESSEL
 Diabelli. Companion for Leisure Hours, Book 4. DITTO
 Gentleman Jack Quadrilles, containing "A place in thy memory" DEAN
 Herz (H.) Mehul's Overture to Stratonice CHAPPELL
 Jack Brag Quadrilles, containing "The charming woman" DEAN
 Lemoine. "Les Soirées de Londres, No. 16. Easy Quadrilles, as Duets, "L'Enfantin" WESSEL
 — Ditto, No. 17. Easy Quadrilles, "Le Mignon" DITTO
 Medley Overture, "Flight to America," containing the popular Negro Melodica, and Cachucha Dance DEAN
 Osborne. Three Rondinos from "L'Eclair" CHAPPELL
 Pickwick Quadrilles. G. Weip-pert. T. E. PURDAY
 Phipps (C. M.) Introd. and Brill. Vars. on an original Air TOLKIN
 Rimbault (E. J.) Fantasia, in commemoration of the 24th May, 1837, the expiration of the minority of H.R.H. the Princess Victoria D'ALMAINE
 Taglioni's Pas de Deux, from "La Sylphide" JEFFERYS
 The Princess Victoria's Birth-day Quadrilles. F. C. Noble WYBROW
 The Eagle's Haunt. F. Glæser, arranged for Piano-forte EWER
 VOCAL.
 Eagle's Haunt. Trio. "When winter comes." Bacchanalian Trio, "With bottle in hand." Romance. "Poor girl, she weeps." Song, "Woman's love should ne'er be told." Sestett, with Prayer, "Now all is right."

Duet, "But I shall ever mindful be." Chorus, "Now my heart bounds" WESSEL
 Herne, the hunter. Song by Lady Frederick Gordon CHAPPELL
 I will bring thee fairest flowers. N. J. Sporle T. E. PURDAY
 Let us drink to old friends. J. Blewitt DITTO
 My companions are wanted. Grand Scena from Fra Diavolo CHAPPELL
 My fairest, awake! Ballad, J. Hullah OLLIVIER
 The dream is past. Composed by Stephen Glover FENTUM
 The lawyer's clerk. Comic, composed by James Willie, M.A. DITTO
 The lock of hair. Ditto, J. P. Knight OLLIVIER
 The mummy. Comic, W. West T. E. PURDAY
 The Krasnoe Saraphan. Original Russian Melody, adapted to English words BOOSEY
 Victoria, England's daughter. Music by a Peer of the Realm WYBROW
 — Glee. S. Nelson T. E. PURDAY
 Why, mamma, should I not love. Miss Single HOLLOWAY

FOREIGN VOCAL.

O mattutini albori PLATTS
 MISCELLANEOUS.
 Bochsa. Reliques Irlaudaises, favourite Irish Strains, arranged in an agreeable and effective style, 3 Books, for Harp D'ALMAINE
 Chatterton (J. B.) the Cachoucha, Madlle. Duvernay's, arranged for Harp Solo BOOSEY
 Berbiguier Fantasia for Flute and Piano-forte, on subjects from "Les deux Reines" HILL
 Crouch. "Tu vedrai" arranged for Violoncello and Piano-forte CHAPPELL
 Lightfoot (F.) Progressive Duets for Harp and Piano-forte, very easy DEAN
 Loder (J. D.) First Set of 3 Duets for 2 Violins D'ALMAINE
 Onslow's Grand Trio, Piano-forte, Violin, and Violoncello BALLS
 Tulou and Herz. Grand Concertante, Vars. on an Air in "La Fiancée," Flute and Piano-forte CHAPPELL

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.

MAY 26, 1837.

No. LXIII.—VOL. V.

PRICE 3*d.*

JOHN SEBASTIAN BACH AND GEORGE FREDERIC HANDEL.

BY HENRY JOHN GAUNTLETT.

(Continued from p. 148.)

WHAT Raffaele was in painting, and Shakspeare in poetry, Handel is said to have been in music; and, on the other hand, Bach has been compared to Michael Angelo and John Milton. Bach's style was formed and nurtured on the Protestant corale or psalm tune; but the ground work of his mode of expression grows out of the organ. Many persons would suppose, from the usual mode adopted in performing a psalm tune, that it is not possible to give these compositions a musical character. But where the voices sing in unison, and the organ accompaniment is at hand to give direction and energy to the conduct of even rapid and intricate harmonies, the effect is unexceptionably beautiful. Handel confessed himself under great obligation to the Lutheran tunes, and many of his chorusses are grounded on a melody in the corale form. But his versatility, his knowledge of dramatic effect, and the fire of his genius, added to his sympathy with the public feeling, would not allow him to follow out and exhaust the simple idea in the manner Bach is accustomed to pursue. The character of these metrical canto-firmos, distinguished by strength of idea and manliness of expression, influenced Bach in the forms of his florid accompaniment. Zelter considers the corale as a sort of primal form, constituting the wall of partition between the Protestant and Catholic Church. The old canto-firmo (or plain chant from the Gregorian) had degenerated, and become deformed. The corale which proceeded from it, assumed a settled shape in the metre; the florid song was then formed, first by a varied bass, and, by degrees, florid composition was brought into the Church. Bach's corales are as fine specimens of grandeur of outline and magnificence of harmony, as any chorus from his litanies. It is not the music to come in at one ear, pace through the head, and go out of the other; neither is it a burthen of phrases

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which are the common property of every writer who has none of his own, and which, as they leave no trace on the memory, make no impression on the heart.

To those who have heard Mendelssohn's oratorio, Bach's mode of treating a corale in four part harmony, and with a florid accompaniment, will not appear altogether novel; but he occasionally produces a melody so simple and elegant, yet so imbued with the spirit of devotion, that it is astonishing nearly a century should have passed over, and still these beautiful creations should remain unknown in this country. Many persons are apt to suppose the German corale is a dry, rugged, uncouth tune; by which the congregation spell out syllabically the hymn of praise. Many are distinguished rather for elegance and strength, and are composed in a style which it would be highly desirable to introduce in our Protestant churches. The psalmody in use in the present day is either cold in its features, or ungrammatical, vulgar, and rhapsodical. Singing is one medium of praise to the Eternal, and which ought to be such as to excite and keep alive devotion in the whole congregation. The corale, therefore, should be in its primal form, (that is, the melody) neither beneath the notice of the refined, nor elevated beyond the conception of the uneducated mind. Many of Handel's slow cavatinas, where they do not exhibit florid divisions, are as simple as the corale; but it is their passionate expression which so places them apart from the compositions of his contemporaries: no composer treats with such singular truth the workings of human passion, or moves those affections that lead to the contemplation of the unseen realities of eternity.

In music composed for a single voice the physical pleasure received by the sense of hearing is more powerful than the intellectual. The delight experienced in hearing musical composition, is either physical or intellectual. To those who are in the habit of hearing music continually, and who understand the principles of the art, the physical pleasure departs, and the intellectual predominates. The simple melody is always interesting, if it be good and artfully arranged. The practised composer knows, that however beautiful may be the idea, it produces only a transient impression unless properly dwelt upon. He repeats it, and as soon as the attention is engaged, or begins to be exhausted, a digression takes place, and the pleasure is reproduced under different and interesting forms, in unity with each other; and they are either episodes or deductions from the original idea, which enrich and adorn the subject, but do not cause it to be forgotten. A complex idea, consisting of two melodies running together, is more difficult to understand, and the physical pleasure decreases, because there is doubt and uncertainty in the mind; and also because the phraseology of the strain is more novel and (unless dramatic in its character) more interwoven. Bach never wrote for the popular ear. He adopted

nothing from the theatre. Even the melodies of Hasse, who had the arrangement of the opera at Dresden in his time, were but sweet trifles in the mind of Bach. He looked at a theme as out of which he could construct a series of melodies with the certainty that attends the result of a mathematical problem. Dr. Forkel relates of him, that he has been known to take a simple corale or canto firmo, and for two hours or more, perform extempore a series of movements perfectly different in their character. It was this fulness of idea that renders his arias, however delightful to the musician, strange to the public, and a perfect abomination in the eyes of a solo singer, who naturally desires that what he breathes forth, should at once meet the ear without being surcharged with two or three other melodies, quite as important as his own. It is no easy task to induce a singer to go through an aria in which the trumpet performs a corale and the vocal melody is subordinate, and chiefly remarkable for extraordinary art displayed in its union with the instrument. Most of Bach's arias are composed to obligato accompaniments for one instrument or another. Those in his oratorio of the Messiah are more terse in their expression than any I have yet seen, and one or two approach even the dramatic form. Bach's arias, however, present fine harmonies allied to an ever living melody. The cantilena is not broken into a thousand fragments, scattered through a maze of enharmonic combinations, which, (with the exception of Mendelssohn) is now the prevailing vice of the German composers. There are hundreds of professors who can harmonize. Their music is correct, learned, elaborate, but very soporific in its quality. This is not the case with Bach: if he has faults, it is that his melodies are too extended in their phrases. The episodes are not sufficiently striking to attract general attention; the changes are too delicate; and there is so much minute detail, that to the auditor, accustomed to the bold expression of Handel, they prove unattractive on the first hearing. Independantly of their formal melody, the divisions he uses, are unknown in this country. If we had never heard Handel's divisions, such as occur in the aria, 'Every Valley,' on the words 'shall be exalted,' and in that of 'Rejoice greatly, O daughter of Zion,' we should think them very quaint and old-fashioned in their appearance. Those, indeed, in the latter song, are exceedingly ancient, and may be traced to a very early opera, brought out at Venice. Most of Handel's divisions are importations from the opera, but maintain their hold on public opinion from the facility of vocal execution and brilliancy in performance. Bach's divisions are, for the most part, taken from the organ; although he occasionally indulges in some which may be traced to his predecessors. Zelter supposes he copied from Couperin, the French artist on the clavichord; but we have searched through that author's works very carefully, and cannot trace them. The date of Couperin's School for the Clavichord is 1713, and Bach at that time had, no doubt, formed his style. Had the com-

poser Hasse, and his wife the celebrated Faustina, taken up an earlier residence at Dresden, Bach would probably have become acquainted with the powers of this fine singer, and would have perhaps proved himself equal, in many respects, as a solo composer to Handel. Bach's eldest son, who resided at Dresden, profited by the example, and we find a great change in the phraseology of his melodies, so much so, that they formed the model for Haydn and Mozart. But Bach as a choral writer is sublime. In this arena he disputes the sovereignty with Handel. His ideas are finely developed, each clear and distinct, and the whole stands boldly forward. Here, with a mind uncommonly vigorous and active, judgement accurate, apprehension quick, memory tenacious, and attention watchful, he is carried away by the extraordinary facility of his genius: grave and serious; full of power, yet breathing a calm and holy dignity, he is perfectly natural, whilst pouring forth one broad stream of harmony; and, if without seriousness there can be no impassioned music, Bach possessed in a high degree this characteristic. His motetts for eight voices are singular instances of his skill in harmonic combination. Unlike Handel, he adopts the mode of the old Italian composers, and divides his choirs; but when they unite, each part has a separate and distinct melody; and compared with Handel in learning and the combining of numerous melodies, he is perhaps the superior, and if so, he is indeed without a rival.

With Bach, music was the hand-maid to devotion. This was also the case with Handel, but Handel added to this the expression of the passions; nor did he disdain to make it a vehicle for amusement. Handel had been in more active life, in the busy scenes of a great metropolis; he had gone through more of the tug and warfare of this world, and although his strength never overcame his sensibility, he had looked into the hearts of his fellow-creatures, and had learnt the most effectual means of arresting their attention and exciting their feelings. But he was not particular about the means he used. No man more freely imported into the service of the church the secular and operatic phrases of the day; and his intimacy for so many years with the great Italian singers, his habit of composing for them, and his knowledge of the effect which certain passages produced upon an audience, enabled him to write with a facility, freedom, and certainty, which placed him far above his contemporaries.

In the choral writing of Handel and Bach, the forms of the florid sequences are somewhat similar; although Handel is more vocal, and therefore executed with greater facility. In Bach there is a more continued flow, less interruption, and the passages more original. It has been said of Bach, that he has never been known to take a single thought from any writer. This is not, perhaps, literally true, but no composer can be found who has borrowed so little, or who has so well-maintained his claim to originality; and, for this

reason, there is nothing in his movements inconsequential. No idea unnecessarily thrust in, no part dropped without intention. His chorusses will bear to be re-examined, and will discover new excellencies upon every such examination. With Handel, occasionally, recollection seems to have been his business, rather than invention; and his imitations are so apparent that it is a part of his hearer's employment to recal the passages of some former composer. He seems rarely to endeavour at concealment. To enlarge on his imitations were tedious and useless; what he takes he rarely fails to make better. It may, however, be mentioned, that those instrumental compositions, which were during his life-time the most admired, were, in truth, the least original: his organ concertos and fugues particularly so, not only in their phraseology but their subjects. From Kunhau, the predecessor of Bach at the Leipsic school, he has drawn pretty freely; and, in one instance, I think the fourth concerto, the resemblance exceeds the efforts of mere exercise of the memory. But Handel relied so confidently on his own great powers, that he was less cautious in matters of this kind than an inferior writer would be. To the last, however, he appears to have retained on the organ the florid divisions used by Frescobaldi nearly a century before him. The organists of the present day are now bringing into vogue the florid sequences and divisions of Bach, which have slumbered for nearly as long a period.

No composer in sacred music has equalled Handel in declamatory composition, except it be Beethoven, who employed means totally distinct from those used by Handel. No one so free from inflation and bombast.

(To be continued.)

CHIT-CHAT FROM THE CONTINENT.

Boston, America.—On the 14th March a new and beautiful organ, built by Mr. Gray, was opened in the Trinity Church of this town; when a selection of sacred music was performed, consisting of a few of our finest old psalm tunes, and a copious portion of Mendelssohn's 'ST. PAUL.' Mr. William Gray presided at the organ.

Music is making great strides, and in the best direction, in New England.

Darmstadt, 19th April.—Mozart's Widow, in Salzburgh, has sent a letter to His Royal Highness the Grand Duke of Hesse, in which the aged Constantia expresses her affectionate and grateful satisfaction at the interest which that illustrious friend and protector of the musical profession has taken in the celebration of the 'MOZART'S-FEIER,' (Festival), and requests His Royal Highness to accept, as a proof of her gratitude, and in token of remembrance, Six Minuets, written by Mozart's own hand, which, till now, she has faithfully preserved as a part of the inheritance of her husband; and which are, consequently, entirely unknown to the world. The Minuets were enclosed in the letter.—*Phoenix, a German paper.*

NEW AND IMPORTANT IMPROVEMENTS IN PIANO-FORTE CONSTRUCTION.

THE following is an extract of a report of certain improvements in Piano-forte construction, invented by Mons. Le Père, which were submitted to the examination of the members of the Institute comprising the department of science and fine arts; and signed, as approved, by Messrs. Prony, Savart, Cherubini, Le Sueur, Auber, Paër, Halevy, and Berton.

"The improvements made in the construction of piano-fortes by various inventions resulting from the long and persevering researches of Mons. Le Père, and which he desires to submit to the examination of the members of the Institute, have had for their primal object to dispense with the necessity of a tuner: that is to say, to enable every one to tune his own piano, without the assistance of an accurate ear, by the use of means wholly independant of the perception of sounds produced by the strings themselves; and which consists in an INDICATOR addressed to the eye, and for the regulating of which, the organ of sight occupies the office of the ear.

The improvements in question consist—

1st. In the idea of subjecting the strings to the action of a spring, in order that, by the means of an Indicator applied to that spring, they may denote, with the assistance of the sight only, the degree of tension or contraction of the springs, and consequently the inaccuracy with regard to correct intonation; whether this effect proceed from the retraction or dilatation of the strings, produced by the action of the atmosphere, or from any other influence upon the body of the instrument.

2ndly. In the substitution of screws with nuts, acting immediately upon the springs to which the strings are fixed, to the pegs ordinarily used in pianos to confine and regulate the chords.

3rdly. In the dispensing with the bridge, and the brass point at present in use to determine the length of the vibrating string, and substituting a moveable bridge which allows of the extension or contraction of the strings without their undergoing the slightest friction."

The above are the outlines of this interesting mechanical improvement. A piano-forte upon this construction is expected in London in the course of a few days, when we shall hope to communicate some idea of its principle of action, which we are unable to do from merely reading the report.

THE BIRTHDAY AND LEGAL MAJORITY OF H.R.H. THE PRINCESS VICTORIA.

THE following old-fashioned and graceful compliment was paid to the Heiress-apparent of the throne, upon her attaining her legal majority on the 24th inst. About ten minutes before seven in the morning, a party of 37 gentlemen, in full dress, under the direction of Mr. J. Weippert, entered the enclosed area round the palace, and stationing themselves on the terrace under the windows of Her Royal Highness's bed-chamber, which is situated in the eastern wing of the palace, commenced, on the clock striking, the following serenade:

"Wake, Royal maiden, from soft repose,
As Zephyr awakes the unfolding rose;
So we, like the bards of the olden day,
Would greet thee with music and minstrel lay.

Oh fear not our numbers shall break on thy alumbers,
 To sing of the graces that smiled on thy birth ;
 More fragrantly breathing, the flowers we are wreathing
 Shall emblem thy virtues and garland thy worth.

Like a vision-rapt sage,
 Fancy pierces the gloom
 Of Time's distant page,
 Which thy deeds shall illumine.

And though years may pass ere the tablet of fame
 Shall be bright with the records that blazon thy name,
 Yet Britannia, prophetic, beholds the proud day
 When the sceptre of freedom Victoria shall sway ;
 The vision is bright as her own natal day :
 Awake, rose of England ! and smile on our lay."

The above is the composition of Mrs. Cornwall Baron Wilson, and has been set to music by G. H. Rodwell, Esq. After the lapse of a few minutes, they then commenced the following piece, composed by Mr. E. Fitzball, and set to music by Mr. Rodwell :—

THE FAIREST FLOWER OF MAY.

"Spring renews its golden dreams,
 Sweet birds carrol 'neath each spray,
 Shed, oh sun, thy milder beams
 On the fairest flower of May.

Hunters, bring the cheering horn,
 Minstrels, wake the cheering lay,
 Crown with song the natal morn
 Of the fairest flower of May.

Lightly o'er our early rose,
 Angels pure, your wings display ;
 When the storm of sorrow blows,
 Shield the fairest flower of May.

Minstrels of a free-born land,
 Let one thrilling note repay
 Her whose fond maternal hand
 Reared the fairest flower of May.

Her's the toil of anxious years,
 Her's the glory of this day,
 Her's a nation's grateful tears,
 For the fairest flower of May."

The following glee was then sung :—

VICTORIA'S NATAL DAY.

"Wafted on the wings of morn
 Hark ! on every breeze is borne,
 With the sunbeams earliest ray,
 'Tis VICTORIA'S natal-day !
 Pealing-bells the news proclaim,
 While the cannons' voice of flame,
 Through earth and air, with echoing sound,
 Spread the joyous tidings round.

Wafted on the wings of morn,
 Hark ! on every breeze is borne,
 With the sunbeams earliest ray,
 'Tis VICTORIA'S natal day !"

The whole performance then concluded with 'God save the King,' in which the assembled spectators joined in full chorus. The instrumental performers consisted of gentlemen belonging to the band of the Italian Opera, and the vocalists were Messrs. Robinson, Wilson, Seguin and Giubilei. After the serenade the whole of the party proceeded to the King's Arms Tavern, where they partook of a sumptuous breakfast, which had been prepared for them. At eight o'clock the church bells commenced a merry peal, which was continued at intervals during the day.

REVIEW.

The songs, duetts, trios, &c. in the opera of "Fair Rosamond," composed by John Barnett. CRAMER & Co.

The reader is already in possession of our opinion respecting the merits of Mr. Barnett's last great work. Little remains to be added respecting the individual merits of the several compositions; more especially as we have not the means of remarking upon the characteristics of his instrumentation, which indeed was done in a general manner, upon a second hearing of the opera, in No. 52 of "The Musical World." The most attractive compositions in our estimation, are; the Madrigal, which has since become so popular; and which indeed is rather an imitation, than a legitimate madrigal: the only passage that savours of the manner of the school, being the one where the suspension of the 5-4, occurs in two or three places. The romance, 'The minstrel woo'd a maid,' with its pretty subject, tasteful symphony, and elegant cadence. 'The morning breaks,' (Phillips's scena) with its Spohr-like symphony, clever modulation, felicitous expression, and brilliant finale. The exquisite melody and quaint construction in the ballad 'Sweet Rose of the World.' The 'Curfew chorus,' with its pretty theme, and accompaniment, in the manner of Weber. The fine duett, 'Cheer thee;' original in subject, and learned in treatment. That very elegant Romance, 'The guests were bidden'—uncommonplace throughout, and especially so in its cadence. And lastly Rosamond's ballad, 'My childhood's hours,' which, although of less consequence than any of the preceding, as a piece of writing, is nevertheless a sweet composition. We only hope Mr. Barnett will, for his own good fame, and our pleasure, keep steadily in the path he has so wisely chosen.

Beethoven's Works. Edited by J. Moscheles. Complete Edition. No. 1. Grand Concertos for the pianoforte, with accompaniments (ad lib.) composed by Louis von Beethoven. Op. 15. DITTO.

This is his fine concerto in C major, consisting of three movements. The middle one, a Largo in four flats.—Independently of the advantage to the musician of possessing a complete edition of such a master, Mr. Moscheles has stamped a value upon the work by his careful and judicious superintendence. The tutti parts are all engraved in smaller character, added to which the solo passages for the various instruments are interwoven, or indicated in the same sized note. The whole publication is essentially valuable.

'How I have loved thee.' A duett in the old English style, composed by J. C. Clifton. NOVELLO.

This is a sweetly pretty duett in the olden style; but we think the author was injudicious to keep with such technical precision to the ancient models, as to write the accompaniment on a figured bass. With this small objection we can recommend the composition; for both the subject and treatment of it, are agreeable and skilful.

One morn Parnassus' Mount I passed. *Ballad, written in honor of the late Mme. Malibran, composed by Thomas Brown.* COOPER.

'The Warrior's welcome home.' *Ballad, composed by F. J. T. Eames.* WARNE.

'Sweet are the charms of her I love.' *Canzonet, composed by W. Thorold Wood.* BOOSEY.

'The Willow Tree.' *Ballad, composed by Master T. Harries Wilson.* DEAN.

According to our intention, already announced, we have introduced these songs in a cluster, (altho' all of them by different authors) as compositions possessing a certain graceful smoothness, without rising greatly above mediocrity. Mr. Brown's and Mr. Eames's are, we think, the best. Mr. Thorold Wood's has some very pleasing phrases; and with respect to the *very* young composer at the bottom of the list; were his melody as original as it is sweet, we could have unhesitatingly pronounced it a thing of considerable promise. As it is however, it is an extremely creditable performance; and now, fair sir, it is hoped you will duly appreciate the honor of being introduced to such good company and distinguished by a gracious nod from the critical chair of the "Musical World."

CONCERTS.

MADRIGAL SOCIETY.—This venerable society had a most excellent meeting on the 18th inst. Sir J. L. Rogers, the permanent president, in the chair, supported by about fifty professors and amateurs of music; among the latter were Lord Saltoun, Sir Andrew Barnard, Sir George Clerk, Sir John Pringle, Colonel Ellis, &c. *Non nobis* was sung with a sublime effect; after which, the different voices were arranged under the direction of Mr. Hawes, consisting of nine cantos (from the choirs of St. Paul's and the Chapel Royal), eight altos, ten tenors, and fifteen basses, who sang the following compositions:—'Lift up your heads,' O. Gibbons; 'In pride of May,' Weelkes; 'Sister, awake,' Bateson; 'Miserere mei Deus,' Palestrina; 'Can I live,' (words by T. Oliphant, Esq.) Converso; 'Stay heart, run not so fast,' Morley; 'Fair Oriana,' Hilton; 'This pleasure moderation gives,' Handel; 'Verro sette,' Gostoldi; 'Thyrsis, sleepest thou,' Benet; 'Three times a-day,' Weelkes; 'The Waits, or Fal lal la,' Saville. The evening, which, after tea, was passed in singing some of our choicest glees, was altogether one of the most agreeable we have ever passed, even with this highly interesting society.

CÆCILIAN SOCIETY.—The concert which was announced last week in our little periodical, to be given in aid of the funds for defraying the expenses incurred for decorating the Albion Hall, where this society hold their meetings, took place on Thursday the 18th. The vocalists were Mrs. George Wood, Miss Rollo, and Miss Flower, Messrs. Turner, Rakes, and C. Purday. The selection was of a popular character. The solo instrumentalists were Mr. Devine, a very clever flute player from the Woolwich band; Mr. M'Farlane, as skilful a performer on the cornopœan; Mr. Willey, who played a solo on the violin; and Mr. Wilson, a concerto on the organ. The room, which was tolerably well filled, has been tastefully ornamented.

MARYLEBONE LITERARY AND SCIENTIFIC INSTITUTION.—The music class of this excellent, and perhaps most prosperous of the modern institutions, are accustomed periodically to give a concert in their theatre. One of these evening entertainments was given last Friday, at which the following popular and eminent artists assisted: Mesdes. Blasis, Woodyatt, Fanny Wyndham, E. Seguin, and Caradori Allan; Messrs. Curioni, Brizzi, Parry Jun. E. Seguin, Giubilei, Ruggiero and Balfe. The solo instrumentalists were, Mme. Dulcken,

pianoforte; Mr. F. Chatterton, harp; Mr. Richardson, flute; and violin, Mr. Remy. M. Benedict presided at the pianoforte. The concert was injudiciously long; yet the subscribers did not complain: we therefore speak only for ourselves, with whom (perhaps, unfortunately) concert attendance too frequently resolves itself into a critical duty rather than a social entertainment. Nevertheless, in justice let us add that the selection was a good one, and the performance almost unexceptionably excellent.

MR. NEATE'S SOIRÉES.—The first of three musical evenings proposed to be given by this distinguished musician at the Hanover Square Rooms, took place last Saturday. The concert opened with a MS. quintett for pianoforte, clarinet, horn, bassoon, and double-bass, a strictly classical piece of counterpoint throughout; at the same time graceful in the melodies, and clever in the distribution of the subjects among the several instruments. It was delightfully played by Mr. Neate himself, Messrs. Lazarus, Puzzi, Godfrey, and Hill. Mr. Neate's other performances were a duett for pianoforte and horn, and which we think was originally written for the violoncello. By the way, Mr. Neate should one evening give his friends a quartett: his violoncello playing is truly excellent. It is the playing of a good composer. Puzzi acquitted himself most admirably in the above duett. The third performance was Mozart's Trio for pianoforte, clarinet, and tenor, in which Messrs. Lazarus and Dando assisted. Of the tenor playing of the last named, we have more than once expressed ourselves in terms of admiration. Mr. Lazarus has a delicious tone, and shows a nice appreciation of a beautiful passage when it falls in his way; and there were more than one such in this lovely trio. Mr. Neate's last performance was a series of variations (MS. but played from memory) upon an original martial air. The characteristics of the composition were great animation, energy, and a close adherence to the subject.

The other instrumental performers were, the clever youth Regondi, upon the Concertina; and a Mme. Larmande-des-Argus, who played with much elegance a fantasia upon a harp that must have put her equanimity to the test. The vocalists were Miss Clara Novello, Miss Fanny Woodham, and Herr Kroff. 'Holy, holy Lord,' and 'Twas within a mile,' were beautifully sung by the first (the ballad being unanimously encored); an air of Vacaj's, by the second young lady, for which she received the applause of the whole room; and two pretty German airs by Herr Kroff, 'Der Wanderer,' and 'Der Blinde.' With somewhat more of animation, this gentleman would leave little room for objection; his voice, a low tenor, being beautiful in quality, and strictly (so far at least as we have heard) in tune; and his style pure and musician-like. Sir George Smart accompanied the vocal pieces.

MR. SALAMAN'S CONCERT.—This justly distinguished pianist took his benefit on Monday evening, at the Hanover Square Rooms. The selection, which was a remarkably good one, opened with Beethoven's grand symphony in A. Nothing can be more finely conceived throughout than the Andante in this work; to our thinking it is the best movement of the whole. In the remainder, the beauties, although eminent, come (in comparison) as it were by snatches. After Mr. Balfe had sung his own pretty ballad, 'They tell me thou'rt the favoured guest,' Mme. Pasta made her appearance amid the cheers and welcomes of the audience. She sang first the air from Tancredi, 'Il braccio mi conquise;' and afterwards, with Mr. Balfe, Mosca's buffo duet, 'Io di tutto,' which is extremely pretty; and although the composition of an Italian, it has a feeling of Mozart running through it. The gem of the evening was Weber's grand piano-forte concerto in C, its first public performance in this country. A magnificent composition, and which we anticipate will immediately become a stock piece in the concert rooms. It is from first to last a series of beautiful melodies and phrases, worked up and kindled in the

mind of the hearer in the author's peculiar and deeply imaginative way. There is a drum point in the first movement, which strikes on the ear with an effect almost supernatural—but we hope before the end of the season to be called upon to give a more ample account of this very beautiful work. After Sig. Ivanoff's aria from the *Otello*, 'Che accenti,' Miss Clara Novello, with that exquisite accompanist, Blagrove, sang the 'Sommo ciel' of Pacini. Their united performance was very like a piece of perfection. Mme. Schroeder repeated the scena from 'Der Freischütz,' and afterwards the 'Adelaida' of Beethoven, accompanied on the piano-forte, and with nice feeling, by Mr. Salaman. It is not every eminent concerto player that is a good accompanist. Her delivering of this air, was, as might be anticipated, a fine display of passionate expression. The overture to 'Der Freischütz' was encored. Mr. Salaman's last solo performance was in Thalberg's Fantasia from the *Huguenots*. Of the former gentleman's playing we may say in general terms, that, for rapidity, strength, and delicacy, his touch is among the finest we know. It was surmised, that in taking the above fantasia he was injudicious, inasmuch as he challenged a comparison with the author of it. The remark appears to us equally injudicious, and we have little doubt that Mr. Salaman would be the first to protest against it. Besides, is no one to play any of Mr. Thalberg's pieces but himself? Where is such a principle to stop? We can truly say, that Mr. Salaman is a fine—nay, an extraordinary—player; but who would think of comparing him, or any living player, with Thalberg, who contrives to baffle all one's preconceived notions of what is possible upon the instrument—as if he were playing with superhuman hands.—Mr. Salaman, be it observed, came off from his task with honour.

The room was one of the fullest of the season. Mr. Eliason led, and Sir George Smart conducted.

SOCIETA ARMONICA.—The fifth concert took place on Monday night as follows:—PART I. Symphony in D major; Beethoven.—Aria, Sig. Giubelei, 'Ho girato;' Balfe.—Scena, Mme. Schroeder Devrient, (*Der Freischütz*); Weber.—Fantasia, Oboe, M. Barret; Barret.—Romance, Mme. Schroeder Devrient; Schubert.—Terzetto, Mme. Schroeder Devrient, Mrs. Shaw, and Sig. Giubelei, 'L'Usato ardio;' Rossini.—Solo, Violoncello, M. Ganz, 'Thèmes from Mozart,' (principal Violoncellist to the king of Prussia.) Ganz.—Duetto, Mme. Schroeder Devrient and Mrs. Shaw, 'Ebben per mia memoria;' Rossini.—Overture, (*Zauberflöte*); Mozart.—PART II. Overture, *Lodoiska*; Cherubini.—Aria, Mrs. Shaw, 'Or là sull' onda,' (*Il Giuramento*) (First time of performance); Mercadante.—Duo Concertante, Fantasia for Violin and Violoncello, Messrs. Leopold and Moritz Ganz; Ganz.—Tarantola, Sig. Giubelei, 'La Danza;' Rossini.—Scotch ballad, Mrs. Shaw, 'And ye shall walk in silk attire.'—Overture, (*Fidelio*); Beethoven.—Leader, Mr. Mori.—Conductor, Mr. Forbes.

Beethoven's symphony is certainly one of his finest; and although partaking of his imputed fitfulness, it abounds in the richest melodies. Mr. Giubelei gave the 'Ho girato,' as usual. He sings it every where, and always well; and as uniformly amuses his audience. Mme. Schroeder rose into absolute eminence in the scene from the *Freischütz*, but we are among those who think the scena altogether rather heavy. Mr. Barret plays with great execution, fine taste, and a choice tone. Mme. Schroeder was called on twice for her wild native melody; we therefore need scarcely say that she sang it with admirably characteristic effect. The terzetto that followed, and in which she was joined by Mrs. Shaw, was also well sung. The latter lady is unquestionably making daily and considerable improvement. We are the better pleased to witness this, because we were inclined to think that her talent was greatly over estimated. In the duett 'Ebben per mia memoria,' she showed herself worthy to stand by her great foreign competitor. The Messrs. Ganz gave us

a violoncello solo, and a duett for violin and violoncello. We preferred the former; because it was made up of Mozart's melodies. While we join heartily in the general admiration of these gentlemen as performers, (especially the violoncellist) we must decline extending any portion of it to their music, which, to speak with tenderness—is trashy. The two overtures were well played. Mercadante's Aria is a pretty one—*verbum sat*: and Sig. Giubelei again amused the audience with his singing Rossini's Buffa Tarantola. After Mrs. Shaw's Scotch melody (an extremely pretty one) we left. The room was as usual brimfull. Mesdes. Grisi and Albertazzi, and Sig. Rubini, are announced to sing at the last concert, which will be on the 5th of June; and Messrs. Mori and Forbes will play solos.

PROVINCIAL CONCERTS.

CANTERBURY.—Mr. Shoubridge, the assiduous conductor of the "Sacred Harmonic Society" in this city, gave a subscription concert in the Corn Exchange. Mrs. George Wood was the principal non-resident vocalist engaged, and she gave much satisfaction to a large and highly respectable audience.

SHREWSBURY.—A grand selection of Sacred Music was performed, on the 9th inst. at St. Chad's Church, by the Shrewsbury New Choral Society, to the high gratification of a large portion of the subscribers and their friends. It was opened with a Sinfonia by Gluck, which was correctly performed. The execution of the splendid Motett, by Mozart, 'O God, when thou appearest,' ('Splendente te Deus') testified that there was no great lack of power or talent in the orchestra. After this, Novello's delightful anthem, "Hear me, O Lord," was sung with taste and feeling, and justly admired. The piece which followed was an animated Chorus by Eybler, fully calculated to inspire the heart with a feeling correspondent to the language it presented to the lips, 'O be joyful in the Lord, all ye lands.' The second part commenced with a delightful composition by G. B. Biercy, a composer unknown in England until introduced by this Society in the performance of this piece last year. It is a Sacred Cantata, in seven movements, each of which is replete with charming music. The production of it speaks well for the zeal, taste, and discrimination of the managers, as its adaptation to English words does for the talents of the Organist of the Society. Besides various other pieces, which confined space precludes individualizing, a pleasing Motett, by the Abbé Vogler, seemed to be a general favourite; it was a good introduction to Handel's Coronation Anthem, which was very correctly and effectively performed, forming a grand and appropriate finale.—Considering all disadvantageous circumstances, particularly the form of the building and the position of the orchestra; the many intricate and difficult passages of the chorusses were performed with remarkable accuracy; and, remembering all the difficulties with which the Society has had to struggle, their present proficiency is highly creditable, and their perseverance, under all these difficulties, manifests a determination to spare no effort to gratify the public taste, and we hope that their industry and ardour will meet with their due and merited reward in the continued and increased support of their friends and patrons.—*Salopian Journal*.

THEATRES.

KING'S THEATRE.—Signor Costa's Opera of 'Malek Adel,' which was produced with great success in Paris last winter, encountered the judgment of the English critics for the first time on Thursday, the 18th inst. The scene of the drama is laid in the time of Richard Cœur-de-Lion, and during the Crusades. Ivanoff personates him of the battle-axe, with the sound of whose

name Eastern women stilled their brats. Matilda (Mad. Grisi), the sister of Richard, and the betrothed of Lusignan, King of Cyprus (Tamburini) has fallen into the hands of Malek Adel (Rubini), Saladin's brother; and in consequence they become mutually attached. But Malek releases his captive, who returns to her party—the Crusaders. Upon her arrival there, however, an ambassador from Saladin is announced, who demands the hand of Matilda for his brother Malek, as a condition of peace. But, while the audience is proceeding, the said ambassador is discovered to be Malek himself, and Richard is in consequence obliged to bring his heroism and authority into play to prevent Lusignan's slaying him on the spot. Being suffered to return unscathed, he goes in search of Matilda, who has taken refuge in a convent. He now exerts his eloquence to persuade her to fly with him; but an obstacle again presents itself in the lady's scruples, who, at the persuasion of William of Tyre, a monk (Lablache), refuses to be allied with a Saracen and an Infidel. To leave the lady without excuse, Malek renounces his faith, and turns Christian. In the meantime, however, Lusignan dogs him like a blood-hound; and, in an unequal encounter, being overpowered and mortally wounded, he is brought in to die at Matilda's feet. The heroine is complimented with another lover, one Josselin de Montmorency, performed by Mme. Albertazzi. The defiance and fury between this pretty feminine lover and Tamburini was excessively amusing.

The music is of the modern Italian school, and not distinguished by remarkable excellence even in that school. The instrumentation appears to us to be the best feature in the opera. The overture, for instance, is nicely scored, and contains some agreeable effects for the wind instruments. Mad. Grisi's aria in the second act, 'Tu mi creasti l'anima,' is a favourable specimen of Signor Costa's talent. It was encored. A sestet, also, in the first act, unaccompanied, is beautiful and effective. And Rubini's last air, 'Tiranno cadrai,' is full of energy. Rubini, indeed, is the great point of attraction in the opera. Both his acting and singing are fine. At the same time, we willingly award every praise to his coadjutors. Mad. Grisi's description of her captivity among the infidels is strikingly beautiful. Of the chorusses, we prefer the one in the last act, constructed upon a subject in the overture.

The opera has been brought forward with a liberal spirit, as regards the scenery, dresses, and decorations. Among the first there is a Roman ruin by moonlight, which is an exquisite work of art. Indeed, magnificence in every department has been the order of the day. Signor Costa has every reason to be contented with the honours awarded to him, both behind and in front of the curtain; and we heartily congratulate him upon the success of his opera. He, as well as the performers, were summoned at the fall of the curtain to receive the approbation of the audience, which were as numerous as the theatre could contain.

To the Editor of the Musical World.

SIR—I have been present at the last three or four performances of the Sacred Harmonic Society at Exeter Hall, and, as there is another approaching, a word or two on the recent ones may be acceptable. The director always states "that approbation or disapprobation are forbidden; but that upon any gentleman requesting a portion of the music to be repeated, it will be acceded to." Now I deny that this promise was fulfilled at the performance of either "St. Paul," or the "Creation." There was an evident disposition to hear 'On mighty pens' a second time, by at least a third of the audience; also a trio in the second part (in which Miss Novello sang) and several other pieces I could name. Your's,

A SUBSCRIBER FROM THE COMMENCEMENT.

MISCELLANEOUS.

THE THREE CHOIRS.—We are exceedingly glad to hear that there is every prospect of a musical festival taking place at Hereford, this year, respecting which some doubt has been entertained; but several influential clergymen have come forward to act as stewards, and we hope that the good example set by them will be followed by the noblemen and gentry of the country who cannot forget that the profits arising from the triennial meetings are always appropriated to charitable purposes.

ZINGARELLI, the composer of "Romeo e Giulietta," and principal director of the conservatorio at Naples, died there on the 5th May, aged 87. Mr. Begrez' effective style of singing the "Laudate" of Zingarelli, at the time he (Mr. Begrez) was in the Warwick-street choir, brought that composition into great popularity with the followers of jig-sacred music. We have heard, but for the dignity of science and genius, it is to be hoped the report may be an injurious invention, that Zingarelli would not allow a note of Mozart to be heard in the academy at Naples.—Fancy a professor undertaking to direct students in dramatic composition, and excluding Shakspeare from his authorities.

THE PASTA.—We regret to inform our readers, that the gentleman—of the press, who supplied the criticism on the performance at Drury-Lane in our last number, exceeded his usual potations (penny-a-liners will drink); and *in thoughtlessly rushing out* to calm his ravished senses in Byron's true Hippocrene—commonly called gin—encountered a gas-post, which knocked *his eye into his occiput*, and totally reversed his ideas. His intended praise of the modern Thalia, the great Queen of Song, was converted into censure, and the milk of human kindness, which usually flows in his veins (slightly mingled with rum) was changed into gall. We lament to add, that in conformity with the adage, "raro scelestum," &c. on his leaving our office, he went into Leicester Square, and commenced apostrophizing the moon; in which august soliloquy he was interrupted by being run over by one of Hansom's Patent Safety Cabriolets (A. 1.), which insured the poor gentleman's exit from this sublunary scene. We have seen him interred with musical honours at our own expense. The following distich, written in pencil in an agitated manner, was the latest effusion of his prolific muse—the last (and only) legacy to his admiring and inconsolable friends:—

"Here I lye—when running fast—
To kick the heels of Madame Pasta.
From punishment I found no ransom;
Killed by a cab of Mr. Hansom."

CHRISTCHURCH, MIDDLESEX.—The situation of organist to this noble church, which is situate in Spitalfields, having been declared vacant by the decision of the Vestry last Easter, it was played for on Friday morning, the 12th instant. Mr. Novello was the umpire. Through the excellent arrangements adopted by the musical committee (of which the Rev. Mr. Stone, the Rector, was a most active and indefatigable member) twenty-two of the candidates were declared ineligible, and fourteen only allowed to perform, of whom twelve availed themselves of the privilege. Mr. Novello was directed to return two, and his choice fell upon Mr. Pittman and Mr. May. The former performed the delicious andante movement from the sixth Quartett of Beethoven Op. 6, and the glorious pedal fugue in G minor, recently published by Bernhard Marx, and since, we believe, reprinted by Messrs. Coventry and Hollier in this country. It is at once the most difficult and the most beautiful of Bach's obligato pedal compositions. Mr. May executed the five-part fugue in C sharp minor, from Bach's forty-eight fugues; the slow movement in E major from Mozart's Quintetts and the Motett "Splendete Deus." Mr. May subsequently resigned, and his more fortunate brother professor was imme-

diately and unanimously elected to the situation. He is admired for his performance on the organ, and is now studying, under Moscheles, the pianoforte.

The organ is a remarkable instrument. It was originally built by the celebrated Bridge—the contriver of the organs in the churches of St. George, Middlesex, St. Ann, Limehouse, and some part of St. Sepulchre, Skinner-street. It suffered materially from the fire which happened some time since in the steeple; but has now undergone a thorough repair by Mr. Lincoln. The swell has been extended to Tenor C, new stops introduced, pedal pipes to GGG, the 24 feet pipe and the usual composition and copula movements also supplied. The stops are 36 in number, ten of which are reeds, and there are nineteen ranks in the composition stops. The list is as follows:—

GREAT ORGAN.	
1 Open Diapason, No. 1.	9 Tierce
2 Open Diapason, No. 2.	10 Larigot
3 Claribella	11 Cornet, 5 ranks
4 Stopped Diapason	12 Fourniture, 3 ranks
5 Principal, No. 1.	13 Sesqui-altera, 5 ranks
6 Principal, No. 2.	14 Trumpet
7 Twelfth	15 Trumpet
8 Fifteenth	16 French Horn
	17 Octave Trumpet.

CHOIR ORGAN.	SWELL ORGAN.
1 Open Diapason (Dulciana scale)	1 Open Diapason
2 Stopped Diapason	2 Stopped Diapason
3 Principal	3 Double Stopped Diapason
4 Flute	4 Principal Metal
5 Fifteenth	5 Principal, or octave Claribella, wood.
6 Sesqui-altera, 3 ranks	6 Sesqui-altera, 3 ranks
7 Cremona	7 Oboe
8 French Horn	8 Trumpet
9 Voix humaine	9 Octave Trumpet

PEDAL ORGAN.

Open Diapason (Wood) from G the six feet pipe to GGG the 24 feet pipe.

There are 3 composition pedals, and 3 copula draw stops for the Great and Choir Pedals and Swell and Great Manuals.

THE SPITAL ORGAN.—On Monday evening next, Mr. Pittman opens this organ, and performs a selection of music from the works of Handel, Haydn, Mozart, Beethoven, Cherubini, Mendelssohn, and Spohr.

Concerts for June.

- June 2. Mr. Cipriani Potter's, Hanover Square Rooms, Morning.
- 3. Academy Concert, Hanover Square Rooms, Morning.
Mr. Neate's 2nd Soirée Musicale, Hanover Square Rooms, Morning.
- 5. Royal Society of Musicians, Rehearsal, Messiah, Hanover Square Rooms, Morning.
Last Società Armonica, King's Theatre, Evening.
- 7. Royal Society of Musicians, Performance, Evening.
Classical Instrumental Concert, Horn, Doctors Commons, Evening.
- 9. Sig. Benedict's, King's Theatre, Morning.
Mme. Huerta's, Hanover Square Rooms, Evening.
Mr. Minasi's, Willis's Rooms, Evening.
- 12. Last Philharmonic, Hanover Square Rooms.
- 13. Madlle. Ostergaard and Mr. and Mrs. Alban Croft's, Hanover Sq. Rooms, Morning.
- 14. M. Thalberg's 2nd. King's Theatre, Morning.
Master George Case's, Horn Tavern, Doctors Commons, Evening.
- 16. Sig. Liverani's, King's Theatre, Morning.
- 17. Mr. Parry's farewell Concert, Hanover Square Rooms, Morning.
Mr. Neate's 3rd Soirée Musicale, Hanover Square Rooms.
- 19. Mr. Bochsa's, King's Theatre, Evening.
- 28. The Misses Miles's, Hanover Square Rooms, Morning.

NOTICE TO CORRESPONDENTS.

VIOLA (of Glasgow.) We are not aware of any "Studies for the *Tenor*," by native musicians; but the following works, published abroad, may be obtained of any of our foreign music-sellers—Messrs. Boosey, Cocks, Ewer, or Wessel.—Bruni's Method, followed by 25 Studies, French and German Text.—Campagnoli's 41 Caprices, and Illusion Son. with

Accompts. of a 2nd Tenor.—Cartier's 3 Airs, varied.—Gebaur's Method.—Hoffmeister's Studies, 2 Books.—Hummel's Pot-pourri.—Martin's 6 Duets, for 2 Tenors, 2 Books, op. 24.—Mozart's Concerto, op. 107.—Muntzberger's 3 Duets, for Tenor and Bass, op. 7.—Præger's Quintett for Tenor, 2 Clarionets, Flute and Bassoon.—Reicha's Concerto, op. 2.—Rolla's 1st, 2nd, and 3rd Concerto.—Schneider's 6 Solos, op. 19.—Schönebeck's 6 Duets for 2 Tenors.

VERITAS, in our next. As also a notice of the Quartett and Ancient Concerts of Wednesday, the 24th.

Operas, Concerts, &c. for the ensuing week.

- Friday, 26th.....Sacred Harmonic Society, Messiah, Exeter Hall, Evening. Drury Lane, Mme. Schröder.
- Saturday, 27th....King's Theatre, Malek Adel. Drury Lane, Balfe's Opera, Catherine Grey, 1st time. Signor Begrez' Concert, King's Theatre, Morning. Mr. Wessel's first Soirée at Mr. Pape's Piano-forte Rooms, 67, Frith Street (*gratuitous.*)
- Monday, 29thAncient Concert, Rehearsal, Hanover Square Rooms, Morning. Philharmonic, Hanover Square Rooms, Evening. City Harmonic Society, Albion Hall, Finsbury, Evening.
- Tuesday, 30thKing's Theatre. Drury Lane, Mme. Schröder. Mr Moscheles's Concert, King's Theatre, Morning. Mr. J. Gear's Concert, Willis's Rooms, Evening.
- Wednesday, 31st ..Ancient Concert, Performance. Hanover Square Rooms, Evening. Messrs. Rousselot and Eliason's, King's Theatre, Morning. Mr. Præger's Concert, London Tavern, Evening.
- Thursday, June 1..King's Theatre. Drury Lane.
- Friday, 2ndDrury Lane, Mme. Schröder. Mr. Potter's Concert, Hanover Square Rooms, Morning.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.

- Binfield's First Exercises on the Scales and Chords.....COCKS
- Czerny. 100 Preparatory Lessons for SchoolsDITTO
- 'I teatro Buffo, No. 4. "Scaramuccia"WESSEL
- Herz (H) Logie o' Buchan, arranged for Piano-forteD'ALMAINE
- Le Chalet, Rondo.....DITTO
- Rondo Brill. à la Militaire, op. 7DITTO
- Hünter. Rondo sur un Air de Rossini.....CHAPPELL
- Kalliwoda. Galopades célèbres, No. 4.....EWER
- "L'Ami de la Jeunesse," 8 favourite Melodies, arranged in an easy style. No. 1. "Le Garçon volage"OLLIVIER
- Liszt. Schubert's Romance, "When first to life"WESSEL
- Musard. Quadrilles, "Le Danois," 2 PerformersBOOSEY
- The Victoria Waltz. Alfred FlècheJEFFERYS
- The Royalist Waltzes. Guiseppe ForaboschiD'ALMAINE
- Thalberg (Sigismund) Set of Grand Studies, 2 BooksDITTO
- Weippert. Pick-wick Quadrilles DITTO

VOCAL.

- Come, wander with me. Ballad, C. Horn MASON
- Fra Diavolo. All the concerted Music and Chorusses, separate CHAPPELL
- Flight is vain. Signor Lablache, Bass Song, No. 16WESSEL

* The serenades sung under the PRINCESS VICTORIA'S window, in Kensington Palace; on the morning of the 24th instant.

- Hark, 'tis the Castanet. Cachucha Song, C. BlondellGEORGE
- One Hour. The whole of the Music in the Burletta ofCHAPPELL
- Think of me, love, when far away. R. GuylottOLLIVIER
- The sunny hours of childhood. Ballad, J. Harroway.....JEFFERYS
- The fairest flowers of May. Victoria's natal day. Wake, royal maiden. Glees, G. H. Rodwell D'ALMAINE*
- Victoria. Patriotic Song, Osmond G. PhippsCOVENTRY
- When morning first uncloses. J. S. CravenDITTO
- FOREIGN VOCAL.
- Rossini.....PLATTS
- SACRED.
- Binfield. 11th No. of his Psalmody COCKS
- GUITAR.
- Amphion, or Flowers of Melody, No. 14.....JOHANNING
- Rondo, by EulensteinCHAPPELL
- MISCELLANEOUS.
- Mozart. New Edition of all his Quartets.....COCKS
- Ditto of all his Quintetts DITTO
- Sedlatzek. "Les Bluettes," No. 2, Swiss Air, (Stockhausen) Flute and Piano-forteWESSEL
- Tulou. Fantasia on favourite Air by Aufer, Flute and Piano-forte, op. 71HILL
- Worzischeck and Merk. Three Grand Duets, No. 3. Vars. Air Allemand, op. 9. Piano-forte and VioloncelloWESSEL

VICTORIA'S window, in Kensington Palace;

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.

JUNE 2, 1837.

No. LXIV.—VOL. V.

PRICE 3d.

OUR MUSICAL WANTS.

By EGERTON WEBBE.

WITH every wish to perceive that prosperity which an amiable spirit of criticism is somewhat fond of attributing to the present state of our musical affairs, I confess there are certain ugly features of no small prominence, still disfiguring both the art and the profession, which make it impossible to be very hearty in one's admiration of either. These start up before the mind, like so many undesired Banquos, on every attempt to be pleased; and are no ghosts neither, but very palpable, positive customers, and to be dealt with accordingly. So let us "have at them."

With the reader's leave we will pick three several quarrels—one with composers, one with performers, and one with the public. But all of the gentlest complexion, agreeably to the fashion of modern polemics; for it is the custom now to fight in most unexceptionable kid gloves, and to break heads—as Sir Walter Scott puts it—"with the highest consideration for one another."* A very laudable custom it is. On this plan then, we will conduct our extremely *civil wars*. To the composer it shall be mildly suggested, that he wants education; to the performer it shall be blandly announced, that he lacks enthusiasm; to the public it shall be mellifluously remarked, that it has to answer for all the sins of both.

The want of education which I charge on English composers is twofold. They appear to me, generally, to possess less of scientific acquirement, than their art demands, and less of general information, than their station befits. These deficiencies indeed are the result of other deficiencies—those of fortune—over which our composers, usually a needy set, have no control, and these again, as part of the depressed and undervalued condition of the artist, revert to the public. Nevertheless, it is a fair ground of quarrel with our composers that they make little effort to supply these defects, and especially that they are so far from acting in accordance with a belief in the importance of general education, that they do not even seem to suspect that it has any bearing on

* See the narrative concerning "Green-breeks," in Mr. Lockhart's lately published memoirs.

their interests. Certainly, however, it has a bearing both on the interests of the art, and on the respectability of the profession. But of this in the second place. We will first of all consider the question of scientific musical education.

It is very true, that as respects great original genius, it is of little consequence where it begins—it will eventually find its way out of every perplexity, possess itself of every treasure of knowledge,

“With head, hands, wings, or feet, pursue its way,”

till all obstructions are overcome, and it has penetrated to the innermost heart of the science it adores. But if there were none but spirits of this kind to instruct, critics indeed might throw their superfluous pens into the fire; for criticism has no connexion whatever with this order of minds—it can teach them nothing—it seldom has appreciated or even understood them, till they were no more—and it can neither create their genius, nor destroy it. Every profession, however, has its secondary ranks, which, in the aggregate, contain too much merit to be neglected, and, as forming the great bulk of it, call for the exercise of such overruling discipline as may keep them in an orderly and efficient condition. As marshal over these inferior yet meritorious ranks, criticism is appointed. Now the first thing criticism ought to tell the illustrious subordinates of the musical corps is, that they must begin their profession at the right end—which is science, and that if such is not their beginning, miserable will be their end. There are certain tough preliminaries appertaining to all the fine arts, which must be patiently and humbly submitted to, by those who would qualify themselves for composition. It is hard no doubt, wishing to taste of the sweet kernel, to find our teeth grating against the rough shell that encases it; but if any one is of opinion that such labour is intolerable, all I will say is—he likes not almonds well enough. To kiss an old and wrinkled duenna of two score and a half, may tax a delicate mouth; yet, if it were to open the door to his true love's chamber, what gallant knight but would quickly, and as it were amorously, salute the beldame? In good earnest it is an admirable provision of nature by which all objects of extraordinary value are invested with circumstances that render them difficult of acquisition. For if every fool could pluck his sprig of laurel from the tree of fame with the bare extension of his five fingers, and good names were as plentiful as blackberries or doctorships, there would be an end of distinction, as of enterprize. But the muses are a fastidious sisterhood, and can by no means dispense with those personal attentions and that assiduity of courtship, which give assurance of deliberate attachment. Like our mother Eve, they

“Will be woo'd, and not unsought be won.”

They may be looked upon as living in the manner of the heroines of Eastern tale—apart, in enchanted castles, to which none but true-hearted cavaliers can arrive, nor they, till they have killed some score of wicked magicians, and vanquished I know not how many fiery dragons. Such romances, in the opinion of many modern mythologists, are distinct allegories, and the above incident, which so frequently occurs as a basis or main plot, may well be supposed to express the nature of all the higher and more precious objects of the

soul's passion, which, while they propose such rewards as inflame desire, accompany them with such dangers or interpose such obstacles and delays, as test at once the sincerity of the love with which we pursue them, and the qualifications we possess for their attainment. These preliminary hardships then—if they can be called hardships which conduct to pleasure—must be undergone as a matter of course by all who would reach distinction in the art of music, and it may be safely predicated of him who seeks to dispense with them, or even who feels them as any grievance at all, that he has not that within him which justifies his application to this art.

It is amazing with what confidence—or to use a stronger, yet even a more just expression—with what *impudence*, many individuals, knowing no more of the science of music than of Arabic, have entered themselves of Stationers' Hall in all the pomp of print, and have proceeded thereupon to vomit forth—like any Chinese jugglers—sheet after sheet, quire after quire, of undoubted music paper, to the confusion of all our ideas of the capacity of the inner man, until on closer observation we have partly resolved the miracle by perceiving that what we deemed a continuation, was but a reproduction. Still we have not been able to cease wondering at the paper phenomenon, for we have said to one another—Can such music have found the hand able to fix it on the imperishable steel? can aught so precarious have passed under the unerring graver's point? can it have gone from hand to hand—have been treated for—have been regarded like property—have been made matter of a serious contract between party and party, with forms of law thereunto applying? Such reflections have excited our amazement and a sort of incredulity, for we have thought it must be easier to catch the *winds* and sell them, than some sorts of music; which certainly, but for the blessing of music paper, could not have been so much as retained in mind by the composer himself beyond the first moment of conception. We have even, with a curious inveteracy, enumerated the trades employed in the production of the printed and published article, and then holding up our hands, have exclaimed—Oh! prodigious world, in which mighty emptiness can feed so many mouths—silly Genius cannot fill its own!

Not only are the knots of science deemed unworthy of the pains of solution by any but mechanic hands, and every singing boy in that matter is his own Alexander, but those ingenuous youths—their country's hope—who undertake to console us for the loss of Beethoven and Weber, are firmly, nay, logically convinced, that music being a thing of inspiration, and they being musical, it is but to elevate the pen's point heavenward, and pretend the forefinger of the left hand to the upper angle of the forehead, and the charm at once descends—invisible indeed to vulgar eyes, but not to them, nor—which is better—to the fashionable publisher. They opine that like "reading and writing," music too "comes by nature," that art is consequently an impertinence, or at best but a mean substitute, resorted to by those less favored mortals whose natural gifts do not, as with them, amount to intuitive perfection. These masters-by-the-grace-of-God may be considered as forming the chief bulk of the "eight hundred great living musicians;" they constitute the last figures of that term, having the double property of ciphers—of being *multitude* and *naught* at the same time. They are those inscrutable beings lurking in the

recesses of music shops, who conceal under an Italian signorship, or a German baronetcy, much unsuspected Thomson ; they are the *mulla sine nomine plebs* who, because they have no life to look to (saving that vouchsafed to them as Christians) beyond this world, nor anything immortal about them (except their immortal souls) naturally feel that they cannot be too busy here in securing pottage. Regarded therefore in a philosophical point of view, it may perhaps be forgiven them—though I see no reason why it should not be pretty freely remarked—that with their worldly feasting, they rob many better men of needful bread, besides being a dead weight on an art, which owes them nothing but its curses. But leaving this class, let us now consider the higher sort of composers, with reference to the same charge—an under-estimation of the scientific part of music.

Notwithstanding the many really great names adorning the history of music in England, and the various meritorious efforts which are made from time to time to rescue from foreign contempt our character for musical ability, no one in his senses will think of asserting that we have produced a Bach, a Handel, or a Mozart. It will be allowed that our country grows no such men—that they are, so far, a distinct race of beings. It is furthermore equally incontrovertible that, with very trivial exceptions not worth the noting, our scanty honors have been exclusively won in the *vocal* department of music. If these facts are put together properly, it will not be difficult to perceive that one principal secret of our inferiority to the composers of Germany is our *defective science*. Vocal music may receive, but does not naturally demand much scientific method. Its first merit is its fitness for expressing the sentiments of the words with which it is united ; and though custom has imposed a certain distinctive character on its various classes, to preserve which may require an experienced hand, yet the peculiar meanings of words and phrases claiming a peculiar treatment in their musical adaptation—a treatment of merely local propriety—must always render vocal music an affair rather of fancy than of science. But instrumental music proceeding entirely on its own foundation, and having no test of fitness beyond itself, is constrained to fall back upon method as its main support. Now that which is its constraint, becomes also its glory ; for since those systems of harmony, of rhythm, and of composition, which have obtained in our day, are no arbitrary instruments cramping and oppressing original power, but are systems that have arisen by the justest degrees out of the wisdom of our ancestors ; therefore instrumental music can reach no higher praise than when beautiful and original ideas are made to flow naturally in the channels that have been formed for them. If Beethoven is here thrown in my teeth, I reply that innovation condemns or justifies itself according to its performance ; that Beethoven, a man of deep passion, and prodigious original resource—the PINDAR of his art—had

already confessed his love for the old and venerable systems of composition, and only left them then, when profound feelings of the heart, born of suffering, laboured within him and were found too large for the existing forms of expression. When change comes in such a likeness, she will be honoured by all but fools and pedants. "A froward retention of custom," says Lord Bacon, wisely and candidly, "is as turbulent a thing as an innovation, and they that reverence too much old times are but a scorn to the new." No! revered be the name of Beethoven, and all he did unblamed; wild and irregular like Pindar,—like him obscure, yet brilliant too,—let us rejoice in his light, and in his darkness fearfully and reverentially repose. But "decipit exemplar vitii imitabile," and for any young man in good health and spirits—with no other pains of mind, perchance, than readily vanish at the approach of his dinner—to think of putting up Beethoven for a copybook, is the most ludicrous of innocent hallucinations. What should we say of a man who, struck by the praises bestowed on the statue of *Laocoon*, went about his daily business in an attitude of contortion imitated from that great model? The idleness inherent in our nature makes us too prone to embrace any excuse for delivering ourselves from discipline. In truth, nothing but confusion and absurdity can result from the pernicious notion that genius is fettered by rules; it is the mere offspring of vanity or of weakness; and those who uphold such a doctrine, imagine themselves to be vindicating genius, while they are only flattering dunces. It is the besetting sin of the age—a contempt for the past and all its examples; and music shares the sin as well as the punishment. Let novelty have fair play—but never desert what is excellent, because it is old.

Musical composition will be a very different affair with us from what it is now, when the works of *Sebastian Bach* come to be employed for the purposes of study, instead of being made mere holiday shows and objects of a passing curiosity. They form a fountain of harmony able to irrigate and fertilize the whole world of music for a thousand years. Handel used them, Mozart used them, all the German masters that have succeeded him used them; but we have had them not to use; and thus while Germany has grown rich and luxuriant under the waters of its everflowing *Bach*,* our waste lands have remained in their original sterility. As *Bach* is the father of all instrumental writers, so the *fugue*—his chief glory—is the father of all instrumental works. In it reside those secrets of rhythm, of imitation, of harmony, which, variously modified, give life and meaning to every other species of composition. Yet so much are we to seek in the philosophy of music, that I have seen the fugue

* *Bach* is German for *brook*. The same word is a patronymic with us, and Shakspeare plays upon it in a similar way in the 'Merry Wives of Windsor,' where *Falstaff* says to *Master Brook*, who plies him with sack, "I love brooks that flow with such good liquer."

spoken of as something obsolete and contemptible, in a critical musical journal, now no more, but once in the highest repute. Supposing that the fugue, instead of being, as in the hands of Sebastian Bach it is, one of the noblest efforts of musical genius, uniting all the charms of solemnity, pathos, imagination, and a certain—I know not what—most *sweet dignity*, which I take to be—even above all others—its characteristic excellence—if, I say, instead of this, it were really that dull, dry thing, which the uninformed, or half-informed, represent it to be, still, as being the store-house of science, it would form the properest study for young composers. I am much mistaken if some very popular English composers could write a decent fugue to save their lives.

Sebastian Bach is now becoming every day better known. The judicious taste of Mr. Moscheles in producing specimens of that great master at his concerts, will go far to create a desire for further acquaintance with his works. This will inevitably ripen into a love for him and his genius; and that being once established, we may feel assured that the public will no longer endure the meagre and sinewless music which has been so long its daily food: composers will find the necessity of sinking a much larger foundation in science to support the structure of their composition, and it will become impossible to obtain applause without first deserving it.

MUSICAL FESTIVAL AT BOULOGNE.

(From the diary of an Amateur.)

LET no one talk of musical festivals, harmonic societies, and grand performances of sacred music in England, who has witnessed a saint-day festival in France. I was fortunate enough to be at Boulogne upon the celebration of St. Peter, at the church of St. Nicholas. The performance was announced to commence at ten o'clock, and a sermon to be preached by the Bishop of Arras. I went punctually to the time, and, to my surprize, found the church crowded by all classes of society. There was no aristocratic patron's gallery, no steward's box, all was "as free as the air we breathe." Under the organ, a large orchestra was erected, containing a band of fifty performers, and a small body of chorus singers. Immediately after high mass had been said and sung, the sacrament was received, and then came one of Auber's *most popular overtures*, and a collection. A grand procession of priests, headed by a tall verger, dressed in full livery, and wearing immense moustachios, passed through the congregation. All eyes were now directed to the orchestra, where appeared, in "silk attire," a "ladye fair," who sang in charming tones a solo with harp accompaniment, but she was doomed to be interrupted, not by the enthusiastic plaudits—not by the severe displeasure of the audience, but by a terrific report of drums and fifes. A considerable sensation prevailed—particularly amongst the strangers, which was only increased by the *entrée* of a regiment of soldiers, who marched up the centre of the church with swords drawn and bayonets fixed, the bands, drums, fifes, and orchestra, all playing. Fancy this commotion in the midst of the quiet service at St. John, Stepney, or St. Martin-le-Grand! But the drums ceased, the soldiers halted; the harp again breathed its dulcet notes, and the lady timidly warbled her song. The 'Credo' and 'Laudate' followed: then came another rattling overture, (by

Herold) to the opera of the '*Pré aux Clercs*,' with triangle, tambourine, and cymbals! The sermon next was preached, and the festival brought to a close by a grand chorus; and the soldiers marched out of church to the music of fifes and drums. [This is a specimen of French solemnity.]

CHIT-CHAT FROM THE CONTINENT.

Paris.—I have heard by chance the general rehearsal of Onslow's opera in three acts, which is coming out on Tuesday next at the Opera Comique, and I am delighted with it. It is beautifully written—the melodies, when necessary, are light and graceful, the instrumentation beautiful,—and altogether a creditable work. Whether it is likely to succeed, or not, I cannot say, as it is certainly superior to anything they are in the habit of producing at that theatre. It is so well suited to the voices, that, to me, the actors appear to have more talent than usual. The story is interesting and well told, and I should say it was an opera well calculated for an English audience. I will let you know what the *public* feeling is after its first representation.

Milan.—Mercadante's new opera, '*Il Giuramento*,' has just been produced here, at the Theatre of La Scala, with a degree of success almost unparalleled. Night after night are the singers called upon the stage, not only after the representation, but between *each* of the acts; and there is quite a "*furor*" about it. The romanza '*Di superbo Vincitore*,' and a little air, '*Ma negli estremi istanti*,' sung by the soprano, Mme. Schoberlechner; and Madlle. Brambilla's great song, '*Or là sull' onda*,' are generally encored: but a trifle, exquisitely sung by the tenor Pedrazzi, ('*Bella adorata incognita*') is perhaps the greatest favourite of all. There is a beautiful quartett in the first, and a duet between Schoberlechner and Brambilla in the third act, which are much liked. The story, founded on one of Victor Hugo's, is essentially dramatic, and full of situation; the libretto being by Rossi, the author of many of Rossini's early and most successful operas.

CONCERTS.

ANCIENT CONCERTS.—The seventh concert was held on the 24th ult. under the direction of H.R.H. the Duke of Cumberland. The vocalists were Mesdames Seguin, Knyvett, Birch, and Madame Pasta; Messrs. Hawkins, Hobbs, and Phillips. The most interesting performance of the evening was that of '*Mad Bess*,' by Miss Birch, who is a young artiste of no ordinary abilities, and already is a bright ornament to her profession. The last cadenza in which she indulged, was not altogether in the style of the school, but we presume she had been taught it, and if so, the lady escapes our censure. Madame Pasta sang two scenas, and with perfect intonation. The chorus '*Immortal Lord*,' and the anthem, '*O clap your hands*,' both nicely instrumented by Mr. Kearns, were very creditably performed. The room was brilliantly attended.

QUARTETT CONCERTS.—Wednesday evening (the 24th) introduced us to the third of the series, as follows:—PART I. Sestett in E minor, piano-forte, two violins, viola, violoncello, and double-bass, Messrs. I. H. Griesbach, Thirlwall, J. Banister, Hill, H. J. Banister, and C. Severn; Griesbach.—Quartett in E flat, No. 20, two violins, viola, and violoncello, Messrs. J. Banister, Thirlwall, Hill, and H. J. Banister; Haydn.—Quintett in E flat, two violins, two violas, and violoncello, Messrs. Thirlwall, J. Banister, Hill, Dando, and H. J. Banister; Onslow.—PART II. Trio, violin, violoncello, and double-bass, Messrs. Dando, H. J. Banister, and C. Severn; Handel.—Sonata

in G minor, piano-forte and violoncello, Messrs. I. H. Griesbach, and H. J. Banister; Beethoven.—Quartett in A—Op. 18, two violins, viola, and violoncello, Messrs. Dando, J. Banister, Hill, and H. J. Banister; Beethoven.—We were too late for the first movement of Griesbach's Sestett. The adagio is clever, although, as it seemed to us, somewhat too long. Haydn is, perhaps, hardly himself in the first movement of No. 20. The scherzo and the adagio are, however, exquisite. The playing of Mr. Banister in the violin obligato, in the latter, deserves particular mention. If it was inferior to Blagrove, it was barely so, and that is saying much. But with regard to Mr. Thirlwall, who led the Quintett, we would advise him to get rid of a portion of his trickery and affectation before he leads again at any of these concerts. He has a good command of the instrument. His piano slurred passages are in particular neat and delicate; but he has as yet much to do as well as to undo. The last movement of Handel's Trio was encored; and what a perfectly beautiful Quartett is that of Beethoven's in A (Op. 18). How full of melody. How clear and masterly in design throughout. Of the Sonata we liked the two first movements the best. The playing left nothing to be wished on either side. The room, which is a small one, was well filled.

SACRED HARMONIC SOCIETY.—The immense area of Exeter Hall, and even the loop-hole galleries at the back of the orchestra, were densely crowded last Friday evening, to hear the performance of the *Messiah*—that "*heavy work*," as designated by a newspaper writer last year, who affected, at the same time, to wonder when we were to cease being "*bored with it*." Never! as we religiously pray:—never! as we firmly believe, judging by the intense interest which animated 2,500 auditors upon the present occasion. The order, the decorum, even the courtesy pervading all the parties composing this immense assembly, were as gratifying as the contemplation of the enjoyment they derived from the music. It was, to be sure, altogether a noble performance. The chorusses, of course, went smoothly; for the singers know them almost by heart. We could, however, have desired a little more strict observance of the pianos. The solo singers were, Mesdames Clara Novello, Birch, and Shaw; Messrs. Hobbs, Turner, Pyne, J. O. Atkins, and A. Novello. Miss Novello sang (and most beautifully) 'There were shepherds,' 'Rejoice greatly,' and the second part of 'He shall feed;' Miss Birch, 'How beautiful are the feet,' and 'But thou didst not leave;' and Mrs. Shaw, 'Oh thou that tellest,' 'He shall feed,' and 'He was despised.' The last air this lady sang with excellent propriety, both as to style and expression. Indeed, we have never heard her altogether to such advantage. The gentlemen must excuse our individualizing their performances, on account of our being pressed for space. Severally, however, they gratified their listeners. The whole orchestra consisted of about 400 members.

MME. DULCKEN'S CONCERT.—Three times during the course of her concert last Friday morning, in the King's Theatre Room, Mme. Dulcken displayed her great abilities as a pianiste. Upon the first occasion, she repeated the fine concerto of Mendelssohn which she played at the 6th Philharmonic. She next accompanied Mme. Schroeder in Schubert's remarkable ballad, 'Der Erlkönig'—an accompaniment requiring a concerto player to render justice to it. And lastly, in the fantasia of Thalberg upon the airs in Don Giovanni; 'Il mio tesoro,' and 'La ci darem;' a composition in which that remarkable man has evinced great judgement with refined taste. After treating his subjects individually, he has, at the close, managed with much ingenuity to work the two melodies together. Both the concerto and the fantasia, Mme. Dulcken played with uncommon power and brilliancy. If we were required to institute any objection against her general performance, it would be, that possibly from a consciousness of her rapidity of finger, she has a tendency to hurry her time:—to hurry—not to break it; for, let her accelerate as she

may, she is as firm as a rock.—The Ganz's, young Regondi, and M. Labarre, were assistant instrumentalists; and the vocal performers were Mme. Caradori, who came in consequence of the indisposition of Mme. Grisi; Mlle. Ostergaard, Ivanhoff, Tamburini, and, "JUPITER Lablache," as Pasta has felicitously signalized him. Mr. Mori led—Sig. Costa conducted. The room was quite full, and the selection good.

MR. WESSELL'S SOIRÉES.—On Saturday last a very interesting musical performance took place at Mr. Pape's Pianoforte Rooms in Frith-street, having for its object the assembling of native and foreign talent for the performance of classical music. Much sterling composition has yet to make its way, and it can hardly be expected that the beneficer of a morning concert should experimentalize on the taste of the million at his own personal risk. The soirées of Mr. Wessell have been undertaken with a desire to bring forward the great vocal and instrumental compositions of his countrymen; and assisted by such artistes as Mesdames Schroeder, Dulcken, and Ostergaard, Herr Rosenhain, the brothers Ganz, Messrs. Eliason, Sedlatzek, Kiallmark, Herr Kroff, and numerous others, it cannot be doubted that a great treat is in store for all those who have the privilege of an entrée to these delightful *réunions*. On Saturday some beautiful compositions were sung by Mlle. Ostergaard, Mlle. Scotta, the Misses Myers, Herr Kroff; and Mlle. Chardonnay, and her brother. Mr. Kiallmark, Mr. Sedlatzek, Mr. Lidel, Mr. Clinton, and M. Le Patourel, by their performances on the pianoforte, violin, flute, and violoncello, detained the audience until a late hour. The names of Beethoven, Kalwoda, Thalberg, Chopin, Kreutzer, Czerny, Mayseder, &c. formed the attraction of the programme.

PHILHARMONIC.—The following is the programme of last Monday evening's concert; the seventh in the series for the season.—ACT I. Sinfonia Eroica; Beethoven.—Aria, Mrs. Shaw, 'Ah ch'io l'adoro' (Il Crociato in Egitto); Meyerbeer.—Trio, two violoncellos and contra basso, Messrs. Lindley, Crouch, and Dragonetti; Correlli.—Recitativo ed Aria, Madame Pasta, 'Sommo Ciel,' (Romeo e Giulietta); Zingarelli.—Overture, MS. 'The Naiades;' W. S. Bennett.—ACT II. Sinfonia, in C; Haydn.—Duetto, Madame Pasta, and Mrs. Shaw, 'Vorre!' (Otello); Rossini.—Quartetto, No. 1, (from the set dedicated to Haydn,) two violins, viola, and violoncello, Messrs. Eliason, Dando, Tolbecque, and Lindley; Mozart.—Aria, Mr. Balfe, 'Oh qual di pene,' (Jessonda) Spohr.—Overture, 'Ulysses and Circe'; B. Romberg.—Leader, Mr. Weichsel—Conductor, Mr. Bishop.

We have heard it objected to the 'Eroica,' that it is too long; and in parts tedious.—Its length we take to be forty minutes—about one third of the 'Anna Bolena':—no one however, who can sit out the opera, could reasonably complain of the symphony. For our own part, if the great German "were as tedious as a king" he is welcome to "bestow it all upon our worshippers." Why, we have patiently watched every bar, while the one act of many a modern opera has made us yawn our heads half off. "Tedious!"—why where are we to look for invention, imagination, construction, dignity and pathos, if not in the 'Sinfonia Eroica?' Who could have described with so high a poetical feeling the whole scene of that second movement, representing the last scene of a Warrior's career? that profoundly solemn march—the high service in the cathedral, with its orthodox fugue—the fading away of the receding procession, to the last two or three dropping notes (*pianissimo*) denoting the completion of the solemnity. And then the Scherzo, describing the military returning home "with merry march to the tent-royal" of their new Emperor. There is no *descriptive* music like Beethoven's—so vivid; so greatly imaginative, and so free from the baldness of literality.—Long life to his memory!

The air from the 'Crociato,' and which we think one of the prettiest of Meyerbeer's melodies, was sung in a very charming manner by Mrs. Shaw. Mme.

Pasta too, was in excellent voice, and however some of her upper notes may have become attenuated by the wear and tear of exertion, her grandeur of expression, and artist-like polish, have never failed. The trio of Corelli needs no remark—not even that Dragonetti and Lindley were encored in their several movements: the wonder would have been that the audience should have failed to do so. Sterndale Bennett's elegant overture we have heretofore noticed; and we care not how often the opportunity be repeated.—Haydn's symphony is a perfect sample of his happy spirit and well regulated understanding. The andante may, perhaps, be said to approach the commonplace,—not in treatment, but in subject: but the finale is charming. Every bar of the quartett is imbued with the Raffaelesque spirit of Mozart: above all, the adagio; than which he never wrote a more exquisitely tender movement; or possibly one more ingenious as well as graceful, than the finale, with its fugue of two subjects. The feeling and expression displayed throughout the performance of this composition, was acknowledged by the whole room. Being very long, it was perhaps inconsiderate to appoint it so low a situation in the programme. The aria from 'Jessonda' is Spohr to the back-bone; and a delightful melody it is. Mr. Balfe did honour to it, and consequently to himself. The noble overture to 'Ulysses and Circe' completed a fine concert.

CITY HARMONIC SOCIETY.—Monday evening the Society's third Concert took place. The selection included many of our old favourites. There was the beautiful song of Mozart's, 'Parto,' sung by Miss Emma Howard, a young singer of much promise, and beautifully accompanied on the clarionet by Mr. Lazarus. And the 'Batti, batti,' which, by the way, Miss Bruce ought not to sing, for it is not suited to her voice. 'Farewell to the mountain' was very well delivered by Mr. Stretton, and encored,—as was also Himmel's song, (a most charming one) 'Yarico to her lover.' Mr. Allen's chief merit lies in an appropriate manner of singing ballads. Of the two of his own in the second act, ('The broken heart,' and 'Zulieka') we preferred the latter. Haydn is no proper vehicle for trickery;—Mr. Thirlwall should not have led the quartett, with J. Banister too in the orchestra. After Mr. Neilson's popular ballad, 'Beautiful moon,' we left. The room was quite full. Mr. Musgrave led, Mr. Neilson conducted. A second series of six concerts is advertised, to commence in November.

MR. MOSCHELES' CONCERT.—A choice band—instrumental and vocal; a crowded room, with at least a hundred visitors in the orchestra, were assembled to do honour to this eminent musician's concert on Tuesday morning, in the great room of the King's Theatre. Mr. Moscheles' individual performances consisted of a MS. 'Concerto pathétique,' a composition (in the second movement especially) displaying great originality of thought, with ingenious, and even masterly treatment. The second performance was a selection of his MS. studies; able in themselves as works of art, although, in our apprehension, not in every instance answering to the idea to be illustrated in musical sounds. If in endeavouring to embody the subject of an allegory, the painter necessarily fall into the bald matter-of-fact and the tangible, the musician will be proportionately remote who shall set himself the task of embodying in musical construction, such movements of the mind, as 'Affection,' 'Innocence,' and 'Contemplation.' Although, according to Addison, the test of an allegory lies in its capabilities of pictorial illustration; we apprehend that it will be too much to demand of a musical composition that, as a test of its definiteness, it shall illustrate its own subject without the interpretation of any sister science. Harmonious sounds no more than harmonious colours, can shadow forth an abstract idea.

Mr. Moscheles afterwards played a selection of Scarlatti's suites of lessons, including the justly celebrated 'Cat's fugue;' and concluded the concert with an extemporaneous performance, in which he introduced the opening subject

of Mozart's symphony in G minor; and subsequently the air of 'Non più andrai,' which Lablache had previously sung. The point of the concert, however, in which all interest was concentrated, lay in the grand triple concerto for piano-fortes by Sebastian Bach. It had never before been played in public in this country. The whole piece, as performed on this occasion, was not an integral composition of Bach, but made up out of his two concertos for three piano-fortes. The first movement and the succeeding slow one, were from his concertos in D minor; the last movement (brillante) was the opening movement of his other concerto in D major. The subject (which is prodigiously fine and energetic) is like the last of the six sonatas for two rows of keys or pedals. The orchestral accompaniments were re-scored for the occasion by Mr. Moscheles, and the wind instrument parts (the whole written in masterly keeping with the genius and character of the music) were entirely by Mr. Moscheles. That such a work should have been lying all but mute for a hundred years seems incomprehensible; but, much of Bach's music, as Sir Thomas Brown would say: "is still in the urn unto us." The excellent directors of the Birmingham festival, however, are about to follow up the pious work of unearthing him. We are to have a selection from that stupendous work, 'The Passion,' at the approaching meeting; the whole of which took a German choral society a month's hard practice to get up, and even then it was not performed as it should have been.

Mr. Moscheles was assisted by the following solo instrumentalists: Mr. Labarre, on the harp; Ganz, on the violoncello; and Puzzi, on the horn. The vocal performers were: Mme. Grisi, Mme. Schroeder (who had a severe cold) and Miss Clara Novello. The 'Non più di fiori' by the last, with Willman's perfect accompaniment on the corno di bassetto, was a charming performance. The circumscribed limits of our work preclude our rendering all the honour we feel to be due to Mr. Moscheles for his delightful concert, and what he is doing for the cause of sterling music. Mr. F. Cramer led. Sir G. Smart conducted.

MESSRS. ROUSSELOT AND ELIASON'S CONCERT.—The great room of the King's Theatre, the ante room, and the orchestra, were filled with company on Wednesday morning, previously to the commencement of these gentlemen's concert. The attraction was of no ordinary description: there were Pasta and Schröder, Grisi and Clara Novello; Rubini, Ivanoff, Giubilei, and Lablache. Rosenhain played the first movement of his piano-forte concerto, between the first and second parts; and Labarre, on the harp, his fantasia upon *motivi* from 'Robert le Diable.' We could not enumerate all the performances deserving notice; yet, for old remembrance sake, as well as present gratification, we must not pass by Mme. Pasta's 'Di tanti palpiti,' and which she sang with all her former brilliancy, and artist-like polish. Also the duet from 'Andronico,' with Mme. Grisi—a superb display of skilful and friendly contention. Rubini's singing of Beethoven's 'Adelaida,' was constantly followed by an accompaniment, or running commentary of applause and admiration. Then there were Schröder's 'Erlkönig;' Grisi and Lablache's 'Oh guardate che figura,' a delightful piece of humour; and Clara Novello's 'Gratias agimus' of Guglielmi, with Willman's delicious clarinet obligato. Mr. Eliason was enthusiastically applauded for the performance of his own adagio and rondo for the violin; and not more in compliment to him as the giver of the concert, than for his music, which was beautiful; and his playing, which was neat, delicate, and expressive. Mr. Rousselot brought forward a *terzetto* from a MS. opera, sung by Miss Clara Novello, Signors Rubini and Lablache, which, from the lateness of the hour, we did not remain to hear: but a *sestetto* (a modest title) for oboe, clarinet, horn, bassoon, violoncello, and contra basso, played by Barrèt, Willman, F. Rousselot, Bauman, Rousselot, (the composer of it) and Dragonetti, quite delighted us. The writing is very clever and melodious; and the composer has evinced throughout a

masterly acquaintance with the genius and resources of his instruments, to each of which were apportioned concerto passages remarkably brilliant and effective. F. Rousselot (the horn player) is a very first-rate artist. Dragonetti had a tough crow to pull; but, like Gallio of old, "he cares for none of these things." Messrs. Mori and Tolbecque were the leaders, and Signor Benedict conducted.

ANCIENT CONCERTS.—The last meeting of the season took place on Wednesday, under the direction of His Grace the Archbishop of York. The vocalists were, Mme. Pasta, Mesdames Bishop and Shaw; Messrs. Braham, Phillips, Hawkins, Lloyd, Stretton, and Parry, Jun. The selection was from the works of Handel, Haydn, Mozart, and Beethoven, with some things from Cimarosa, Zingarelli, Millico, Callcott, &c. &c. Pasta and Braham in the recitatives were as declamatory and as imaginative as ever; Mrs. Bishop sang the corale in the Israel in Egypt, ('Sing ye to the Lord') very nicely, although it would have been a worthy attention of the Directors to have engaged Schröder, if for no other purpose than to have executed those few bars. Mrs. Shaw, in a sweet song of Mozart, and Mr. Parry, in the lovely one from the Orfeo of Haydn, severally sustained their well established reputation. The best instrumental performance was the overture to Prometheus. It would be worth while to reprint Beethoven's sly criticism on such writers as Messrs. Millico, Zingarelli, Jomelli, and the herd of antiquated melodists. Armed with such an authority, possibly the Directors might induce the Subscribers to tolerate music somewhat a little more difficult of digestion. *The best school of ancient music* has yet to make its way into these concerts. Ten years hence the Ancient Concert programme will have a very different aspect, but the battle will be fought on other ground. Thanks to the amateur societies.

MR. PRAEGER'S CONCERT.—This gentleman took a benefit at the London Tavern on Wednesday evening. It was, upon the whole, like some others which we have had occasion to notice, rather a mediocre affair. The solo pieces consisted of Pot-Pourris for the violoncello by Mr. and *Master* Praeger; a clarionet concerto by Mr. Barhe, and a pianoforte fantasia of Herz, by Miss Praeger, all very fairly performed, but certainly exhibiting nothing remarkable. There was a pretty song of Mr. Lover's ('Rory-o'-More') nicely sung by a gentleman whom we had not the pleasure of knowing; and a duett of Cimarosa's by Mr. and Mrs. Seguin. The room, however, was full; and this being the 'be-all and the end-all' of taking a benefit, why—so be it.

THEATRES.

DRURY LANE.—Mr. Balfe's new opera, "Catherine Grey," was brought forward for the first time last Saturday. The story purports to be founded upon a portion of Lucy Aikin's "Memoirs of the Court of Queen Elizabeth." These operatic adaptations from history bring to mind the charge brought against his nurse, by an Irish gentleman:—"I was born the finest child in nature, but you changed me for a ricketty little baste of your own." The "little baste" of Mr. Balfe's poet, is not only a changeling, but a "ricketty" one. It (viz. the plot of the opera) may be told very concisely. Queen Elizabeth has fallen in love with Edward Seymour, Earl of Hertford, (Mr. Balfe); impolitically, however—to say nothing of the proprieties, which go lightly in dramatic legislation, her majesty discloses her passion, if we remember correctly, in the open street; but receives a tremendous shock to her self-love, upon being apprised that the earl's affections are already engaged in another quarter. Whereupon her sacred majesty gives vent to very unseemly wrath; and, subsequently discovering that the Lady Catherine Grey has a little son, the whole train of her formidable virtue explodes, and poor Catherine is imprisoned. Upon being required to give up the father, she names the Earl of Hertford,

adding that they have for some time been clandestinely married. The discovery again serves only to expose her majesty's contempt of decency; for now the luckless earl is laid by the heels in the Tower, and condemned to death. For the third time our queen Oriana—the cynosure of the greatest poets that the world ever produced—is unmindful of her dignity, and actually discovered as a spectator in the procession of Hertford to his execution. The plot of the drama, however, is benefitted by this remarkable arrangement; for it prepares a scene for the Lady Catherine, who rushes in and volunteers self-immolation to satiate the revenge of Elizabeth, which will rest satisfied with nothing short of the death of one of the two. Upon witnessing the devotion of the wife however, her generosity becomes suddenly touched; she joins their hands; and away they go, chirping like crickets.

The whole of the dialogue is in *recitative*—an experiment on the national theatre, which we think can have little chance of success, unless it be of the very highest order of writing. This desideratum we do not feel that Mr. Balfe has supplied. On the contrary, this portion, as well as the rest of the music, are constructed upon the models of the recent Italian writers. It is not merely like Bellini, but integral phrases from that composer have been adopted by Mr. Balfe. This was the case in Mrs. Wood's scena; and the finale, sung by the same lady, was the old thing over again. All this may satisfy the ignorant ear, but it cannot but "make the judicious grieve;" for it is but putting a drag upon the endeavour of others to advance our national music. At the time, however, that we regret this lack of proper ambition, we are free to acknowledge that some of the melodies in the opera, although commonplace, have a tact and a grace about them which will secure them an ephemeral popularity. They are at all events pleasing transfusions of melodies, that a large class of listeners have accompanied with "nods and becks, and wreathed smiles;" such for instance, as the serenade: 'Look forth my fairest,' and the other, 'Torn from all I lov'd and caress'd; both of which Mr. Balfe delivered with nice taste and expression—barring those ridiculous stereotyped cadences of Tamburini. It is difficult to repress one's annoyance at beholding a clever man like Balfe, as a singer and writer both, crawling after second rate and second-hand artists; for, in various instances on Saturday evening, we could not but recognize a tact and a talent in the scoring of his opera, instrumental as well as vocal, which would yield him a sufficient stock to trade upon his own resources.

If, as we have heard, that the opera was brought out after two full rehearsals only, it shewed a remarkable quickness of faculty in all the parties engaged in the performance. Mrs. Wood sang and acted in her very best manner. Her appearance, too, was like a Vandyk portrait, with that rich white satin dress, relieved by her luxuriant raven-hair. Miss Romer also, as the queen, helped up her millstone of a part, but we really sympathized with the exertion. Mr. Seguin did himself credit in the character of Lord Grey—and which was so useless as well as insignificant a part, that it might have been omitted altogether.

THE MELODISTS.

To the Editor of the Musical World.

SIR,—The Melodists' Club, some time since, in offering a premium for the best words of a song to be set to music by members of their society, stipulated for the copyright of the stanzas whereon the premium was paid. This was, of course, nothing but fair; and the society farther acted liberally in awarding medals to three candidates, next in merit (so considered) to the successful one; but I cannot think it but due to the unsuccessful majority, that their productions should be returned to their several addresses, or that notice by advertisement should have been given that they would be restored on

application. It is not to be supposed for a moment that the club intend to appropriate the entire number, of which some might, perhaps, be considered as of little value to any save the owners; nevertheless, as the competition was invited by them, the course above named should have been, and still ought to be, adopted. I am, &c. ONE OF THE 217.

P.S. If the above remarks appear to the Editor of the 'Musical World' to possess "some show of reason," their insertion in his widely circulated journal would doubtless effect a remedy for what myself and others cannot but feel as uncourteousness, if not injustice.

THE CONCERTINA.

SIR,—In No. 61 of the Musical World, there are a few mistakes in the account of the Concertina. It is there stated that in shape "it is an octagon, about eight inches in diameter, and in depth, when not drawn out, about the same." It should have been, in shape, it is a hexagon, and not quite six inches in diameter; again after mentioning its compass, &c. follows; "which renders the intonation in one key, quite perfect:" leading your readers to suppose that the instrument is only capable of being played in *one* key; whereas it admits of nearly all the keys. It is also stated that "this instrument is a vast improvement on the accordion;" which is a mere toy compared to this in its capabilities and effects.

In justice to deserving merit, it ought to be mentioned that the fantasias which are so delightfully played by young Regondi, are arranged and composed by Mr. Joseph Warren, the able organist of St. Mary's Catholic chapel, Chelsea, who has likewise composed several excellent masses, for the use of that and other catholic chapels. I am, Sir, your constant reader,

Hertford Street, May Fair.

VERITAS.

MISCELLANEOUS.

HERR MORSE, director of the King's Opera at Berlin, and a musician of great talent, has arrived in London, with his son, a youth of about ten years of age, who is said to be a very extraordinary performer on the violin.

It is considered that there is more musical talent of great eminence, both vocal and instrumental, in London at the present moment, than there is in the whole of Europe besides; indeed, there is scarcely a musician of note left on the Continent.

ST. GEORGE'S, CAMBERWELL.—A very delightful performance of Sacred music, took place in this church on Wednesday evening, in aid of the funds of the district National Schools. The singers were, Mesdes. Knyvett, Hawes, and Clara Novello: Messrs. Hobbs, Hawkins, and H. Phillips. Trumpet solo, Harper. Mr. Adams (who gave his services gratuitously) presided at the organ, and opened the performance with a voluntary extempore. 1500 persons were in the church.

THALBERG AND HERZ.—Two very admirable miniature plaister busts of these pianists have been published by Messrs. D'Almaine & Co. Both are good likenesses, yet rather flattered: but there is a small caricature half length bust of the Piano-Briareus, which, like many caricatures, is ridiculously like, both in feature and manner. No one, who has even had a glimpse of Thalberg, could fail for an instant to recognise the resemblance. To carry on the humour of the design, the artist has placed him at his instrument, and endowed him with a double complement of fingers.—We should not turn our backs upon the trade commission for all the sets that will be sold of these clever works of art.

CHRISTCHURCH, SPITALFIELDS.—On Monday evening, Mr. Pittman, the newly elected organist of this church, presided at the performance on the

organ, with the view of affording the parishioners an opportunity of hearing their fine instrument in its improved state. As the repairs had been effected by means of a voluntary, but spirited subscription, the performance was but a proper compliment to those who so cheerfully had come forward in the good cause. Upwards of two thousand persons were assembled on this occasion, and the new organist (who is yet but a stripling) had undertaken no ordinary task in the assembling of so large and respectable an auditory to listen to a strictly instrumental performance, without the attraction of even a single vocalist. The programme embraced the two pedal fugues by Sebastian Bach, in G minor and E major (both grievously difficult to execute), two choruses from the oratorios of Handel and Haydn, interspersed with the beautiful slow movements from Beethoven's *sinfonias* in D and C minor, and the *andantes* from some of Beethoven's and Spohr's quartets. There was also a sprinkling from Cherubini, the overture from the St. Paul of Mendelssohn, and the last two movements of the Jupiter *Sinfonia*, by Mozart. It was a novel sight to witness so numerous a congregation sitting out, with evident gratification and delight, a long series of classical movements, many of which are rarely heard out of the Philharmonic Concert Room; and the fugues of Bach, in all probability, for the first time. It will be evident from the selection brought forward on this occasion, that the inhabitants of Christchurch are fortunate in their organist, and that the judgment evinced by Mr. Novello in selecting him as the first performer out of the gross number of candidates, was both sound and unimpeachable. Mr. Pittman's performance was unexceptionably excellent, and his skill and taste reflect high credit on Mr. Gauntlett, who, we believe, directed his studies on the organ. The *andante* movements of Beethoven are tremendously difficult to make effective on the organ, and we do Mr. Pittman no more than justice to say these elegant compositions formed the great charm of his performance. Mr. Lincoln, Jun. (a pupil of Mr. Adams) assisted in the execution of the overture to St. Paul and the Jupiter Symphony, and is a sound and skilful organ performer.

BEEHOVEN.—Between the first and second parts of the Ancient Concert on Wednesday night, Mr. Knyvett and Mr. F. Cramer read a communication to the band and chorus, which Lord Burghersh had received from the Baron Schlegel, relative to a subscription which is raising in Germany for paying the expense of erecting a monument to the memory of Beethoven, at Bonn, where he was born. It was proposed to give a grand concert in the course of this season in aid of the same, at which the whole of the performers connected with the concerts of ancient music most readily promised their gratuitous services.—*Morning Post*.

BELGIAN CATHOLIC CHAPEL, ST. GEORGE'S FIELDS.—At the vespers last Sunday evening in this chapel, the usual Gregorian service, which has of late been so undeservedly neglected, was finely performed by a full choir. Miss Clara Novello sang several solos, and was well supported by the choir. Mr. Benedict, the organist to the chapel, presided. We are pleased to hear that means are taking to secure an equally efficient performance of the vespers once a month. The collection upon the present occasion (which was large) is to be appropriated to the fund for building the new church.

NOTICE TO CORRESPONDENTS.

W. N. Provincial Notices, and other communications, reserved till next week.

Operas, Concerts, &c. for the ensuing week.

- Friday, 2nd Mr Potter's Concert, Hanover Square Rooms, Morning.
 Saturday, 3rd.... Academy Concert, Hanover Square Rooms, Morning. Mr. Neate's
 2nd Soirée, Hanover Square Rooms, Evening. King's Theatre,
 (Heaven only knows what.) Mr. Weasel's 2nd Soirée, (gratuitous)
 6, Frith Street.
 Monday, 5th ... Last Società Armonica, King's Theatre, Evening. Royal Society
 of Musicians, Rehearsal, Hanover Square Rooms, Morning.
 Tuesday, 6th King's Theatre.

Wednesday, 7th .. Royal Society of Musicians, Performance, Hanover Square Rooms, Evening. Classical Instrumental Concert, Horn Tavern, Doctors Commons, Evening.
 Friday, 9th.....Mr. Benedict's Concert, King's Theatre, Morning. Mr. Minasi's Concert, Willis's Rooms, Evening.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.

- Buondelmonte, *Airs in*, arranged by Truzzi CHAPPELL
 Cachucha, as a Duet JEFFERYS
 Liszt. *Trois Morceaux Caractéristiques. No. 1. Harmonies Poétiques*..... WESSL
 — Ditto, No. 2. "When first to life awaking." Romance, F. Schubert DITTO
 — Ditto, No. 3. Apparitions (first and second) DITTO
 May-fair Quadrilles. M. Corri .. WILLIS
 Weber. *Second Grand Sonata, op. 39, in A flat* WESSL
 — Rondo *Passionati, No. 2* .. DITTO

VOCAL.

- Come, crowd round the bowl. H. W. Goodban NOVELLO
 Dry be that tear. Romance, Neilson ALDRIDGE
 Dear Mary, I have gazed on thee. Ballad, Alfred Hole DITTO
 Farewell, oh! farewell. Song, Miss Souper WILLIS
 Keller. *Duet, Ah! could I teach the nightingale, 2nd Edition* .. WESSL
 Smith (C.) *When the sails were unfur'd, New Edition* BLACKMAN
 Schubert. *Air, When I behold thee* WESSL
 — Ditto, *Death! our nature's dread*..... DITTO
 The parting song. Mrs. Hemans, Miss Masson JOHANNING
 The dying warrior. Recit. and Air, G. Perry CARD
 Wake, dearest Hinda COVENTRY

FOREIGN VOCAL.

- Credete alle mie lagrime. Romanza, Marliani LONSDALE
 Ci arrida un altro cielo. Duet-tino in Sancia di Castiglia, Donizetti..... CHAPPELL
 Le Duc. *L'Absence, Romance* .. PLATTS
 L'affanno in cui penal. Duetto, Donizetti..... LONSDALE
 Mercadante. From the opera of "Il Giuramento." No. 1. Cavatina, Bella adorata incognita. 2. Cavatina, A lei tutto io già sacrai. 3. Romanza, Di superbo vincitore Elaisa. 4. Cavatina, Or là sul' onda colpensier. 5. Quartett, Vicino a chi s'adora. 6. Duet, Di Viscardo io sono amante. 7. Arietta, Con si angelico semblante. 8. Duet, Dolce conforto al misero. 9. Duet, L'adrava qual s'adora. 10. Scena e Romanza, Ma negli estremi istanti. 10 (bis) The Romance from Ditto, separate. .. CHAPPELL
 SACRED.

- Binfield's Psalmody, 11 Nos. COCKS
 Clark's Congregational Harmonist, Nos. 29, 30..... BLACKMAN

GUITAR.

- Amphion, or the Flowers of Melody, No. 15 JOHANNING
 Sagriul. *La Serenata, Aria* ALDRIDGE
 — La Scuffiarina, Ditto DITTO
 Sola. Arrangement of the following Songs for Guitar and Voice, by Mrs. Hemans, and Lister. Book 2. The messenger bird. The Rhine song. The troubadour's song. The Hebrew mother. I remember, I remember. The better land. The child's first grief; or, Oh call my mother back again. The pilgrim father WILLIS
 — Ecco il pugno ch'io ALDRIDGE
 Verini. *Three Italian Ariettas, with Guitar Accompt.* DITTO

FLUTE.

- Kuhlau. *In van tu fingi*, (Ricciardo e Zoraide) arranged for 2 Flutes CARD
 Nicholson (C.) *Capriccio, with ad lib. Accompt. for Piano-forte, Study for double tonguing* DITTO
 HARP.
 Bochsaa. *The admired march in Belisario, arranged for Harp* .. CHAPPELL
 Wright (T. H.) *Grand March, dedicated to the Princess Victoria* WRIGHT

TENOR VIOLIN.

- Blake. *3 Grand Solos, fingered, with Violoncello Accompt.* HILL
 Lindley. *Trio, op. 7, Tenor, Violoncello, and Bassoon* DITTO
 Schneider. *3 Solos, easy, with Violin Accompt.*..... DITTO

MISCELLANEOUS.

- Bochsaa. *Airs in the Postillon. Mon petit mari. Je vais donc le revoir. Mes amis, écoutez. Harp and Piano-forte* CHAPPELL
 Card (W.) *Chi dice mal d'amore, arranged for Flute and Piano-forte* CARD
 Forde, Tulous, and Herz. *C'est une larme. March, Mosé. L'enfant du regiment. Fantaisie Russe. Italian Canzonet. Piano-forte, Flute and Piano-forte* COCKS
 Kreutzer's *Overture to Lodoiska, 2 Violins*..... BLACKMAN
 Lemoine and Sedlatzek. *Les Bluettes, No. 3. "My own Lord Devon."* Stockhausen, Flute and Piano-forte WESSL
 Webb's *Marches, 7th Set, Military Band*..... COVENTRY
 Wessel & Co.'s *Journal for Brass Band, No. 1, containing Kalisch quick step. Galope. Brepsant. Austrian (Regiment Langenau) March* WESSL

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.

JUNE 9, 1837.

No. LXV.—VOL. V.

PRICE 3*d*.

JOHN SEBASTIAN BACH AND GEORGE FREDERIC HANDEL.

BY HENRY JOHN GAUNTLETT.

(Concluded from page 165.)

BACH's choral works may be divided into three styles or classes—that which is formed on the Palestrina school, to which Bach added the superstructure of the florid sequence: that in which the instrumental accompaniment is essentially distinct from the voices, and, so to speak, at complete variance with them: and that which is evidently dramatic. Of the first style, the Masses in D major and G major afford fine specimens: of the second, the Litany in D minor is a most extraordinary example; and to those who are accustomed to expatiate on the licenses and mysticism of Beethoven, we recommend a perusal of the movement alluded to. Whether Beethoven had seen this composition, would form a curious but highly interesting inquiry: if not, there is the still more curious circumstance of the most daring inventions adopted by one composer, and sleeping in obscurity for nearly a century, until unconsciously revived or again created by a kindred spirit. Of the dramatic style, the only examples we know are in the Messiah, of which the choruses 'Let him be crucified,' 'His blood be on us,' and the fine chorus in E minor, sung by the disciples on the taking away of the Saviour by Judas and the chief priests.*

In descriptive scenes, we consider Handel, for the age he lived in, unrivalled. It has been the habit to assign to Haydn the invention of this kind of writing. Haydn applied it to the new powers of the orchestra, but Handel had long excelled every thing Haydn has left us in that way. The whole of the 'Israel in Egypt' is unapproachable in descriptive power, and displays with what singular felicity Handel adapted the subjects of his choral movements to the

* This chorus, we understand, it is intended to perform at the ensuing Birmingham Festival, which takes place in September.

character of the language. Many of them are executed with such ease, and apparently indifference to mere technicalities, that it would be difficult to say, whether the progress of his subject in many instances was the effect of accident or design. The Hallelujah Chorus is an instance. Handel always resigned the semblance of learning for the real power of striking the mind. Here Haydn says of him, that "he was the father of us all;" and Gluck, in his strong language, says, "There is not a note which does not draw blood." But Mozart's criticism is the soundest, "Handel knows best of all of us what is capable of producing an effect. When he chooses, he strikes like a thunder-bolt." It is that innate perception of what will affect the feelings, which makes Handel's choruses so extraordinary. As works of art, in many instances, they are rather rough unfinished sketches, than perfect pictures; but the hand of a Raphael is there. In choral music all should be open, broad, and colossal; and hence it is, that although many of Handel's present the appearances of haste and hurry in their execution, a neglect of taking advantage of many results from the carrying out of one subject and the addition of others; yet we feel convinced it was the effect of his perfect knowledge of the feelings of the audience. Handel's digressions, in leaving one subject for another, and yet working neither of them out, was the result of experience, and Mozart probably saw this to be the case. One of the most regular and consistent of Handel's choruses is the 'Tune your harps,' a chorus, which it is said, with the introductory duet, Handel dictated to his amanuensis after he became blind. It is throughout one continued idea, and enlarged on in a manner melodiously natural, and at the close with great learning. The discords and suspensions are more in the organ manner of Bach, and quite out of the pure vocal of the Italians, who rarely or never make use of the diatonic discords.

The oratorio of Samson, is an extraordinary composition of dramatic power, and the situation of the characters affords fine opportunity for contrast. The intensity with which the composer describes the feelings of the hero amidst a scene of misery and darkness, bewailing in ideas descriptive of the most passionate distress the loss of sight and strength, is a grand display of power and imagination. In the aria 'Total eclipse,' there is a self-abandonment on the part of the composer so completely in unison with the situation of the hero of the oratorio, so much so that it might be presumed to have been written in the days of affliction which subsequently befell the composer himself. But he had witnessed the power of the human voice in representations of far less interest, and he well knew what could be effected by simple means. Perhaps one of the most remarkable instances of the effect of a fine performance of a simple melody was that exhibited by Senesino, a celebrated singer engaged in the opera, whilst Handel had the direction. He was to perform the character of a tyrant, and the celebrated Farinelli an oppressed prince. The two

singers met for the first time on the stage. When Farinelli came to the first air in which he intreats the clemency of his oppressor, it was sung with such an expression and simplicity, that Senesino, utterly forgetful of his character and situation, threw himself upon the singer's neck and repeatedly embraced him. The experience of such extraordinary power, led Handel to regard many things as possible which less favoured and less talented composers would have regarded as utterly hopeless.

Much that Handel has written is no longer at the mercy of criticism. The opinion of the public has settled, the tide has wafted in his favour, and remarks of an adverse nature, were one so rash as to advance them, would come with little force and less effect.

In ascertaining the merits of these two great composers, if original invention be the highest praise of genius, to both may this attribute be fully and justly awarded. Bach was naturally a thinker for himself, and disdainful of assistance. Handel, equally confident in his own abilities, did not refuse the service of the thoughts and images of his predecessors. Both were equally capable of astonishing; but Bach never condescended to write for mediocrity. On this point Handel was perfectly indifferent, and he could well afford the expression attributed to him, "That is shocking bad music, but it is my own." In general talent, the superiority must be allowed to Handel, whose intimacy with the world allowed of more means for information. Bach's element, as Zelter observes, was that of solitude. A modern writer is ungallant enough to say of the fair sex, that they never, in any part of their lives, give full and undivided attention to music. And that men, when young, never do so unless they hear it in the dark. Zelter possibly thought this mode of hearing Bach the most proper, as he was accustomed to have his compositions performed to him at night and morning. Bach's music is more capacious, more amplified; Handel's more terse and episodal,—often epigrammatic. Handel thinks for the multitude, calculates what shall come down like "a sledge hammer." Bach is one great uniform simplicity, more expansive, but less vehement and rapid. Each rejected all unnatural thoughts. Such was the fertility of their minds, and the rectitude of their judgments, that the present moment could always supply the demand. Considering the state in which they found the art, and what they effected, no composer has yet proved at all equal to their genius; nor is it probable that any of this generation will live to see their extraordinary and immortal career eclipsed by a brighter luminary.

We are inclined to hope that our readers will not consider uninteresting this slight notice of the lives and style of these great composers, who may be said to have created Protestant choral music in its highest form. Their career forms a useful example, and their youthful labours and energy are as important a lesson of industry and perseverance, as their matured taste is a model of

excellence. Amongst musicians, an exaggerated confidence in genius, and a scorn of what is improperly termed the drudgery of application, is not the less dangerous, although, unfortunately, it is found too generally prevailing. To no other class have carelessness and improvidence been more fatal. It is therefore important to hold up to imitation the example of two of the most celebrated geniuses of past times, whose success may be distinctly traced to their industry, patience, and perseverance; and who, in seasons of fame and adulation sufficient to intoxicate an ordinary mind, still maintained the calmness, prudence, and simplicity of good sense and sound principles. Neither seems to have thought that he could discover a royal road to preeminence: and the precepts of criticism, and the constant study of the works both of their contemporaries and ancient models, were resorted to as the real means of advancing themselves in their profession. To those students who are anxious only to catch at the ephemeral popularity of the day, we have no advice to proffer: for it matters not who they may look up to as a model, or what writings they may profess to analyse or study. They will probably waste much valuable time in acquiring that which is of no real use for them to know; and will ultimately degenerate into either dissemblers or bigots, in the one case professing to admire what they do not understand, or, in the other affecting to deride that which they are incapable of appreciating. But let the classical student ever remember that the intellectual treasures bequeathed by the great creative genius of Sebastian Bach was the fount from which Haydn, Mozart, and Beethoven, drank the stream of immortality; and that in our own day we see but the reflection of his mind in the works of Samuel Wesley and Mendelssohn Bartholdy,—in the performance of a Moscheles or a Thalberg.

BIRMINGHAM FESTIVAL.

THE performances of the approaching festival, are advertized to take place on the 19th, 20th, 21st, and 22d Sept. The hall has lately been extended thirteen feet; the organ put back; and the disposition of the orchestra improved. The present length of the hall, and without a single pillar in it, is 153 feet, and the breadth 65. The proportions of that part of Westminster Abbey in which the Festival was held—that is, from the back of the orchestra to the king's box, are, as we have been informed, 150 feet in length, and 69 in breadth, from wall to wall, including the side aisles, which it will be remembered, were excluded from the area where the performance was held. The organ is entirely completed: full justice, therefore, will now be rendered to Mr. Hill, the builder. Heretofore no one could, with propriety, give an opinion upon the merits of the instrument; since, at the last festival, three years ago, half of the work was not then in. Mendelssohn is to exhibit its capabilities, and we know how efficiently he will fulfil that charge. The whole

band will be formed upon a magnificent scale. The circumstance of sixty violins being engaged from London, alone, will afford some clue to the proportion of instrumentalists. The whole oratorios to be performed, are, 'St. Paul,' which Mendelssohn himself will conduct; 'The Ascension,' a new work by the Chevalier Neukomm, also to be conducted by the composer; 'The triumph of Faith,' another new oratorio, by F. Haeser; and 'The Messiah.' There will be selections from Sebastian Bach's 'Passion,' (one of the most stupendous productions of any age); and a fine selection from the least known double choruses of Handel. A new symphony by Mendelssohn, which he is to bring with him in July, will add to the admirable bill of fare, that the spirited directors of this Festival have provided for the public. For sound judgment in selection, and correctness with vigour and energy in performance, there are no music meetings like those at Birmingham. The York orchestra may out number them; but the general effect is inferior; while their selections are not to be named with the other, for novelty, and general interest.

MONUMENTS TO BEETHOVEN AND MOZART.

[**BEETHOVEN.**—We stated on Thursday that a subscription has been opened in Germany, for the purpose of defraying the expense of a monument, which it is intended to erect at Bonn to the memory of Beethoven, and that Lord Burghersh had received a communication on the subject; also that the whole orchestra connected with the Ancient Concerts had volunteered its services at a grand performance which it is proposed to give, in aid of the fund now raising on the continent. A general meeting of the Philharmonic Society is called for Wednesday next, to take the matter into consideration. We believe that the present intention is to give the concert in the King's Theatre, and that the whole of the music shall be selected from Beethoven's works; the first part to consist of his magnificent choral symphony, which created so much sensation at the fourth Philharmonic Concert; the second, of the 'Mount of Olives;' and the third to be miscellaneous.]

[**MOZART.**—"Better late than never," is an old saying which may be, with great truth, applied to a proposition that is about to be made, to erect a monument to the memory of the immortal composer of 'Il Don Giovanni,' who has been dead forty-five years. It has been suggested, and very plausibly too, that the money raised here by any performance, hereafter to be given, should not be sent out of our own country, but that a native artist should be employed to execute a statue, or monument, to the memory of these two great masters; to be placed in the National Gallery.]—*Morning Post.*

To the Editor of the Musical World.

SIR,—I hear of late much talk of intended monuments at Saltzburg and Bonn, erected to the memory of Mozart and Beethoven, and of various applications from ducal and noble persons to the musicians of England for promoting such erections: but with all due deference to such exalted applicants, may I ask why Englishmen should not erect these tributes to genius in their own country? England has long been sneered at by foreigners for possessing so few public monuments to men of talent and science; or if such exist, that they are secluded from the people, in churches seldom opened to public inspection.

To remove this taunt, let the funds raised by concerts, or subscription, be devoted to erecting statues or monuments in some of our public walks in England, not only to Mozart and Beethoven, but to Malibran, who delighted us with her extraordinary powers, and whose remembrance seems already fading away among us: but send not our gold, the earnings of British talent, to Strasburg, a city celebrated as the birth-place of Mozart, and for the contumely heaped upon him by its proud mean-souled archbishop.

Aid not the Strasburgians to erect a monument to their far-famed townsman, those who suffered *his* sister, (celebrated also in her day, and caressed and fondled by queens and princesses) to pine in indigence, blind and bed-ridden, among them, without one effort on their part to alleviate her distresses; whilst British *musicians*, at a distance of seven or eight hundred miles, sympathised with her sufferings, and among themselves subscribed a sum sufficient to cheer her declining days, and render the close of life tranquil, and free from the vexing ills of poverty. No doubt many Germans, admirers of Mozart, are willing to shew him every honour; but visit Vienna, explore Strasburg, no statue, no memorial, no vestige of him appears—the very place of his burial is unknown, yet all Europe resounds with his praise; and thousands, nay millions, have been enraptured with the strains his genius left for their enjoyment. Ungrateful world, but more especially insensible Germans, who have for nearly half a century neglected the memory of your glorious countryman.

I am, SIR, your admirer and constant reader,

M. S. N.

IRELAND.

Dublin.—The Philharmonic Society's 3d private concert, (on Wednesday evening, the 31st May,) commenced with Beethoven's noble *sinfonia* in C minor, which was admirably performed throughout, more especially the delicious *andante* movement. It gave us much pleasure to observe the stillness of the room during the symphony, and the general burst of applause at the termination, auguring that an improved taste for instrumental music is rapidly progressing in Dublin, an improvement for which our professors are undoubtedly under great obligations to this spirited amateur society. Rossini's quintetto '*Crudele sospetto*,' was then pleasingly sung by Miss Ashe, the Misses Searle; Messrs. Francis and William Robinson. This was followed by Calcott's fine scena '*The Last Man*,' well calculated to display the powers of Mr. W. Robinson's deep and mellow bass voice: we should recommend him, however, at all times, and especially when singing with an orchestra, to take fewer liberties with the time, as so very *ad libitum* a manner of singing renders it nearly impossible for a band to accompany him with the requisite precision. The next piece was a '*Concertante duett* (by Kalliwoda) for two violins,' (Messrs. J. Barton and Levey) and orchestra. This was a great treat. Mr. Barton's playing has always vividly recalled to our memory De Beriot's enchanting tone, style, and manner, and we never heard him to greater advantage than on the present occasion, being ably seconded by Mr. Levey, and having the support of an efficient band in the *tutti* parts; added to which, the music was such as is not commonly met with in concertante pieces. '*Farewell*,' a ballad, (Miss Ashe) words and music by T. Moore, Esq. followed, and was encored. As we cannot speak favourably of this composition by our countryman, we are compelled to silence by our *patriotism*. The first

part of the concert terminated with Rossini's beautiful quartett and chorus, 'Cielo il mio labbro' (The Misses Searle; Messrs. F. and W. Robinson) and which was very effectively performed. Mozart's overture to 'Il Flauto Magico' was magnificently played at the commencement of the second part; and in 'Alexis' Mr. F. Robinson, and Mr. Piggott (on the violoncello) vied with each other in the sweetness of their tones. Mr. Robinson's occasional suppression of his voice is agreeable in effect, but he carries it so far as at times to be nearly inaudible. This performance was greatly and deservedly applauded. 'Beethoven's noble trio, 'Tremate empi tremate' followed, into the spirit of which the band seemed to enter with such enthusiasm as to forget the vocalists altogether. Indeed, Miss Ashe's voice is too weak for this trio. The bass part also, which should come out with more than ordinary power and energy, was, with the soprano, now and then lost in the loudness of the accompaniments. In a selection from Purcell's *Tempest* we were gratified by Miss Ashe's 'Full fathom five,' (which was *encored*) and regret we cannot say as much for the choral parts of this beautiful selection. Weber's *Jubilee* overture concluded the performance, but as it was nearly twelve o'clock when the selection from Purcell was *encored*, we could not wait to hear it. Mr. Bussell acted as conductor on the occasion. A little more *decision and energy* in his manner would be desirable, which, we anticipate, he will acquire when he has had more experience in this difficult and important office. The concert on the whole was decidedly successful.—(*From a Correspondent.*)

Dublin. ANCIENT CONCERTS.—This society has closed the season brilliantly. The annual concert was held in the Rotunda, and went off in a most excellent style. The selection was; overture to 'Esther;' Handel.—'Oh Father,' chorus; Arne.—'Arm ye brave;' 'We come;' 'Come ever smiling liberty;' 'Lead on;' 'Disdainful of danger;' 'Sing unto God;' from Judas Maccabæus.—'Deeper and deeper still,' recitative; 'Waft her angels' Jephtha.—'The arm of the Lord;' Haydn.—'Dies Iræ;' 'Tuba mirum;' 'Rex tremendæ;' and 'Hosanna;' from the requiem; Mozart.—The first part concluded with the double chorus from Solomon, 'From the censer.' The second part was, overture and selection from *Acis and Galatea*, 'Oh the pleasures,' chorus; 'Happy we;' 'Galatea dry, thy tears,' chorus.—'When all alone,' madrigal.—'Alexis,' Pepusch.—'Now is the month of Maying,' madrigal.—The *tempest* music; Purcell.—And 'Zadock the priest,' concluded a classical and well performed entertainment. The room was full, without being unpleasantly crowded, not more than 500 tickets being ever issued. The style in which the choruses were given, showed a marked improvement in the members, and we hope under the fostering care of the president, the Bishop of Kildare, and the exertions of the committee and officers, this excellent society will advance in the line they have adopted. The system used by the very able conductor, Mr. Joseph Robinson, in frequently practising the voices without any accompaniment whatever, must ensure a greater degree of confidence in the members than could be attained if they were accustomed to rely on any instrumental aid. We understand this society contemplates giving concerts more frequently than they have hitherto done.

In the last report of a musical performance in Dublin, the writer committed an error in stating the 'Anacreontic' to be the oldest society; that distinction being due to the Catch Club, founded by the vicars choral of Christchurch and St. Patrick's.—(*From a Correspondent.*)

ANACREONTIC SOCIETY.—This society gave their last chamber concert for the season, on Monday evening, May 22d, in the Rotunda. Haydn's symphony in C minor opened the first act, which was most correctly performed; and an overture of Mehl commenced the second act. The other instrumental

pieces were, a trio for violin, violoncello, and pianoforte, very charmingly played by Messrs. Barton, Pigott, and Wilkinson; and a quartett by Beethoven for two violins, tenor, and violoncello, which was quite a novelty, and gave great pleasure. The singers were, the Misses Searle, Messrs. Sapio, Hill, Orr, McGhie, Herbert, &c. who sang several songs, glees, &c. very pleasingly. The concert appeared to give general satisfaction.



CHIT-CHAT FROM THE CONTINENT.

Cologne.—Some of the German critics speak in the highest terms of a new oratorio, 'Des Heiland's Letzte Stunden,' (The Last Hours of the Redeemer) composed by E. L. Drobisch, which was performed on Good Friday last in the Cathedral of Cologne. One in especial, who states that he has not only studied the score, but has attended the trials, the grand rehearsal and the public performance of it, declares he has never been so overpowered as by this composition; and the chorus No. 14, with fugue, might very easily be introduced into any of Handel's oratorios, without its being apparent that it was not the work of that composer.

Mayerbeer's 'Huguenots,' somewhat altered, was produced in this city on the 21st March last, under the title of 'Margaret of Navarre,' being its first performance in Germany.

Paris.—M. Berlioz has been commissioned by the French government to compose a Requiem for the 28th July next, which will be performed in the church of the Invalids.

Mozart's Monument.—The Mozart Festival, given at Darmstadt on the 14th March last, in aid of the funds for erecting a monument to Mozart, realized about 1300 gulden, which sum has been remitted to Salzburg. The prince is said to have been a contributor to a considerable amount. A grand concert for the same purpose took place likewise in Copenhagen, on the 20th of that month, with what success has not been announced.

Beethoven's Monument.—The concert in aid of the projected monument to Beethoven, which has so long been announced, took place at Munich on the 5th of last month. Princesses and countesses played on this occasion the overture to Fidelio, arranged for sixteen hands, and Mme. von Schuaroeth Handley executed the concerto in E flat major most delightfully.

REVIEW.

The Swain of the Mountains. A Glee. Composed by J. J. Jones, Mus. Bac. Oxon. NOVELLO.

A lively and tasteful composition. The first and last movements are the best; the middle one being, as the writer says, 'moderato.' The Welch melody is very beautiful. There is nothing like these mountain airs after all.

'Matilde.' Introduction and Variations for the Piano-Forte. Composed by J.T. Surrenne. WOOD.

Mr. Surrenne has here written rather above the pitch of moderate players; some of his passages being very intricate. The whole, however, is lively and brilliant. In the andante cantabile he has been particularly successful; but, after having shown his own resources with so much ability, he should not have fallen to imitating Herz so inveterately in his last variation; for sure are we that he had no occasion to do that.

'*Malibran is no more!*' *Composed, with an accompaniment for the Piano-Forte or Guitar, by E. Devin.* BOOSEY.

'*Beau Cavalier.*' *Romance Chevaleresque. Composée avec accompagnement de Piano et Guitar, chantée par Mlle. Blasis, et dédiée à Madame la Comtesse de Munster.* BOOSEY.

These are really clever things. The first has less the effect of a regular melody than of a chant; a novel idea for such a purpose, and extremely well carried out. We would suggest the accompaniment being taken by *both* instead of one instrument only; the chords being played in arpeggios on the Guitar. The '*Beau Cavalier*' is a lively affair in the *Tempo di Marcia*; and the lady who did us the favour to play the guitar accompaniment, preferred it to the other:—so be it therefore.

Merriott's Tenth Number of Congregational Hymns. Arranged with an accompaniment for the Organ or Piano-Forte, by the compiler. DUFF.

This is a good number, Mr. Merriott's own contributions being unusually large; they are, however, well written, and to the purpose. The two best things in the number are the melodies of Weldon and Rameau; but what, in the name of good taste, could induce Mr. Merriott to introduce the quaint and lively Indian air into such company! Not to mention that, to have its due effect, it should be taken at an allegro vivace, the *Blackamoor* words to which people have been accustomed to hear it sung, must surely awaken some associations scarcely proper at church. The compiler might as well set *Jim Crow* as a psalm tune at once.

Edwin Merriott's Congregational Hymns, No. 11. Arranged with an accompaniment for the Organ or Piano-Forte by the compiler. Published by Merriott, Farnham. Sold by FALKNER, and others.

Of the ten melodies of which this number consists, eight are by Mr. Merriott. The best of these is, we think, 96. The Greek Hymn is very pretty, as is also the Melody by Battishill. But why does the author so invariably introduce his final closes with the discord of the \sharp , for in the whole ten melodies, interludes included, there is but a single exception. It shows a want of resources, unless, indeed, the musical canons enjoin, or the charity boys insist upon it. Mr. Merriott should get a better poet: his music deserves it. We referred to this once before; and with regard to the present number, the author of the lines has certainly the merit of having got as much nonsense into them, as the same quantity of words could possibly contain. Will any one, for instance, tell us the meaning of this:—

"Where'er thy hand hath *speak the skies,*
Sweet incense to thy name shall rise."

By the following it would appear, that the poet is a man of business and a Member of Parliament:—

"The Christian's heart his prayer indites,
He speaks as prompted from within;
The spirit his *petition* writes,
And Christ receives and *gives it in.*"

Farther on, we have the style of a dependant addressing his noble patron, whose kindness it seems he has abused.—

"O' my Lord, I've often mused
On thy wond'rous love to me,
How I have *the same* abused—
Slighted, disregarded thee."

All great poets have their faults; and accordingly, our friend has been so wrapt in his heavenly contemplations, as to have forgotten that the verb should agree with the nominative case:—

"Great God! on what a slender thread
Hangs everlasting things," &c.

CONCERTS.

MR. CIPRIANI POTTER'S CONCERT.—If a picked orchestra, first-rate singers, and sterling music, can secure a full audience, Mr. Potter's provision for his friends in the Hanover Square room, last Friday morning, ought to have been greatly attractive; and we have the pleasure to say that it was eminently so. His band consisted of the cream of the Philharmonic performers; his singers were, Mesdames Pasta, Schroeder, Seguin, and Miss Clara Novello; Messrs Kroff, and H. Phillips, and Mr. Ole Bull played his 'Polacca Guerriera.' The concert opened with Beethoven's charming overture to 'Leonora,' after which Mrs. Seguin sang a scena from Mr. Potter's operetta of 'Medora e Corrado,' 'Ah! superar;' the finale to which consists of a spirited and very clever 'agitato.' Had Mrs. Seguin possessed the requisite power for this energetic and trying movement she would have left little to be desired on the part of her audience; for her performance of it was marked by a good understanding of her author, and ability in executing his ideas. Weber's pianoforte concertante in E flat, played by Mr. Potter, followed; the adagio to which is one of the most lovely movements that dramatic musician ever wrote. It is accompanied almost throughout in his favourite way, with the violins *con sordini*, and as piano as possible. The air, 'From mighty kings,' (no prodigious favourite with us) succeeded the above: it was remarkably well sung by Miss Clara Novello. Next to this came a prelude and fugue in G, of Sebastian Bach's, with an obligato contra-basso, added by Dragonetti, and played by him. The composition is one of the new ones now in the course of publication by Messrs. Coventry and Hollier; and who, when they commenced their series, were complimented in an excellently written critique in the *Times*, for their zeal in bringing out such music; more calculated to benefit their reputation than their profits. For the honour of good music, however, the prognostic of the writer is not likely to be realized. Bach, now, is happily in the ascendant. Ten years ago this fugue would have passed without an applauding hand: upon the present occasion it was encored from every quarter of the room. The admirable playing of Mr. Potter, and the great execution of Dragonetti, doubtless had much to do with the enthusiasm of the listeners; for it is wholly improbable that the construction of that masterly fugue should be appreciated—and at one hearing: still, upon the authority of Sir Joshua Reynolds, we will say, that it is good even to affect a taste for a while, when a true relish of the beautiful will follow; the pretension to gentility, with all its drawbacks, being preferable to a sturdy blackguardism. The trio from the *Fidelio*, 'Euch werde lohn,' sung by Mme. Schroeder, Messrs. Kroff, and H. Phillips, did not go very satisfactorily. The last-named singer appeared not to feel the music. The second part opened with a MS. overture of Mr. Potter's to the play of 'Cymbeline;' in a modest synopsis of which, he states that he "has endeavoured to describe" various situations in the original play. Although we could not follow the author in his ideas; and, taken as a whole, we think the overture not equal in vividness of imagination to his 'Anthony and Cleopatra,' it nevertheless contains some felicitous and beautiful thoughts, while the score is unexceptionable, and very masterly. Mr. Potter's last performance, was in Mozart's charming concerto in A, and which had never been played or even published in this country. The zeal, nice feeling, and ability with which Mr. Potter drew forth the beauties of this great composition, were highly creditable to his talent; indeed, we never heard him play more finely than he did last Friday. Mme. Pasta was uncommonly great—even for her, in the song of Pacini's: 'I tuoi frequenti palpiti;' Herr Kroff was pathetic in Schubert's song of 'The Wanderer;' Mr. Phillips excellent in Purcell's 'Mad Tom;' and Mr. Seguin sang with judgment and ability in the duet from 'Semiramide' with Mme. Pasta, 'Se la vita'—an awfully prosy thing—

but this is a matter of taste. Nevertheless much of the accompaniment seemed to us little superior to the hooping of a tub. Mr. François Cramer, who always plays good music with the zeal and relish of a young amateur, was leader of the concert.

MR. NEATE'S SECOND SOIRÉE, 'which took place last Saturday in the Hanover Square Room, was very fully attended. The selection was in every respect admirable. Mr. Neate himself performed a portion of a quartett for pianoforte, clarionet, horn and bassoon, being assisted by Messrs. Lazarus, Puzzi, and Godfrey: also an excellent series of variations upon the air of 'God save the king,' in which, considerable fancy and variety of treatment displayed the accomplished and refined musician. His third performance was a pianoforte trio of Beethoven, with Messrs. Lazarus and Banister (Clarionet and Violoncello) delightfully played; and lastly his own charming rondo, entitled, 'The Carillons,' which we reviewed in No. 14 of our little periodical. This brilliant composition appeared to afford high satisfaction to the audience. The other instrumental exhibitions were a piece by Mr. Ole Bull, accompanied on the pianoforte by Sir George Smart: a fantasia on the flute, by that beautiful player, and clever musician, Mr. Ribas; and a solo on the harp, by a Mr. Marsh of Clifton. The vocalists were Mrs. A. Shaw, Miss Bruce, Miss Rose Raper, and Mr. T. Welsh. The first lady was encored in the latter movement of Meyerbeer's air, 'Ah, ch'io l'adoro,' and which she sang with considerable vigour and appropriate expression. Miss Bruce was skilfully accompanied by Mr. Lazarus in the 'Gratias agimus;' her own performance of it being also successful: Miss Raper (a mezzo-soprano) sang a ballad, the melody by Thalberg, in a tone and manner indicating future popularity: and Mr. Welsh accompanied himself on the pianoforte, in a ballad, the composition by himself; also in Purcell's 'Mad Tom.' Both in his performance and style of singing Mr. Welsh displays the fine artist. Sir George Smart was the President for the evening at the pianoforte. Mr. Neate's third and last soirée will take place on the 17th inst. These performances have been highly patronized.

ROYAL ACADEMY CONCERTS. The third concert took place on Saturday. The vocalists were Mesdames Bishop, Seguin, Birch, Shaw: Messrs. Seguin, Brizzi, Harrison and Stretton. The solo performers, Miss E. Jonas, Master Jewson, Messrs. Patey, Musgrave, Richards, Dunsford, Richardson, G. Cooke, C. Harper, Bowley, Lazarus, Macdonald and Wœtzig. Mr. F. Cramer led—Mr. Lucas conducted. Miss Jonas, who was celebrated for her pianoforte performance long before she entered the academy, proved by her execution of Mendelssohn's concerto in G minor, that Mr. Moscheles has at length had assigned him a pupil of no ordinary endowments. Master Jewson, a pupil of Mr. Potter, went through a concerto by Kalkbrenner very creditably. Bennett's overture 'The Naiades,' was the best of the novelties. This institution as a *vocal school*, is worse than useless. Neither the masters nor their pupils are to be commended. Bach and Beethoven retire to make room for Cimarosa and Guglielmi: Haydn and Mozart, are deposed in favour of Jomelli and Mercadante: Purcell and Gibbons, are banished for Rossini, Pacini, and we know not who besides. The pupils know not where to look for a standard of classical music, in vocal composition, and at present their style has not the usual distinction of modern singers—that of being remarkable for its vices. The instrumental school is better—but not what it ought to be. "The Times" in noticing Saturday's Concert observes—"The combination of the pupils in one elaborate composition, requiring not only execution but great knowledge of music, seems to be a form of discipline, quite lost sight of at the academy. The miscellaneous selection was nearly all bad, and ought never to have been admitted here. Of course no one can object to the overture to Oberon, if the pupils are able to play it, but a set of worn-out dramatic pieces from Rossini

and Meyerbeer, should never be permitted, and, above all, we would exclude all the compositions to which the name of Lord Burghersh is attached. They belong to no school, have no sort of merit, and can only serve to pervert the taste, such as it is, of the pupils. We really think that his Lordship should, out of delicacy, refrain from all attempts to keep up a musical reputation, to which he has no pretension, through this medium. As he is known to be absolute dictator in the affairs of the Academy, the making himself judge of his own merit, is what any man of refined feeling would avoid. We hear of Lord Burghersh at no other concerts but those of the Academy. The reason is obvious, but both reason and propriety are alike opposed to their introduction here. If his vanity however, leads him to this breach of decorum, it does more and worse, by lowering the tone of the whole selection. We might perhaps otherwise hope to have a little more of what is really classical—of Mozart, Haydn, and Beethoven, whose names did not appear at all in Saturday's programme. The institution has degenerated into a job of Lord Burghersh, or is made to administer to his vanity and conceit; and the professors who teach in it, chilled by such influence, either neglect or do not understand the higher parts of their duty. To answer its original object the whole should be recast; if the art is worth anything, this is a crying sin against it, which should be visited with its appropriate punishment."

The most singular feature in this concert was, that upwards of twenty young ladies, and about as many chorus singers, were employed in listening; the quantity of music they had to sing not exceeding fifteen pages. We are also credibly informed that the chorus singers engaged on this occasion, were kept three hours and a half at the rehearsal, of which two hours and a half were spent in listening to the instrumental music.

Mlle. SARDI'S CONCERT.—This young lady, and who is an agreeable singer, gave her first concert (as we believe, for she is a stranger to us) on Monday evening at the Hanover Square Room; and which was well attended. In addition to the 'Casta diva,' of Bellini, Mlle. Sardi sang some pretty Spanish melodies with judgment and sweet expression. Her coadjutors in the evening's entertainment were, Mme. Huerta on the Piano, Puzzi, young Regondi, Nigri, Liverani, Ruggiero, Dell' Oro, Handel Gear, and Marras. The company on their retiring appeared to have been gratified with the concert.

ROYAL SOCIETY OF MUSICIANS.—We are happy to state that the rehearsal of Handel's Messiah on Monday last, for the benefit of the Royal Society of Musicians, was attended by upwards of seven hundred persons; and the performance on Wednesday evening, for the same laudable purpose, was also extremely well attended. The beautiful songs in this sublime oratorio were admirably sung by Caradori, Clara Novello, Mrs. A. Shaw, Miss Birch, Mrs. W. Knyvett, Messrs. Braham, Bennett, Stretton, Machin, and Phillips; and the choruses were excellently performed by the choir and band belonging to the Ancient Concerts, led by Mr. F. Cramer, and conducted by Mr. W. Knyvett, who presided at the organ. To the credit of the whole orchestra be it recorded, that the service of every individual in it was gratuitous, as well as those of all the principal singers.

SACRED HARMONIC SOCIETY.—On Tuesday evening last, the members of this Society had the first rehearsal of Israel in Egypt, for their next concert. It took place in the Large Hall, and there was a full attendance of members.

PROVINCIAL CONCERTS.

HALIFAX.—On Thursday evening, the 18th ultimo, the Halifax Quarterly Choral Society performed a selection from Bartholdy's celebrated oratorio 'St. Paul,' being the first time of its introduction into Yorkshire. The music

is sublime and grand: the instrumental parts are peculiarly expressive; we noticed this especially in the chorus 'Rise up, arise.' Miss Sykes, Mrs. Boccock, Mr. Hartly, and Mr. Priestly, gave several of the airs with considerable feeling. The chorales were admirably sung. Of the choruses we cannot speak too highly; we bear in mind the character of the music, and though proper effect was not given in too many cases to the crescendo and diminuendo passages, yet the choruses were sung with steadiness and precision. Many of them are really fine, and will, we predict, have 'a run' at our future oratorios. 'Stone him to death,' gave a perfect idea of the ravings of a tumultuous mob. 'How lovely are the messengers,' and 'Oh! be gracious,' each of them having a beautiful air running through the whole of the piece, were our favourites; the supplicatory expression of the *thema*, which constituted the latter chorus, exhibited in an extraordinary degree the effect which the most simple succession of notes is capable of producing in the hands of a master. The band was led by Mr. Frobisher, to whom great praise is due for his exertions to render the performance of this oratorio as complete as possible. We heartily wish this society success.—*York Courant*.

BOLTON.—On Monday week, an evening concert, on the occasion of Master R. H. Andrews attaining his sixth year, took place at the Town Hall, Little Bolton, when he performed several solos on the piano-forte, and duetts with his sister, Miss Helen Andrews. Master Andrews also played a solo on the violin. The company were much delighted with the precocity of talent displayed by this interesting child. Mr. R. Andrews performed several brilliant pieces on the pianoforte, and Mr. W. Lindley gave a solo on the violoncello, with a degree of taste and expression worthy of his father. Mrs. H. Andrews was encored in Arkwright's song of 'One hour with thee.' The whole concert was an agreeable treat, especially to the juvenile part of the audience.—*Manchester Courier*.

PORTSMOUTH.—The Philharmonic Society gave its first concert on Tuesday evening (the 33th) which was well attended. The band played two overtures in a spirited manner, and the choruses in Macbeth were well performed. Miss Bell, daughter of the conductor sang, with very fair promise of better things. M. Moran played a solo on the flute very successfully. Mr. Parry Jun. was the only London artist: he sang several songs, with his accustomed talent, and was repeatedly encored; he also gave a mock Italian trio, which elicited shouts of applause. Mr. Moore led the band, and the concert altogether afforded much pleasure.

OXFORD.—A concert was given in the Town Hall on Tuesday evening, which was very numerously attended. The singers were Mme. Devrient, Clara Novello, and Lablache; who sang a variety of popular compositions with the greatest success. Ole Bull was also engaged. He was to accompany Miss Novello in 'Sommo Ciel,' the violin part being obligato, but he left the orchestra before the young lady had finished the song; Mr. Bishop, who conducted the concert, playing the violin part on the pianoforte.—*Morning Post*.

STAFFORDSHIRE POTTERIES—A concert was given at the British School room, Shelton, on Tuesday the 30th of May, for the benefit of the blind daughter of the late Mr. Greatbatch, leader of the concerts of this place. The band consisted entirely of amateurs, led by Mr. Hawley of Leicester, several glees were sung by the Hanley and Shelton Society very creditably. Mr. Hawley in a solo of Ghys, and in a duet concertante, harp and violin, with Mr. Mason, Jun. gave great satisfaction. Mr. Chetwynd sang in good style Neukomm's song, 'I have been tossed among the wars' not one of his best by the bye); and Mason Jun.'s 'Napoleon's farewell to France,' one of a collection dedicated to the Duchess of Sutherland. The latter song was loudly encored. The overtures to Prometheus, and Fra Diavolo were well played by

the band. Much good would follow if the musical talent of this neighborhood were to be formed into a Society for the purpose of more regular practice together, under the direction of the resident professors; this deficiency being sadly discernible at times during the evening's performance. The orchestra laboured under disadvantage, from the room being ill adapted for music; but we understand that the erecting of a music hall is in contemplation; consequently we may hope ere long to have concerts and musical festivals on the same grand scale as our surrounding neighbours at Manchester, Liverpool, Birmingham, &c. The concert on the whole went off excellently—the room was quite full.—(*From a Correspondent.*)

THE MELODISTS.

To the Editor of the Musical World.

SIR,—Permit me, through the medium of your publication, to inform your correspondent who signs himself "One of the 217," that the decision of the Melodists' Club, in regard to the songs received as candidates for the premium offered, was announced in upwards of a dozen newspapers.

The Club deemed it the most delicate proceeding towards the unsuccessful candidates, to destroy the sealed papers, containing their names and addresses, *unopened*; concluding that most of them would not be best pleased to have their names bruited about. In respect of returning the songs to the different authors, the course pursued by the Club precluded the possibility of doing so; for the writers were not known to the Committee; who did not imagine that any aspirant for poetic fame would consider the copying of four-and-twenty lines (which, of course, will not be appropriated by the Society to its own use) any great hardship. I trust, that, not only will *one*, but most of the 217, approve of the plan which the Club adopted. I beg to add, that, exclusively of the premium first offered, the expense of advertising, and the extra medals, will amount to nearly thirty pounds; to say nothing of the vast trouble which devolved on

Your obedient Servant,

Tavistock-st. Bedford-square.

JOHN PARRY, *Hon. Sec.*

MISCELLANEOUS.

OPERA NOVICE.—A gentleman in the pit the other night, was heard to ask a neighbour the name of the opera in course of performance. On being told it was 'Semiramide,' "Perhaps," said he, "you would tell me the English of that?"—*Morning Post.*

THE CATCH CLUB.—The annual Festival of this club, to which ladies are admitted, and which is familiarly called "The ladies' dinner" (being the only occasion on which they are present) will take place on Tuesday next, at Willis's rooms. The Duke of Argyll, the Duke and Duchess of Beaufort, Earl and Countess of Wilton, and upwards of three hundred persons of rank and fashion, are expected to be present. From the number of distinguished vocalists (upwards of forty) who are in the habit of attending, the entertainment affords a musical treat of a unique description.

THE NEW MECHANISM FOR TUNING PIANO-FORTES.—The important and truly ingenious invention of M. Père, an account of which appeared in No. 63 of 'The Musical World, was exhibited by M. Roller on Tuesday last, at the Hanover-square Rooms. It is remarkably simple; for when a string is out of tune, no more is to be done than the turning of a peg, until two lines, marked on a piece of ivory, become exactly parallel; so that any person may put the instrument in perfect tune without touching a key, or without the least knowledge of musical sounds. The invention is as simple as it is ingenious; and

it will be found exceedingly useful in country places, and most particularly in warm climates, where tuners are very scarce. No unimportant feature in the invention is, that the mechanism may be appended to a piano-forte at a comparatively small expense. We have before us a letter of M. Thalberg's, wherein he testifies, that a piano-forte on which he played in Paris, was excellent in tone; that it was tuned by the *sight*, in a very short time; and wholly unassisted by the *ear* of the tuner: also that he is perfectly satisfied with the efficacy of M. le Père's very ingenious invention. We may add to the above testimony (if any be requisite) that many professors and instrument makers, who examined the mechanism on Tuesday last, and were naturally prepared to be sceptical, went away satisfied.

ON THE CLOSE OF THE ANCIENT CONCERTS.

Yes—now the Ancient Concerts are all done;
 The last full chord is struck,—its fleeting sound is gone!
 And, for a time, the organ shall be mute.—
 A pause ensues;—that past, again the flute,
 Oboe, and clarinet, their cheerful din
 Shall join with tenor, bass, and violin;
 Again the horns shall drums and trumpets meet,
 And the shrill piccolo the double-bass shall greet.
 Meantime no more shall *Handel* and *Corelli*,
Martini, *Purcel*, *Boyce*, *Leo*, and *Jomelli*,
 Their sweet, enchanting, varied sounds impart,
 To calm the mind, and gladden every heart.—
 Mine ANCIENT friends, my thanks I owe to you
 For pleasures past—so, for awhile, adieu!
 But not a LAST farewell—your feast of reason
 I hope to hear, and taste, again next season.

Orchestra, Hanover Square Rooms, 31st March.

G. N.

Operas, Concerts, &c. for the ensuing week.

- Friday 9th Mr. Minasi's Concert, Willis's Rooms, Evening.
 Saturday 10th . . King's Theatre. Drury Lane, Fidelio, Schroeder.
 Monday 12th . . . Last Philharmonic. Drury Lane, Norma, first time, Mme. Schroeder.
 Tuesday 13th . . . Mlle. Ostergaard, and Mr. and Mrs. Alban Croft's Concert, Hanover Square Rooms, Morning. Monsieur Rosenhaim's Concert, King's Theatre, Morning. King's Theatre. Drury Lane.
 Wednesday 14th.. Monsieur Thalberg's Second Concert, King's Theatre, Morning. Master G. Case's Concert, Horn Tavern, Doctor's Commons. King's Theatre. Drury Lane.
 Friday 16th Signor Liverani's Concert, King's Theatre, Morning.

NOTICE TO CORRESPONDENTS.

- "LAST CLASSICAL INSTRUMENTAL CONCERT," next week.
 "A SUBSCRIBER." Our reporter assures us that he could not procure a printed bill, and that written ones were posted in the room. The courtesy of our correspondent is acknowledged; and, for the future he shall be satisfied.
 "A LOVER OF CATHEDRAL MUSIC," next week—we hope.
 "REVIEW OF MUSIC." As soon as the concert season is over, we will endeavour to atone for our unavoidable neglect of this department, and satisfy the not unreasonable complaints of authors and publishers. If these gentlemen will subscribe to pay for printing and paper, we will give them a whole sheet of "Review" every week.

MR. PARRY'S CONCERT.—Besides solos on the violin by Mori, the piano-forte by Moscheles, the horn by Puzzi, the harp by Bochsa, and the concertina by Regondi, at Mr. Parry's concert on the 17th inst., Lindley will accompany Braham in 'O Liberty,' Willman Madame Caradori Allan in 'Gratias agimus,' Cooke Mrs. Bishop in a French romance, and Harper Miss Clara Novello in the 'Warrior song.' Mr. Parry himself, we perceive by the programme, will give a specimen of the ancient mode of singing Welsh Pennillion with the harp; he will also sing the popular song of 'Jenny Jones.' Madame Caradori Allen will sing with Mr. Parry, jun. the comic duet of 'When a little farm we keep,' which poor Malibran sang with him last season with such brilliant effect. The admirers of simple and soul-touching melodies cannot fail of being highly gratified at the ensuing concert, which may be denominated a national one.

WEEKLY LIST OF NEW PUBLICATIONS.

- PIANO-FORTE.**
- Bergmüller. *La Poste, Valse*.....MONRO
 — Mon retour de Suisse,
 Vars. brill.CHAPPELL
 Czerny (C.) Deux Rondos faciles,
 from *Pré aux Clercs*, No. 1.....DITTO
 — Practical Piano-forte School
 for 2 Performers, Part 1, 2nd
 EditionJOHANNING
 Crotch (Dr.) "For unto us," Organ
 or Piano-forte DuetMILLS
 — "Hallelujah," Organ or
 Piano-forte, DittoDITTO
 Eagle's Haunt. Gems of favourite
 Airs, Book 1WRSSEL
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