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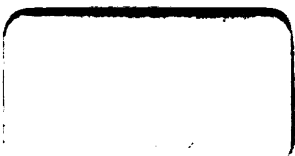
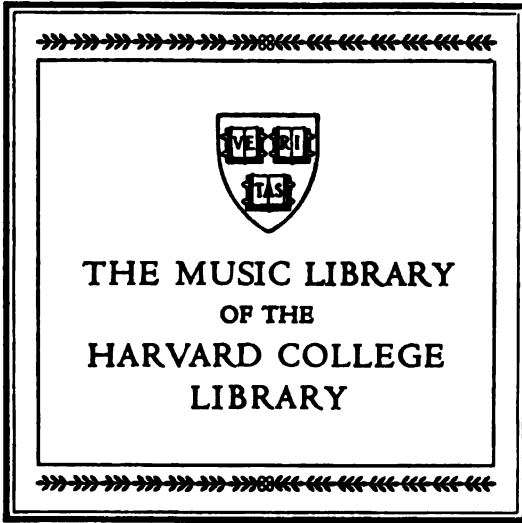
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*We have received several articles after that part of our Magazine which contains the correspondence with the Editor was closed and printed. They shall however have due regard, particularly N.—F. W. H. and T. C. C. Nor is the hint of Precentor lost upon us.*

*Notwithstanding our endeavours in this number, we are still in considerable arrears, but we promise to do our utmost to acquit ourselves of the obligations we thus acknowledge.*

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

Antonio Lotti

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

mi - se - re - re mei Deus

mi - se - re - re mei Deus

mi - se - re - re mei Deus

mi - se - re - re mei Deus

Se - cundam mag - nam mi-se-re - cor -

Secundam mag - nam mi-se-re -

Secundam mag - nam mi-se-re -

mi-se-re -

- di-am tu - - - - am

- cordi-am tu - - - - am

- cordi-am tu - - - - am

- cordi-am tu - - - - am

Musical Student N° 3.

Antonio Lotti.

Viola 1<sup>mo</sup>

Viola 2<sup>do</sup>

Alto

N° 2.

Tenore

Basso

Organo

Adagio

Adagio

Adagio

Adagio

Adagio

os - - - - sa

Adagio

os - - - - sa

Adagio

os - - - - sa

Adagio

humi - li - a - ta    humi - li - a - - - - ta

humi - li - a - ta    humi - li - a - - - - ta

humi - li - a - ta    humi - li - a - - - - ta

Antonio Lotti.

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

Sa - cri - fi - ci - um De - o Spi - ri - tum  
 Sa - cri - fi - ci - um De - o Spi - ri - tum  
 Sa - cri - fi - ci - um De - o Spi - ri - tum  
 Sa - cri - fi - ci - um De - o Spi - ri - tum

Con - tribu - la - tum Spi - ritum Con - tri - bu - la - tum  
 Con - tribu - la - tum Spi - ritum Con - tri - bu - la - tum  
 Con - tribu - la - tum Spi - ritum Con - tri - bu - la - tum  
 Con - tribu - la - - tum Spi - ritum Con - tri - bu - la - - tum

Con - tri - bu - la - tum Cor con - tri - tum et hu - mi - li - a -  
 Con - tri - bu - la - tum Cor con - tri - tum et hu - mi - li - a -  
 Con - tri - bu - la - tum Cor con - tri - tum et hu - mi - li - a -  
 Con - tri - bu - la - - tum Cor con - tri - tum et hu - mi - li - a -

tum Deus non de - spi - ci - es non de - spi - ci - es.  
 tum Deus non de - spi - ci - es non de - spi - ci - es  
 tum Deus non de - spi - ci - es non de - spi - ci - es  
 tum Deus non de - spi - ci - es non de - spi - ci - es

Musical Student N°3. Francisco Durante

N°4.

Mi-se-re - re Mi-se-  
 Pec-ca-ta mun-di Mi-se-re - re Mi-se-  
 Pec-ca-ta mun-di Mi-se-re - re Mi-se-  
 Pec-ca-ta mun-di Mi-se-re - re Mi-se-

- re No-bis Qui tollis pec-ca-ta pec-ca-ta  
 - re - re No-bis Qui tollis pec-ca-ta pec-ca-ta  
 - re - re No-bis Qui tollis pec-ca-ta pec-ca-ta  
 - re - re No-bis Qui tollis pec-ca-ta pec-ca-ta

Suscipe Sus-ci-pe de-pre-ca-ti-o-nem Sus-ci-pe  
 mundi Suscipe Sus-ci-pe de-pre-ca-ti-o-nem  
 mundi Suscipe Sus-ci-pe de-pre-ca-ti-o-nem  
 mundi Suscipe Sus-ci-pe de-pre-ca-ti-o-nem

Sus-ci-pe de-pre-ca-ti-o-nem nos-tram  
 Sus-ci-pe de-pre-ca-ti-o-nem nos-tram  
 Sus-ci-pe de-pre-ca-ti-o-nem nos-tram  
 Sus-ci-pe de-pre-ca-ti-o-nem nos-tram



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

Haydn.

N<sup>o</sup> 8

Mise-re-re Mise-re-re Mise-re-re No-bis

Mise-re-re Mise-re-re Mise-re-re No-bis

Mise-re-re Mise-re-re Mise-re-re No-bis

- re-re Nobis Mise-re-re Mise-re-re No-bis  
mise-rere Nobis

Haydn.

N<sup>o</sup> 9

Et vi-tam ven-tu-ri Se-cu-li A-men et vi-tam ven-tu-ri

Et vi-tam ven-tu-ri Se-cu-li A-men et vi-tam ven-tu-ri

Et vi-tam ven-tu-ri Se-cu-li A-men et vi-tam ven-tu-ri

- - - - men et vi-tam ven-

- tu-ri Se-cu-li A - - - - men

- tu-ri Se-cu-li A - - - - men

- tu-ri Se-cu-li A - - - - men

- tu-ri Se-cu-li A - - - - men

Musical Student N° 3.

Haydn.

N° 10.

Solo Do-na No-bis Pa-cem Pa - - - - -

Solo Do-na No-bis Pa-cem Pa - - - - -

Do-na No-bis Pa-cem Pa - - - - -

Do-na No-bis

- - - - - cem Dona Dona Do-na Nobis Pa -

- - - - - cem Dona Dona Do-na Nobis Pa -

- - - - - cem Dona Dona Do-na Nobis Pa -

Pa - - - - - cem Dona Dona Do-na Nobis Pa -

- - - - - cem Pa - - - - - cem Pa - cem.

- - - - - cem Pa - - - - - cem Pa - cem

- - - - - cem Pa - - - - - cem Pa - cem

- - - - - cem Pa - - - - - cem Pa - cem

- - - - - cem Pa - - - - - cem Pa - cem

- - - - - cem Pa - - - - - cem Pa - cem



Musical Student. N° 3.

Haydn.

N° 11.

Kyri-e e-lei-son Kyri-e e-lei-son  
 Kyri-e e-lei-son Kyri-e e-lei-son  
 Kyri-e e-lei-son Kyri-e e-lei-son  
 Kyri-e Kyri e e-lei-son

Allegro Moderato

Solo

Haydn.

N° 12.

Ky-ri-e e-lei-son e-lei-son

Ky-ri-e e-lei-son e-lei-son e-lei-son

Ky-ri-e e-lei-son

## THE MUSICAL STUDENT.

No. 3.

**AMONG** all the celebrated masters who flourished during the eighteenth century, it does not appear that there was one who is generally allowed to have been *equally* great both in vocal and instrumental composition,

“ So vast is art, so narrow human wit !”

HANDEL was certainly the first instrumental writer of his day. But, while his sublime chorusses remain unequalled, his orchestral music has long been greatly surpassed, and is now performed, I believe, in no country but our own. Even here, its lingering existence seems to be chiefly owing to the impulse which ~~its~~ its great author once gave to the public mind. Time, however, must cause that impulse to subside; and should the Concert of Ancient Music decline, the orchestral compositions of HANDEL will be only met with in the libraries of the studious and the curious.

Some of my readers will perhaps think that MOZART may be instanced as an exception, on the present occasion; but, without anticipating the remarks which I shall hereafter make on the mighty and comprehensive genius of that extraordinary man, I do not hesitate to say, that the bias of his mind was decidedly towards instrumental composition. This I shall endeavour to prove, in a future number. Indeed, it may be observed, that vocal and instrumental music often proceed upon very different principles, and affect the mind through different media. Vocal music, by the aid of its powerful adjunct poetry, has a determined sense given to it, and it speaks, or rather heightens, the language of grief, joy, hope, fear, or any other passion, according to its peculiar application.

The sense of instrumental music, on the contrary, is vague and indefinite, and it is not probable that, among those who listen to it, two are ever found who interpret its meaning exactly in the same manner.

What instrumental music wants in precise and decided expression, must be made up by vast variety of subject; by striking contrast; by abrupt modulation; by frequent mixtures of the three genera; and by all the interchange of light and shade which the orchestra can afford. These are the chief materials which compose the charms of instrumental music, and if some of them are used but sparingly in the purest and most sublime vocal compositions, and others altogether rejected, it is because the latter speaks more to our understanding than to our senses; consequently, is less dependant on mere *effect*.

There can be no doubt, that each species of music has its peculiar difficulties, which are sufficient to occupy the life and exercise the genius of the most gifted among mankind. Hereafter, I may attempt something like an enumeration and a comparison of those difficulties. At present, I shall content myself with observing, that they give an impulse to the mind of a composer, which may be plainly felt, whenever he attempts a style of writing which is remote from that impulse, or opposed to it. Thus, when we examine the works of our early symphonists, (some of whom were the first vocal composers of their age) we find them partaking largely of the nature of vocal compositions.

Those masters are exceedingly sparing in their use of the chromatic and enharmonic; their modulations are generally cautious and simple; while their melodic intervals and harmonic combinations appear such as may easily be performed by voices. If we carefully look into some of the most celebrated vocal writings of our own time, we shall find them, I think, deeply imbued with the character of instrumental compositions; whether we consider them with regard to melody, harmony, or modulation.

If these things really be so—if, in the works of the greatest musicians, the appropriate characteristics of the vocal and instrumental style be improperly blended together—my readers will be prepared to agree with me, that it has not been given to any man to be equally successful in both, and they will be prepared to hear me say, that I consider HAYDN's vocal compositions inferior to those which he has produced for instruments.

HAYDN, like all other eminent writers on the Continent, employed himself in composing both for the church and the theatre; but we are best acquainted with his compositions for the former. These, too, may be reduced to his *Stabat Mater*, his masses and his oratorio of

"*The Creation*." To this list we may add "*the Seasons*," which is a descriptive poem, set to imitative music, and comes rather under the head of Cantata.\* The words I have just enumerated by no means form the bulk of our celebrated author's vocal compositions. They constitute, however, the most important part of them; in the estimation of the musical world,† and, therefore, claim our chief consideration at present.

Before I proceed further, I would offer a few observations to THE MUSICAL STUDENT, on the nature of vocal composition, and its proper application.

It is perfectly clear, that, whatever may be the composer's design, it is incumbent on him to study the power and character of the different organs or instruments which he employs. In my last number, I took occasion to notice, how careful HAYDN has been, in this respect, in all that regards music for the orchestra. Now the human voice, being of all other instruments, the most noble and excellent, and possessing the greatest dominion over the mind and imagination, it follows, that he, who undertakes to employ it in composition, should adapt his conceptions to its peculiar nature and properties, if he would make a *deep and lasting impression on his auditors*. *Notwithstanding* its superiority over other musical instruments, *the human voice* is the most difficult of all to manage. Nature gives correct intonation to a very few, and those to whom it has been denied, seldom or never succeed altogether in supplying their deficiency, by the utmost exertion of industry and perseverance.

If the intonation of the natural or diatonic scale is difficult, much more so are those modifications of it, which constitute the other genera; and it is on this account, perhaps, that when they are attempted at any length even by eminent singers, they appear alien to the nature of the voice, and never fail to displease all persons of real

\* CHORON, in his "*Dictionnaire Historique des Musiciens*," speaking of "*The Creation*" and "*The Seasons*," says—"les deux sont improprement appelés oratorio; ce sont plutôt des Cantates." That "*The Seasons*" should not be called an oratorio, I can easily believe. But I cannot understand why that epithet should be denied to "*The Creation*," since the glory of the Creator is the chief design of the work, and much of the text, so far as we can judge by the vile English translation which accompanies it, consists of scriptural paraphrases.

† HAYDN always laid much stress on his dramatic music. A friend of mine, who had the good fortune to be often in his company while he remained in England, has told me, that whenever he was complimented on his symphonies, or quartetts, he would exclaim—"Ah! but if you could hear my operas!"

taste. If these chromatic and enharmonic modifications of the most simple and natural scale are often unpleasant when heard in melody, they become still more unpleasant when they are heard in those combinations of melodies which form *harmony*. We, therefore, seldom meet with them in the greatest and purest vocal writers; and when they do occur, they are managed with a degree of care and circumspection which proves the sense those authors had of the difficulty they imposed on their performers. To illustrate this, I will give some examples which are taken from ANTONIO LOTTI,\* and FRANCESCO DURANTE,† two eminent masters who lived during one of the brightest periods of the Italian School. Persons who have been accustomed to consider extreme simplicity as one of the most striking characteristics of the music of Italy, may be astonished at the boldness and unusual harmony which those passages exhibit, especially when they consider the time at which they were written; but the student will observe with what art such difficult combinations are managed, and how completely the care and judgment of the composers have rendered progressions and harmonies proper for voices, which at first sight appear calculated only for instruments.

To me the whole secret seems to be this—*whenever the melodies are combined, each of them moves generally by degrees, and not by skips.*

It will not be expected by any one, that, in a short essay like the present, I should enter into an analysis of the examples just referred to. The student must carefully examine them for himself, and then, I have no doubt, he will agree with me in the remark I have just made.

But I must not quit those examples without observing, that the second furnishes a remarkable exception to all that I have been saying.

The expression, at the words "*ossa humiliata*," is certainly very strong; but the construction of the passage, its chromatic progres-

\* LOTTI flourished at the end of the seventeenth, and at the beginning of the last century. He was one of the most celebrated composers of the age, and it is said, that HASSE chose him for his model. The extracts which I present to my readers are taken from a manuscript *Miserere* in my possession.

† F. DURANTE was one of the most refined contrapuntists that Italy has produced, and his works will ever be regarded as some of the finest specimens of classical harmony. The "*Qui tollis*," whence my example is taken, may be found in Novello's Collection of Masses, Vol. 2. page 12. The Student at page 30 of the same volume will also find a delicious morsel, composed by GIACOMO PERTI. This movement is also inserted by PADRE MARTINI, in his admirable "*Saggio di contrapunto*."

sions, and its abrupt modulations, render the whole exceedingly harsh; and I have no hesitation in acknowledging that, if the works of the elder masters presented us with many such harmonical combinations and progressions, I should have little to say against the licences which their successors have taken. The truth however is, that the extract in question is an exception, and a very extraordinary one, to the general rule, according to which the greatest vocal composers seem to have proceeded, and I cannot tell where to find a parallel to that extract, unless it be in the "*Adoremus te*," composed by PACCHIONI, and inserted in the second volume of PADRE MARTINI'S essay. That verse seems evidently to have been composed as an exercise, and for the display of difficulty and curious contrivance; throughout the whole, however, the principles of the *gradual progression* of each part may be clearly discerned.

If we turn to the compositions of the most celebrated masters of our own age, we shall find, I think, that they have not been so careful in the construction of their vocal parts. Powerfully impressed with the instrumental effects, they seem to have overlooked some of the most striking characteristics of the human voice. Therefore we miss, in their works, that fine continuity of melody which gives so great a charm to the writings of the old composers: nor do we observe that careful disposition of each separate part, which produces so powerful a result from the whole. On the contrary, we are often surprised with the sudden breaks, the abrupt transitions, and all the harsh and astounding combinations which distinguish modern orchestral music.

Proofs of the truth of these observations may be easily drawn from the masses of HAYDN. I shall proceed to notice a few of them. In the "*Gratias agimus tibi*," of the first mass, we find the b7-9 taken, *without the preparation of either sound*. See example No. 5. This unprepared discord, accompanied, as it is, by the 4th, would have an extremely harsh effect if it were performed by instruments; but such combinations should never be written for voices, and for this plain reason—*because voices cannot perform them accurately*; therefore the natural harshness of the dissonant harmony will always be heightened to an unpleasant degree, by a want of *tune* in the several parts of which the harmony is composed.

The "*Benedictus*" has many instrumental passages in the vocal parts; No. 6 is one of them.

In the last movement, "*Dona nobis pacem*," we find a very abrupt and instrumental passage at the conclusion.—See Example No. 7.

The largo introduction to the second mass, at the words "*Kyrie eleison*," is decidedly instrumental, and the voices have the effect of mere accompaniment to the orchestra. Concerning the allegro, which follows, I shall have something to say hereafter.

The "*Qui tollis*" contains many passages which do not appear to me truly vocal; No. 8 is among them. The following verse, "*Quoniam tu solus sanctus*," terminates alla fugata; and here the voice parts are too much broken, and bear too great a resemblance to many imitative passages which we meet with in our author's Quartetts; Nos. 9 and 10, are taken from the "*Credo*," and "*Dona nobis pacem*" of the same mass. They are of a similar character to the examples already noticed. Were I to proceed through the other masses, I might very easily multiply proofs of the correctness of the proposition which I have ventured to advance. Passages enough, however, have been selected for the purpose I have in view; therefore I will only observe that, although those passages are best calculated to illustrate my meaning, it will be found that the principle they exhibit pervades the whole of HAYDN's vocal compositions.

In point of structure, there is not, I think, among all our author's works, any thing so truly vocal as his "*Stabat mater*." That, perhaps, was written at an early period of his life, and when his own style was not completely formed; for it partakes much of the manner of HASSE and GRAUN, who wrote after the model of the Italian school.

If, from the nature of their construction, the vocal compositions of HAYDN fail in comparison with those of many great masters who preceded him, they may also be said to suffer from the redundant and overpowering character of his accompaniments.

The exact limits of accompaniment never have, and perhaps never ought to be, defined. But while we should always be disposed to leave much to the taste and feeling of every composer, we are not forbidden to reason freely on those principles which should serve as general guides. Now the first idea which we naturally entertain of accompaniments, and that which the term seems more particularly to imply, is subordination to the main subject. Painters, I believe, do not allow of two figures of equal interest in their compositions. There

must be one principal object to which all the others are but accessories, gradually leading the mind to that object on which it ought to dwell.

The case in music is somewhat different; for we can combine two, or even more subjects of equal interest; and persons who have carried their cultivation of the art to a high degree, often derive very considerable enjoyment from such combination.

But where the obvious design of a composer seems to be the moving of our affections through a particular medium, such for instance, as a single voice, or a combination of voices, it is clear that he will fail if those parts become principal which should be accessories, and which are intended to heighten the effect of his chief object, not to abstract the mind from it. Were we to take a review of the history of accompaniment, from the time when it first officiated as the humble handmaid of vocal music, down to our own day, when it appears to usurp the place, and claim all the honours and prerogatives of its former mistress, we should find very few composers who would wholly escape from blame.

Of all writers **GLUCK** appears to have had the most correct notion of the true purpose of accompaniment. But his countrymen, who have cultivated instrumental composition with such astonishing success, seem to have lost sight of those principles which influenced **GLUCK**, and in their works we are often in doubt whether the vocal parts, or the instrumental, are intended to predominate. Not unfrequently, indeed, the matter is fairly decided, and the instruments have the advantage.

That this is the case with the compositions of **HAYDN**, which I am now considering, few, I think will deny; if they have a real feeling for vocal music, and have been accustomed to consider the effects which it is capable of producing. When we listen to an opera of **GLUCK**'s, or to the chorusses of **HANDEL**, we are at once attracted by the vocal parts, and we find it quite impossible to abstract our attention from them. They come out as it were, from the orchestra, and we are at once made sensible whatever may be assigned to the instruments, that they are intended to aid and to heighten the vocal parts, but not to dominate over them.

The reverse of this is usually found in the vocal compositions of **HAYDN**, and it is hardly a paradox to say, that the richness, beauty, and variety of his accompaniments may be fairly liable to objection;



insomuch as they produce distraction in the mind of the hearer, and serve to divert his attention from those parts on which it should principally be fixed.

Nothing that I have here advanced will, I hope, be construed into any thing like a contempt for fine accompaniment, nor insensibility to its influence.

No engine, in the hands of a vocal composer, can be more powerful to assist in affecting his hearers, than a fine orchestra. But its riches and almost boundless resources often tempt to prodigality and improper indulgence. Thus, in listening to the vocal music of HANDEL, the orchestra and little but the orchestra seems always present with us; and we rise from our entertainment with all the sensations and impressions of an instrumental performance.

If the construction of the parts, and the mode of accompaniment practised by this great master may be liable to some objection, more may be said against the style and general character of his vocal compositions; those I mean which are intended for the church.

Praise or supplication is the great object which occupies the mind of man when he is in communion with his Creator. Of course praise and supplication form the substance of all public worship, and when music is employed, it is to give effect and energy to both.

The style and character of the music designed for an office so holy, are, surely then, matters of the last importance, and it would be impossible to omit the serious consideration of them, when we are treating of works which are generally received as *sacred* compositions. It would be a very difficult thing—at least so I consider it, to give, by words, a correct idea of the chasteness, the simplicity, and unaffected grandeur which should always be found in music which is designed to call forth and to keep in action the purest, and the most awful feelings of our nature. They who wish to have a true notion of that which cannot be well conveyed by words, should carefully examine the works of the elder Italian masters, who wrote before dramatic studies had infected ecclesiastical composition. Let them also consider diligently the admirable productions of our own composers—such as BYRD, GIBBONS, PURCELL, CROFT, &c. Then let them listen to *the Messiah* of HANDEL, which, if I may say it without irreverence, seems to partake, in some degree, of the simplicity and sublimity of his character, whose sufferings and glory it is intended to commemorate.

But if it be difficult exactly to describe those things which constitute excellence in sacred music, it is not difficult to point out those by which its influence may be diminished, if not entirely lost. I say, then, that no light nor common traits of melody, no sudden transitions of harmony, no over-wrought and over-charged accompaniment should be heard in the church. On the contrary, the maxim, "*ars est celare artem*," should ever prevail, and the musician should appear thoroughly to humble himself, and have no other object in contemplation, save that of the glory of God and the promotion of real piety.

If I am correct in this view of my subject, and if we examine the masses, and even "*The Creation*" of HAYDN, by the principles which I have laid down, we shall find that he fails in some of the first attributes which should distinguish a composer of sacred music. His style is much too light and dramatic—his subjects want gravity and dignity—his accompaniments are often foreign to the holy themes which they are intended to adorn—while his abrupt modulations, and violent contrasts belong to the theatre and not to the church.

To prove this, it will be sufficient to give and to point out a few examples. No. 11 is taken from the first mass. Twelve bars of introduction precede the subject of the Allegro Moderato, which is that of an elegant minuet. This trifling subject is a little relieved by another, which appears at the twenty-third bar, and is wrought into a short fugue; but the first recurs, and gives a light character to the whole movement, which concludes in a completely theatrical style.

The opening of the second mass appears in a still more reprehensible taste. The voice parts, in the Largo, have not a vocal effect, and for the Allegro Moderato which follows, see No. 12.

Respect for the vast genius of HAYDN, and admiration for the improvements which he has wrought for the musical art in many instances, restrain those observations which might be made, on having a theme like this employed in the public service of the church; employed, too, in expressing such sentiments as were felt by Him, who, standing in the temple, would not so much as lift his eyes unto heaven, but smote upon his breast, saying, "*God be merciful unto me a sinner!*"

There are persons, I am aware, who are ready to admire and defend such music, on the ground of novelty. But such reasoners should be told, that the substitution of one class of ideas for another, to which

it is inferior, is a novelty (if it deserve the name) which shocks the mind instead of filling it with images which are calculated to afford pleasure and delight.

Nothing would be much more novel than to see a preacher mount the pulpit in military costume, and to hear him deliver his sermon in blank verse; but it is unnecessary to remark what effect such an exhibition would have on the grave and sober part of his congregation. I am quite ready to admit that the two extracts just given are a complete departure from all our preconceived notions of that species of music which should be employed to heighten the effect of our public supplication to the Deity. So far they present us with novelty. But is it that novelty which, from its adaptation to our whole train of penitential affections is calculated to promote the great end of religious exercises? Or is it, on the contrary, such as is likely to create in us a vain and frivolous disposition, altogether remote from that frame of mind, in which every one is supposed to be who adopts the language "*Kyrie Eleison*"—"Christe Eleison?"

I have dwelt more particularly on this point because it appears that the time is come when some stand should be made for the noblest species of music which the wit of man can devise; especially as its character and even its faintest lineaments are in danger of being lost by the prevailing taste of the day, and a neglect of that "divine philosophy" by which our taste should always be governed and directed in every thing which appertains to public worship.

If the student would wish to see compositions which present a remarkable contrast to the examples just given, and which exhibit the finest union of science and devotional feeling, let him examine the verse, "*Remember me, O Lord,*" which is in PURCELL'S anthem, "*O give thanks;*" and the chorus, "*Have mercy upon me, O Lord,*" in HANDEL'S fourth Chandos anthem. It would not be easy to find many movements equal to those, and there are none I think which exceed them in the qualities which should ever distinguish sacred harmony. I regret that the limits of this work prevent me from giving those excellent compositions at length, as models for the diligent consideration of all who attempt to heighten religious impressions by the aid of music.

In those passages where HAYDN designs to be really solemn, there appears to me a want of that simplicity which is always attendant on true devotion. There is too much straining and overworking; too

many chromatics, and too much abrupt modulation, and mere orchestral effect. The consequence is, that in the mind of an attentive and reflecting hearer an impression is made which differs as much from religious feeling as the feigned grief of an actor differs from that of a real sufferer. Take for example the "*Crucifixus etiam pro nobis;*" &c. and the "*Agnus Dei*" of the first mass; also the "*Agnus Dei*" of the second. These are too long to be extracted, but any one who takes the trouble to examine them will perceive, I think, that there is too much artifice in their construction and too much design to be impressive. This is more remarkably the case in the latter movement, in which, preceding and during the repetition of the words "*Miserere nostri,*" the drum has a passage which has no relation whatever to sentiment, and could only have been introduced for what we may safely call dramatic effect.

It must be owing to the passion which our German neighbours have for noisy instruments that they are used on almost every occasion by the greatest writers. In deference to this taste for the *strepitoso*, HAYDN, in many parts of his compositions for the church, has disturbed that calm and repose which a correct expression of the prayer demands. For an instance of this, we have only to turn to the conclusion of the first mass, where, at the words "*Dona nobis pacem,*" the voices vociferate and the orchestra thunders, for the "*peace which passeth all understanding,*" in a manner which savours more of demand than entreaty.

So infinitely great and glorious is the Being whom we worship, that his praises can be but very imperfectly sung, even when man strains his highest faculties for the purpose. Such being the case, it surely follows that when a composer undertakes the task of writing for the church, there should, in all his works, be a total absence of every thing puerile and common. No employment in which the musician can be engaged is so noble as sacred composition, and in the exercise of it, he should raise his imagination to the highest pitch; at the same time his most rapturous flights should be "coupled with fear."

In our days, however, these reverential and salutary considerations are too much disregarded, and in all that concerns the highest order of vocal music, I am not afraid to say that we are vastly inferior to our forefathers. If the supplicatory parts of HAYDN'S masses want that pathos which arises from unaffected simplicity, those parts

which relate to praise want dignity and elevation. The "*Gloria*" of the first mass is of a mixed character, something between the parade and the play-house, but that mixed character does not fairly entitle it to admission into the church.

The commencement of the "*Quoniam tu solus sanctus*," were it played rather slower than the author has indicated, would remind us of a military march. The first part of the "*Credo*" is light and common place, and the whole has an air of jollity and levity unfitting so solemn an act of Christian worship as the confession of our faith. The verse "*Et incarnatus est*," forms a great contrast to the movement which precedes it, and is very flowing and beautiful. Of the "*Crucifixus*" I have already spoken. In the second mass we find the "*Gloria*" again deficient in characteristic dignity. Nothing can be more common place than the second phrase to the words "*Et in terra pax hominibus bonæ voluntatis*;" nor are the vocal parts at all aided by the mode of this accompaniment. The "*Benedictus*" has the air of a movement in a quartett. It is very inferior to the "*Benedictus*" of the first mass. The "*Dona nobis pacem*" is preceded, and for a few bars, accompanied with a flourish of drums and trumpets, such as my friends in London are accustomed to hear at their Lord Mayor's feast. Those words contain a most solemn and impressive prayer, and I am compelled to observe, that HAYDN, in setting them, seems to have overlooked all the principles which the philosophy of his art dictates.

It would have carried me much beyond my limits had I extended my remarks to the whole six masses which are known to us. But as they are very similar in style, the observations which I have ventured to make on the two first will be found applicable to all.

Notwithstanding the defects of construction, mode of accompaniment, and general character, which these compositions exhibit, it is not for a moment to be supposed that they do not bear the marks of a superior mind and the hand of a great master.—HAYDN is still visible in them, and the charm of his genius pervades almost every page. It is on this account that I have made the masses a subject of particular discussion; since the invention and variety which they often display, and the imposing nature of their general effect, are very apt to beguile the majority of hearers into a forgetfulness of their inherent defects, and their unfitness for the high purpose to which they are destined. This, I must

repeat, is the more necessary at the present day, when there is certainly much danger of our losing all sense of that chasteness and simplicity which should be found in ecclesiastical compositions.

There is nothing new in this apprehension, for the extraordinary attention which composers have been led to pay to the study of dramatic music, and the influence which it has had on their writings for the church, have furnished ground of alarm to the real musical critic for the last half century: and it is much to be regretted, that his efforts to oppose a great and injurious misapplication of the art should be counteracted by the practice of one so celebrated as HAYDN. His powerful authority introduced, as it were, the opera into the church, and we have lived to see the opera followed by the ballet and pantomime—but more of this hereafter.

I have scarcely left myself any room to speak of *The Creation*, the greatest of our author's vocal productions. Indeed it may almost appear intrusive to make any observations on a work which has been so long before the public.

But with the freedom of remark and discussion for which I shall always contend, I venture to declare that it does not, in my opinion, add essentially to the fame of HAYDN. *The Creation* presents us with the same excellencies and defects as are to be found in the masses. We discover great invention and variety, joined to a consummate knowledge of the orchestra, and of the powers and peculiar properties of every instrument which it contains.

But the vocal part is feeble, in comparison to the instrumental, and the style in general wants elevation. The best parts are the chorusses, which seem to be written on the Handelian model.

Concerning the popularity of "*The heavens are telling*," I can only account for it on the ground of its being the longest, and the loudest, in the whole work. "It begins," says a friend of mine, "at Vauxhall and ends at the Opera-house." Indeed, considering the magnitude of the composition, and the hand from which it comes, we cannot fail in being struck at the woeful common-place of its commencement and termination, which is not redeemed by the pleasing trio in the middle.

The "*Chaos*" seems only calculated to excite gaping astonishment in the hearers. Some indeed may think that there is absurdity in the attempt to paint disorder and confusion by means of modulated sounds. And it may be observed that HAYDN, with all his pains,

has not made his chaos sufficiently chaotic; for there are certain places where the parts imitate each other in a manner which shows too much artifice and contrivance.

Thus while we must always regard this great master with the reverence due to his superlative abilities as a composer for instruments, it seems impossible to assign him a high place among vocal writers.

In the orchestra he has vastly extended the boundaries of his art, and multiplied the sources of our pleasure. But as a composer for voices, and especially as a composer for the church, he does not appear to have added any thing truly valuable to the treasures we before possessed.

Yet let it be remembered, that when I say this, it is with a consciousness that there is much to admire even in those works, some defects of which I have presumed to point out.

The construction of the vocal parts may often be harsh; the accompaniments may often preponderate too much, and the general style may be deficient in pathos and dignity; but on many occasions those defects do not appear, and we are charmed by passages and movements full of beautiful and correct expression.

In conclusion I would observe, that if the **MUSICAL STUDENT** cannot go to the masses and oratorios of **HAYDN**, as to models of vocal excellence, he will always derive the greatest advantage from a diligent study of them, in all that regards elegant writing and the management and employment of various instruments.

L.

## ON THE ORIGIN OF THE SCOTCH MUSIC.

## TO THE EDITOR.

SIR,

HAVING, in your last entertaining and valuable Magazine, given the lovers of music a short dissertation upon that of the Scotch, so much and so justly admired, because it *speaks to the soul*, it will not, I trust, be deemed impertinent in me to present your readers with an account of its origin, which I shall do by laying before them a passage or two from GIRALDUS CAMBRENSIS, with their translations, exactly as I copied them into my album some time ago, though from what author I then transcribed them, I must frankly confess, I do not now remember; nor is it perhaps material that I should:

“In musicis solum instrumentis commendabilem invenio gentis istius diligentiam. In quibus præ omni natione quam vidimus, incomparabiliter est instructa. Non enim in his, sicut in Britannicis (quibus assueti sumus) instrumentis, tarda et morosa est modulatio, verum velox et præceps, suavis tamen et jucunda sonoritas.”

*Topographia Hiberniæ, Sylvestro Giraldo authore, in Camden's Anglica, Normanica, Hibernica and Cambrica—p. 739.*

So far for Irish music (of which I ought previously to have observed that he was speaking,) but what follows immediately is communicated to the Welch too in p. 889, Cambriæ Descriptio.

“Mirum quod in tanta tam præcipiti digitorum rapacitate musica servatur proportio; et arte per omnia indemni, inter crispatos modulos organaque multipliciter intricata, tam suavi velocitate tam dispari paritate, tam discordi concordia consona redditur et completer harmonia, seu diatessaron seu diapente chordæ concrepent. Semper tamen ab molli incipiunt, et in idem redeunt, ut cuncta sub jucunda sonoritatis dulcedine compleantur. Jam subtiliter modulos intrant et exeunt, sicque sub obtuso grossioris chordæ sonitu, gracilium tinnitus licentius ludunt, latentius delectant, lasciviusque demulcent, ut pars artis maxima videatur artem celare tanquam

“Si lateat, profit, ferat ars deprensa pudorem.”——



“Hinc accidit ut ea, quæ subtilius intuentibus et artis arcana acute discernentibus internas et ineffabiles comparant animi delicias, ea non attendentibus, sed quasi videndo non videntibus, et audiendo non intelligentibus, aures potius onerent quam delectent et tanquam confuso inordinatoque strepitu invitis auditoribus fastidia pariant tædiosa.”

So far the account of Ireland (observes my author) is communicated to Wales also! But what follows is only in the account of Ireland.

Notandum vero quod Scotia et Gwallia, hæc propagationis, (a term used solely for *propaginis* as *rapacitate* before for *rapiditate*), “illa comæationis et affinitatis gratiâ, Hiberniam in modulis æmulâ imitari nituntur disciplinâ. Hibernia quidem tantum duobus utitur et delectatur instrumentis, cytharâ scilicet et tympano;” (Cytharâ in other authors lyra.)

“Scotia tribus, cytharâ, tympano et choro; Gwallia vero cytharâ tibiis, et choro.” “Choro,” (remarks our author) is evidently the “crowd,” the “crota Britanna,” of Venantius Fortunatus the “cowlh,” of Wales at present, derived by the Welch scholars very judiciously from the Greek chorus, and so transformed into “choro” by Giraldus. And the tibiæ are the bagpipes, called by Buchanan “Tibia utriculari,” and by Good also in Camden 792, for the Irish. “Æneis quoque magis utuntur chordis Hiberni, quam de coris factis—multorum autem opinione, hodie Scotia non tantum magistram æquiparavit Hiberniam, verum etiam in musicâ peritiâ longe prævalet et præcellit. Unde et ibi quasi fontem artis jam requirunt.”

“I find the commendable history of this nation,” says GIRALDUS, though himself a Welchman, with a dignified ingenuousness in his description of the Irish manners so early as the twelfth century, “only in their musical instruments; in which it is *incomparably well instructed beyond every nation that I have seen*. For the modulation is not in these as in the British instruments to which we are accustomed, slow and morose, but swift and precipitate, yet sweet and pleasant.” So far the author speaks only of the Irish, but what he further asserts he has applied equally to the Welch in a later work: “The wonder is, that in such a precipitate rapidity of fingers the musical time is kept; and by an art never lost through the whole, amidst the varied measures and the multiplicity of intricate tones, with a sweetness so swift, with a purity so unimpaired, with a concord so discordant, the melody is rendered full, whether it runs

through four notes or extends to five. Yet they always begin with a soft air, and to a soft air return at last, that the whole may be completed with the sweetness of a pleasing harmony. So subtly do they enter and pass through the measures, and so much under the blunter sound of the heavier chord, do the tinklings of the slender play with greater freedom, delight with greater secrecy, and soothe with greater wantonness, that the greatest point of art seems to be in hiding the art, as if

“When hid it profits, when detected shames.”

“Hence it comes that those airs, which carry internal and ineffable delight of mind to such as look more subtly into the business, and discern the secrets of the art acutely, do rather load than delight the ears of such as attend not to them, as seeing do not see, or hearing do not understand, and by a confused unmeaning crash of music, beget in the unwilling hearers a fatigue and disgust.”

So far the account of Ireland is communicated to Wales, and what follows is confined to Ireland again:—

“But it must be observed of Scotland and Wales, *this as the stock of all*, that as having affinity and commerce with it, by an emulous discipline, labour to imitate Ireland in its measures. Ireland indeed uses and delights in only two instruments—the harp and the drum. Scotland has three—the harp, the drum, and the crowd. But Wales has the harp, the bag-pipes, and the crowd. The Irish use strings of brass rather than thongs of leather; yet, in the opinion of many, Scotland has at this day not only equalled *her mistress Ireland*, but *is even far beyond and above her in musical skill*. Therefore they now seek, as it were, for the fountain of the art even there.”

These are curious passages, not only as they tend to establish the origin of the Scotch music, which I believe is not very generally known to have been Irish, but as they throw great light upon the music at large of our ancestors, which in that early period it seems consisted both of melody and harmony. And in regard to Scotch and Irish airs there are in the present day many of them common to both nations. “I have met with a musical Highlander in Breadalbane’s fencibles,” says BURNS in his correspondence with MR. THOMSON; vide his Works, vol. 4th, p. 92, “which are quartered here, who assures me that he well remembers his mother’s singing Gaelic songs to both *Robin Adair* and *Gramachree*.” They certainly have more of the Scotch than Irish taste in them. This

man comes from the vicinity of Inverness; so it could not be any intercourse with Ireland that could bring them; except, what I shrewdly suspect to be the case, the wandering minstrels, harpers and pipers, used to go frequently errant through the wilds both of Scotland and Ireland, and so some favourite airs might be common to both. A case in point:—They have lately in Ireland published an Irish air, as they say, called "*Cann du Delish.*" The fact is, in a publication of CORRI's, a great while ago, you will find the same air, called a Highland one, with a Gaelic song set to it. Its name there, I think, is *Dran Gaoil*, and a fine air it is. Do ask honest Allan, or the Rev. Gaelic Parson, about these matters." The preceding passages from GIRALDUS you will perceive, Sir, satisfactorily account for this, nevertheless.

As I am not myself an antiquary, Mr. Editor, either in the musical or the common way, I shall not pretend to give my opinion upon the subject—it would be folly if I did; but I do wish that through the medium of your valuable Magazine, some one of your Correspondents would favour us with a dissertation upon the Rise and Progress of Music in those kingdoms which, now united, form part of the British empire; some one, who has greater leisure, means, and abilities, for the prosecution of this enquiry, than have fallen, Sir, to the share of

Your obedient Servant,

JUVENIS.

*Cambridge, August 8th, 1820.*

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## TO THE EDITOR.

SIR,

I Transmit you the following sketch, which is a transcript of what passed through the mind of a man of genius on playing the piece, with the person who now addresses you. The object of instrumental music is not alone to inspire organic pleasure by sounds, but to create intellectual delight by raising images, emotions, and passions in the mind. By some it may be thought a mere rhapsody, but there are others who will compare their own ideas with the sketch, and it may thus tend to decide how far instrumental music possesses the power of expressing the notions of the composer, who alone can know whether his thoughts, during the fervor of composition, bore any analogy to those of his translator.

I am, Sir, your's, &amp;c.

Herts.

C.

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*A Sketch of a Translation of Beethoven's Trio, op. 70. No. 1.*

Figure to yourself an extensive green, on the skirts of a wood, on a fine summer's day—it is the day when all the inhabitants of the neighbouring villages meet at a fair in that place—you hear the confused noise of the gathering crowds. Soon after this opening, you see a sweet young woman, who having thought herself deserted by her lover, is ready to faint upon meeting him—he explains and apologizes: the crowd interrupts them several times, but their tender dialogue is heard whenever the noise ceases. Some bars in triplets draw your attention to a few clowns who, at a distance, are attempting to set up a dance.

The adagio, however, brings on an extraordinary change—the sky is lowering and overcast—the country people foresee a tremendous storm—the wind rises by degrees, after a sweet though melancholy calm—you hear it in the long discordant notes of the violin and bass, while the left hand of the pianist makes the thunder roll in deep and awful sounds—still you hear the lovers in some sweet melodies, which the storm cannot silence. The pelting of the rain, and the whistling of the wind, continue for a considerable time;

but the sudden introduction of a major key shews a break in the clouds; rain and thunder succeed, but the atmosphere is now gradually clearing up. After some acute and prolonged notes, which imitate the more distant howlings of the wind, a shower of large thin scattered drops, expressed by the clashing movement of a passage in demi-demi-semi-quavers, indicates approaching serenity.

The peasants come out of the wood with great alacrity, but the view of some dark clouds still hovering over the plain, produces a sudden check on the whole company. This doubt stops now and then their growing mirth, until life and motion become general. The lovers themselves having settled their quarrel, join in the amusements, and are nearly lost in the crowd. The scene, henceforward, becomes extremely varied, and the imagination is scarcely allowed to dwell long on any particular object.—There is, however, a very prominent and characteristic group in this part of the picture;—it is that of some young girls romping together, and laughing in the truest spirit of country coquetry at a set of lads who follow them at some distance. As the piano and violin rise by semitones in a series of thirds, you see the girls receding without turning their faces, and balancing their steps backwards, until they settle into an undulating motion like dancing. The prettiest girl now steps forward, and, during a lively giddy solo of the piano, she trips it along in front of the group. A moment after you hear a loud scream, and the girls set off full speed, as the lads try to frighten them by a charge *en masse*; but the girls soon face their pursuers, and the same playful scene is repeated a second time; at last these two groups disappear. The rest of the movement has all the variety of the confused assemblage it was intended to describe—singing, dancing, leaping, moving in all directions, the crowd amuse themselves and all those who either understand BEETHOVEN'S language or are happy enough to think they do.

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## TO THE EDITOR.

SIR,

THE remarks in the last Article of your seventh Number, upon the Oratorios, or grand Selections, as now performed at the London theatres in Lent, are very just ; as when, the theatres being closed to dramatic representations, permission was given for the performance of *sacred* music, it was doubtless intended to tolerate sacred music *only*, and not a mixture of sacred and secular. For certainly if in consequence of the churches being opened with sermons in some of them on Wednesday and Friday mornings in Lent, it was thought right by our forefathers, as a matter of consistency as well as propriety, to abstain from the regular amusements of the theatre in the evening, it never could have been intended to connive at the performance of *operas*, or selections from them.

But it may perhaps be observed that some of those denominated and considered regular oratorios, as *Acis and Galatea*, *Alexander's Feast*, and others cannot, with propriety, be accounted *sacred* music, any more than the operas of *Don Giovanni*, *Zauberflöte*, &c. and this certainly is the case, if the *words* of them be principally considered. But with respect to the *music* of the above, with that of the *Choice of Hercules*, *L'Allegro*, *Peuseroso*, and some others of HANDEL of the same kind, as it is composed in much the same grand style with his sacred oratorios, it has ever been usual to account these, if not sacred, yet *serious* compositions, and to class them, in consideration of their freedom from the levity and less complicated style of theatrical music, with oratorios rather than with operas. The music of these has also a still greater preponderance over the words, from their being never performed with the adjuncts of scenery and action ; as I believe no auditors ever feel inclined to sympathize with poor *Acis and Galatea*, in their persecution by the savage *Polypheme*, which perhaps they would do, were they to see him, in character, hurling the rocky fragment at the enamoured swain.

On the other hand I admit that the oratorio itself ought to be divided into the *sacred*, as *The Messiah*, *Samson*, *Judas Maccabæus*,

&c. and the *secular*, as *Alexander's Feast*, *L'Allegro*, *Penseroso*, &c. and that, not only in Lent but at all times, they should be kept distinct from and not confounded with each other. If however it be deemed necessary, for the sake of gratifying all tastes at *benefit* or *miscellaneous concerts*, that the sacred and secular style should be both introduced in the same concert, it might yet be so arranged as to allot an act or part to each, and not intermingle them indiscriminately in the same act or division of the concert, as is now too frequently the case.

Some pious Christians indeed object to the performance of sacred music at all, even *The Messiah* itself, as a matter of *entertainment*, at a theatre or concert room; and I must confess that, considering it as a matter of entertainment or amusement, I am of pretty much the same way of thinking. When however a performance of sacred music takes place in a church in a morning, as at the annual meetings of the three choirs, and others of the same kind, so far from considering it in this light, I always go, and should hope others do the same, with much the same feelings as when I attend divine service on a Sunday; and the same kind of decorum is always observed as in the service of the church, all methods of expressing either applause or disapprobation being excluded; the audience also, as well as the singers, usually standing up in the grand chorusses.

In the same article are some judicious observations upon the *Battle Symphonies* becoming now, as it should seem, the favorite conclusion of our Lent oratorios. In these I likewise perfectly acquiesce, as surely nothing can be more absurd and barbarous, than to bring the imitation of what in reality is highly disagreeable and annoying, as near to life as possible.

As an instance of this, I cannot help thinking that the imitations of cannon, by means of the double drum, first introduced at the commemoration of HANDEL at Westminster Abbey, (where indeed the distance at which they were placed from the audience much softened and improved the effect), and afterwards continued to the present time at all other grand performances, have been and still are carried to too great an extreme; because (and this I take to be the grand mistake) instead of imitating the *distant* effects of artillery, which might occasionally produce a highly impressive effect, without any kind of annoyance to the most delicate feelings, the imitation is what none but a sailor or a bombardier would wish to hear; for

who could find any luxury in standing *close* to a piece of ordnance at the time of its being fired off?

To elucidate my sentiments upon this absurd notion of introducing mere noise into harmony, I shall conclude the present article with a story once told me by an Irish young lady, though I fear I shall by no means be able to give it either in her words, or in the lively manner in which she related it. The truth of the story must of course rest upon the authority of my fair informer.

“ Within a year or two after the commemoration of HANDEL, when in a band of five hundred performers (the largest ever then known in England) the double drums and trombones were first brought into use, it was agreed by the musical world at Dublin, that that city should also have its commemoration of HANDEL. Accordingly a much larger band than had ever been accumulated in that kingdom was engaged, as a material ingredient in which the double drums were proposed and applied for—but the expence of transporting them, with their performer, being thought too great to risque, the following expedient (according to my lively informer) was adopted, to produce, in addition to the ordinary kettle drums, the desired imitation of artillery in the Dead March in Saul:—A musician was stationed at the back of the orchestra in the Cathedral, with a mallet in his hand, who was to accompany the occasional emphatic strokes of the drum intended to imitate cannon, with a smart application of the mallet to an elastic board which was placed there for the purpose.

“ Now it happened that, just under the front of the orchestra there were two or three elderly ladies sitting, who no sooner heard the sound of this new musical instrument, than they began to scream out and tried to effect their escape, thinking that some of the scaffolding, or temporary orchestra, was giving way, and the whole ready to fall about their ears, which being perceived by a gentleman near them, he begged the ladies to keep their places and be perfectly at ease, assuring them there was nothing to fear, as the sounds which so greatly alarmed them were *a part of the music!*”

SENEX.



## ELEMENTS OF VOCAL SCIENCE.

*Chapter 4.*

## ON THE ELOCUTION OF SINGING.

**T**HE superiority of vocal over instrumental music consists in the more complete and definite expression which the combination of words with notes affixes to a composition. A just articulation is therefore equivalent to the entire property by which this pre-eminence is conferred and secured, inasmuch as the addition of the voice may afford to a band a new auxiliary and a finer species of sound than can be produced by any instrument, but unless the words be distinctly pronounced, it bestows nothing beyond this addition. To give effect to melody requires ear, voice, and science—to convey its peculiar beauties and to adapt them to sentiment, demands a just, an articulate, a polished, emphatic, and even impassioned enunciation of every syllable.

Thus the elocution of the art divides itself into two distinct branches, one of which is technical, the other intellectual and philosophical. The first is simply employed upon pronunciation, which it purifies, regulates, and adapts to the synchronous utterance of sounds—the other embraces the conception of the sense of the author, the dramatic expression of the passion, and above all, a nice judgment as to the degrees to which expression, under the various situations in which the art is exercised, may with propriety be carried.

Simple as the mere act of enunciation appears at the first inspection, it is in fact very difficult. There are few persons however well educated, who are wholly free from the defects of a provincial or scholastic dialect; the impressions of early life continue not unfrequently throughout the riper ages—to refine away these crudities, affectation too often is called in; even particular schools give a cast to speech; the pronunciation of foreign languages is apt to introduce impurities, and last, though not least, come slight defects of nature, which, scarcely perceptible in speaking, are distinct and disgusting faults in singing. The formation of the mouth, tongue, jaw bones, and other parts employed in articulation, are often im-

perfect.\* Independent of all these is the change which the combination of speaking and singing brings about in the organs of sound and of speech. To preserve uniformity of voicing, or to increase power, the words are sacrificed. A note too high for the singer's compass is attained at the expence of the syllable. The substitution of the more open for the closer vowels is a very common resource in the execution of passages which lie beyond easy reach. In almost all these instances the tone and the words suffer together, and so completely are these purposes fitted to each other, that impure speech generates impure tone.

We have already spoken of the acquisition of tone and of the preliminary practice by which the student is to be instructed in the art of producing uniformity of voicing,† in conjunction with the several vowels. The method sanctioned by long experience is to sing the notes of the diatonic scale, through the entire compass of the voice, first using the word *ah*, pronounced rather close than open, as the vowel is spoken in the word *father*. The scholar having by this means fixed the habit of producing a pure and uniform tone as to quality, together with the power of increasing and diminishing the quantity from the most delicate *pianissimo* to the richest *fortissimo* that the voice is capable of, will proceed to unite the interval of the same scale to the words *do, re* (pronounced *ra*), *mi* (pronounced *me*), *fa, sol, la, si* (pronounced *se*), *do*.‡ Thus the organs are prepared

\* There are seven species of psellismus or defect in the articulation of words.

1. Hæsitans, in which the words, especially the first ones of a discourse, are not easily pronounced, and not without a frequent repetition of the first syllable.

2. Ringens, in which the sound of the letter R is always aspirated, and as it were doubled.

3. Lallans, in which the sound of the letter L becomes more liquid, or is pronounced instead of R.

4. Emolliens, in which the hard letters are changed into the softer ones, and thus the letter S is much used.

5. Balbutiens, in which by reason of the tongue being large or swelled, the labial letters are better heard, and often pronounced instead of others.

6. Acheilos, in which the labial letters cannot be pronounced at all, or with difficulty.

7. Logostomatum, in which on account of the division of the palate, the guttural letters are less perfectly pronounced *Savages, Genus, 113.*

† See vol. 2, p. 255.

‡ We are not speaking of the ulterior uses of sol-faing, but of the mere attainment of pronouncing the vowels in conjunction with the notes.

for the more elaborate process of all the combinations which words demand.

It will be obvious, that to sing with a perfect articulation the singer must first be instructed in speaking with a pure and polished enunciation. To effect this purpose, I recommend strict attention to the pronunciation of persons highly educated and accustomed to the self-imposed restraints of elevated society—a minute and accurate understanding and observation of the distinctions they make; I would also urge upon the student the same regard to the pronunciation of the best actors, for perhaps such splendid instances of genius, learning, and application as existed in the persons of *Mrs. Siddons* and *Mr. John Kemble*, afford the finest examples of the purity and the elegancies of speech. The effect of these observations may be tried and cultivated, first by reading aloud, and next by singing recitative, which afford at once the best tests and exercises. By such means, and by such alone the latent faculties for speaking may be developed, or the errors corrected. It is certain that the organization of some persons appears to be most beautifully adapted to utterance,\* while others labour under great natural impediments. I have, however, experience to warrant my asserting that most of the difficulties these obstacles present, are to be overcome by due care. One of the most articulate and polished singers I ever heard in regard to pronunciation, was an amateur, whose tongue was too large, but who had obliterated every trace of the defect by exercise and vigilant correction. I can therefore only, in respect of this the lower branch of the art, repeat the cautions I have just before given against those obvious defects enumerated above, and which, if not generated, are nurtured into continued being, principally by careless indifference. Let me again particularly allude to the change of the syllable in the execution of passages or divisions. There is scarcely a public singer now in existence, and the females are especially examples, who will not be found exceedingly faulty in this point. And if I could enforce attention by any one precept more strong than another, I conceive there is nothing so likely to impress the willing mind, as

\* This was eminently the case with *Mrs. Bianchi Lacy*, whose organs appeared more delicately formed, and whose pronunciation both of English, French, and Italian, all of which she thoroughly understood, was the most finished I ever remember to have observed. *Mrs. Lacy* was taught to read and recite by one of the greatest masters of her time—by *Walker*, the rhetorician.

the reflexion, that remiss, awkward, provincial, or unpolished pronunciation is, perhaps, amongst many, the surest and most directly intelligible sign of a neglected education, slovenly habits, low connections and a vulgar mind.

To these I may add one more general remark. The elocution of singing admits a pronunciation a little more open, a little rounder than common speaking. If we observe the metropolitan dialect, it differs from that of the provinces most especially in this particular, and hence it derives its peculiarity, richness, and beauty, which no other can be said to partake of or even to approach. I have frequently after hearing for a considerable time the lean jejune cadence and pronunciation of the eastern parts of the kingdom, I have frequently been so struck with the fullness and rich flow of the metropolitan tongue, that I have stopped for many minutes to listen to the colloquies of children in the streets of London, for the superiority is most easily discernible in the inflexions of treble voices. To this roundness I consider it desirable to approximate the pronunciation in singing, without however wandering or degenerating into those coarser substitutions which I have before protested against in my chapter on Tone.\*

We may now proceed to the consideration of our subject in a more metaphysical manner, viz. as it regards the operations of the science more immediately derived from the employment of the intellectual faculties.

It appears that the analogy between the elocution of reading or public speaking of any kind, and singing is very complete. They scarcely differ at all but in degree. The effects of reading or declamation are produced by the quality of tone, by inflexion, by emphasis, and by total cessations or pauses. Singing seems only to heighten these effects by using in a bolder manner the same agents. The principles of both are the same. This consideration will in a good measure account for the difference of national taste in the adaptation and expression of words. In conversation the Italians are rapid and vehement, indulging in great inflexions and transitions—it is the same in Italian singing. The gravity of English discourse has in like manner its operation in the judgment we form of a singer, and what is commonly called *chaste singing* when it comes to be analyzed, will be found to be a freedom from those marked and rapid transitions,

\* Vol. 2, p. 262.

those vehement and sudden expressions, those stops and breaks, those vivid and glowing effects of the imagination to be heard in the conversations of the Italians when compared with those of the English nation. The fact seems to be, that vocal expression has hitherto very much taken its colour from the national melody of speech, which is always peculiar.

It is essential to good elocution, that a certain moderate standard of tone be constantly preserved, and modulating out of, increasing or diminishing this tone, has the effect of varying the passion. This holds in singing both in the fact and in the manner. Pathetic expression in reading is produced by low, sweet, and tremulous voicing. In singing it is the same. A grand, lofty, and swelling tone in reading confers dignity; the expressing of anger is rapid and violent; of joy, light and sprightly. The same modes of expression are employed in singing, with this allowance, that singing admits less of quick and violent enunciation,\* while the tender and pathetic feelings are represented by a more protracted and less interrupted style of elocution. These, however, may be resolved into differences of degree.

To determine the best possible manner of delivering any sentence must depend 1st. upon the power of conception with regard to the mere sense of the passage—2dly. upon an acquired knowledge of the melody or means most naturally used in the expression of the passion which it is intended to convey, and 3dly. upon the powers of the individual to imitate justly this expression, which accords most nearly with our idea of natural or ideal beauty. With respect to the mere import of the words, all men will interpret pretty much alike the sentiments of the compositions we are speaking of. The second is an object of much more difficulty. Nature herself has created so many varieties of intellect and of sensibility, which originate so ma-

\* I beg the reader to remark that I speak comparatively, and the comparison must be made as to the two things, not *inter se*, but one part relatively to another in the same species. Thus, dramatic passion is more powerfully expressed in speaking, when taken in the relation it bears to the ordinary level of dramatic recitation, that it should seem of the same kinds of execution in singing. In this, however there is something to be allowed to the customs and the language of nations. The soft syllables of the Italians also admit of much more rapid articulation than the English words. Hence we have the Italian comic songs both single and in parts, the beauty of which is derived from the union of lively melodies with very rapid articulation of notes and words, a power almost unattainable in our own language.

ny shades of passion, that although the sources of sensation are the same in all men, we should seem to differ prodigiously in those faculties and powers by which their effects, when elaborated and brought forth in their modified state, are so highly exalted. These natural differences and aptitudes are again multiplied by education, and by those occurrences in life which affix indelible associations to almost every feeling. It is however, these associations, that by referring to character, must determine our selection of the manners.— Every composition implies the character who utters the sentiments.\* We must therefore imagine this personage, and connecting the probable qualities and circumstances which would give rise to such emotions, we may assign the degree of vehemence in the passion or peculiarity in the manner, that must be the most natural. This is the personification as well as the poetry of the art.

By endeavouring to recall any similar situation in which we ourselves may have been placed, by recollecting how such circumstances have affected persons of opposite characters, whom we may have seen under like influences, either real or imitative, we shall be directed both in the general and the particular operation of feeling. It is by such analysis and comparison alone that we can arrive at a just conclusion.

The third object, viz.—the individual powers of imitation or expression, by their variety, seem adapted to the ever-changing qualities of the second desideratum. Admitting, as we have done, the limits which character appears to assign, the expression of any sentiment or passion, may, nevertheless, bear modes of interpretation in speech and action, of nearly equal excellence, though entirely

\* Every song invests the singer with an imaginary character. Where an air belongs to any piece representing an action, it is admitted to demand a characteristic deportment. The Tyrant and the Lover, not only require a different style, but a different manner, which arises out of and heightens the composition. The dignity or tenderness is so mixed with the effect that the song has commonly the credit for the whole. In isolated airs, unconnected with any story, although the emotion appears to be excited wholly by the composition, the feelings that originate the song are, perhaps imperceptibly by ourselves, attributed to the singer. This train of thinking allows, therefore, a warmer, a more glowing, and more enthusiastic manner of expression than is assumed in the first impression, which the mere words or melody may make upon the judgment. The colouring of the fine arts does, in truth, always “overstep the modesty of nature;” the sympathy of observers accompanies it to a certain point, and being dissolved wherever this colouring becomes too violent, may be esteemed the test of excellence.

different in the manner. Of this fact every one must be sensible who has heard those great masters of the passions—KEMBLE and COOKE, MRS. SIDDONS and MISS O'NEIL, MARA and BILLINGTON, BRAHAM and VAUGHAN, in the same characters and the same songs. Such a view of the subject is, however, favourable to the artist, since it leaves to his peculiar powers and discrimination, the choice of means. The reciprocating power which sentiment and sound have of aiding each other should thus be made the constant object of remark. It frequently happens, that a singer either from his peculiar talents or the composition itself, will have the means of transferring the delight from the words to the music, or vice versa. The knowledge of this power is often the most useful in raising a weak passage, and art can never be more safely or better demonstrated than in manifesting such a modification of expression, and in preserving an interest throughout the whole of a composition, as far as it be possible. The idea of throwing one part into shade in order to give another a stronger light, appears to me erroneous. Every part should retain a portion of interest, for certain passages *must* give a stronger incitement to the mind than others, and it follows that it is a capital mark of accomplishment not to permit any of the performance to languish. The finer passages must always suffer if the mind be unstrung by previous torpor or fatigue.

Good emphasis in reading or declaiming will, however, sometimes be found to vary from good emphasis in singing. Melody receives an accentuation from its particular measure, which is unknown to the speaker. Prose has none of this, and even poetry when well read submits to little of fixed accent.\* In music the accent which

\* I wish it to be understood that I consider *emphasis* to relate to the words—*accent* to the notes. In reference to language, accent has little definite meaning. The German critics divide accent (after ROUSSEAU) into two species—the one grammatical, the other rhetorical or pathetic. The first merely distinguishes the perfect and imperfect time of the bar; the second imports all those finer touches by which the genuine intentions of the composer, as to the sentiment of his music, are developed and heightened by the beauties of execution.

Upon the divisions of musical accent proposed by J. J. ROUSSEAU, in his Dictionary, M. SUARD has made the following observations:—ROUSSEAU speaks of a musical accent to which all the others are subordinate, and which must be first consulted to give an agreeable melody to any air. It is singular that he does not at the same time give any definition of this accent which is so essential, nor any means of recognizing it and of observing its rules. Let us try to supply this omission. We have asked several great composers, both

recurs with certain parts of the bar must more or less interrupt the emphasis upon the words. It is not only from their importance in

national and foreign, what they understood by musical accent, and if the expression belonged to the language of the art. Some of them have answered that they could not attach any precise idea to it; others have explained it to us, but with very different acceptations. We have sought it in the best Italian works which have been written upon music; in those of ZARLINO, DONI, TARTINI, SACCHI, EXIMENO, &c. but have rarely found it employed except in opposite senses. We have therefore concluded that it is not a technical expression, the sense of which may be determined and generally acknowledged by the learned and by artists. Meanwhile it appears necessary, in many cases, to express very distinct and often essential effects. We will then endeavour to attach to this word a clear and precise idea, by tracing up its analogy to its primitive and grammatical signification: this is the only mode of avoiding the confusion and inaccuracy which are but too often introduced by the employment of words transferred from one art to another. Accent being, in discourse, a more marked modification of the voice, to give to the syllable over which it is placed a particular energy, either by the force or duration of the sound, as in the Italian and English languages; or by a perceptible, grave, or acute intonation, as in the Greek and Latin tongues; it needs only to apply to music the general ideas which this word presents in grammar. The musical accent then will be a more marked energy attached to a particular note in the measure, the rhythm, or the phrase of the music, whether (1) in articulating this note more strongly, or with a gradual force; (2) in giving it a greater duration in time; (3) in detaching it from the others by a very distinct, grave, or acute intonation. These different sorts of musical accent belong to pure melody; others may be drawn from harmony. We will explain as clearly and as succinctly as we can the way in which we comprehend these different effects. First.—The first species is the essence of music, in all fixed and regular measures. Let us suppose four-and-twenty successive notes of equal value, following each other; if you sing them, or play them with an instrument with an equal force of sound, as they have all an equal duration, you will have only a distinct succession of similar tones, but without any appearance of time: these will not make music. If you would wish to give them a fixed measure, you will be obliged to mark by a more forcible articulation the note which begins each bar: thus, if there are twenty-four crotchets, and you wish to give them a measure of four time, you will strike more strongly the first, the fifth, the ninth, &c. For the measure of three time, you will lean more forcibly upon the first, the fourth, the seventh, &c. For the measure of two, you will enforce every other note.—This is what every singer and player would naturally do. The notes more forcibly pressed are the strong parts of the measure, and the others are the weak parts;—in technical language, the perfect and imperfect times of the bar. In the measure of four time, there are two strong parts and two weak; for the third is marked less strongly than the first, but more so than the second and the fourth. Here is then a constant musical accent inherent in all pieces of measured music; for it ought to exist, although by the movement of the rhythm, or the effects of expression, this accent is contradicted or almost effaced by an accent of another kind. 2.—If in each bar, or in two or three following bars, &c. the same note, or a longer note than the others, returns regularly at the same part of the bar, this note would be considered as a musical accent giving a particular effect to the melody. 3.—If in the same way, at certain parts of the measure



the sentence, but their position in the bar that words become emphatic; and however the best composers have been led to consider and abate this objection in their works, such instances are so common among all masters, that they can hardly be considered exceptions to a rule, but rather a radical and necessary defect, so far as regards the matter of which we are treating, in the union of words and music. Pauses, too, continue where the sense goes on. Divisions are introduced to express passion of every kind, and which derive their effect from a particular accentuation. In these examples, therefore, we must often forego in a degree the verbal effect except we can bring ourselves to consider the musical phrase as a more protracted expression of the sense, and thus possessing ourselves at once of the entire meaning of the sentence, transfer to the melody by far the greater share of power in keeping alive the passion intended by the composition.

A singer will often find that by the judicious use of the finest notes in his compass, he can aid the effect both of the sentiment and the music. He may therefore constantly avail himself of this knowledge, to pause or swell or diminish the tone more particularly upon those notes than upon others less perfect where it does not interfere with the peculiar import of the sentence, or the time of the music. Indeed, composers have generally done this for the singer. They know the best part of the voices for which they write, and distribute those beauties accordingly. Science must, however, limit such a licence. To a perfect singer, all passages and notes should be alike.

The student ought first to consider the appropriate delivery of the words before he tries them in combination with the air. Having thus determined how the words ought to be read, he will proceed in

or the musical phrase, the melody be regularly raised or lowered by a marked interval, this intonation would also form a very distinct accent. To these methods drawn from melody let us join those which harmony furnishes. If the different instruments regularly strike more forcibly a certain part of the bar or musical phrase, or if a larger number of instruments unite to strike this same part, there will be an accent on this note; there will be one also upon the note which, at regular intervals, is struck by a marked dissonance or by an abrupt passage of modulation. All syncopated notes also form an accent. That part of the note which is necessarily enforced to mark the strong part, has a melodious accent: this accent may be strengthened by the change of the chord which takes place upon the second part of the note. These different examples of accents are susceptible of many gradations and combinations. It is sufficient for us to have indicated their principles.

*Encyclopædie Methodique.*

the adaptation of them to melody. The first difficulty to be encountered is in the synchronous delivery of the words and the notes, for if the syllable expires before the termination of the note, he will be under the necessity of substituting some letter or syllable, which never fails to introduce a vitiated tone, as well as impurity of speech. The greatest attention is necessary to this point, for the tone is not alone in danger. A too sudden or too great a change in the aperture of the mouth or lips, will affect the intonation also, and there is nothing more difficult than to preserve the tone pure and tune perfect, under the various changes which the different vowels and the different motions produce.

Whenever a syllable is prolonged through a division, the greatest attention should be paid to the vowel upon which the pronunciation of the syllable depends. The slightest deviation is felt. The *e* is always liable to degenerate into *a*, the *a* into *o*, and the *i* into *e*. A very minute change in the mouth effects this. The master (or in his absence the student) must watch the syllable most carefully, and stop the pupil on the instant. The evil consequences of a bad habit in this or any other respect is rarely eradicated, as is to be perceived most strongly in an English singer accustomed to sing Italian. I could quote several of the most highly esteemed who were accustomed to introduce a vowel between words ending and beginning with consonants in English songs as well as in Italian, where it is often not only allowed but enjoined.

The quantity of breath inspired, and the times when it is properly to be taken, must also be an object of previous remark. This branch of the subject comes more properly, and will be treated more at large in the chapter on the formation and management of the voice, but it is mentioned here because it forms a part of the considerations necessary to a forcible elocution in singing. The singer should ascertain by experiment where the breath may be most easily drawn, without injury to the general sustentation of the tone, and should mark it upon the song. This will remove the uncertainty of mind, and ensure facility of execution; for nothing more effectually supports the performer than the confidence that he has full power at command.

I have thus brought before the eyes of the student most of the general circumstances concerned with this branch of my subject, but it will be necessary to elucidate more fully by instances,] the several

particulars. Pause, emphasis, accent, change of passages, either by the abbreviation or the prolongation of notes, even the addition of ornament, should seem to require analysis and example. The licences which belong especially to recitative and to the several divisions of the air, all present subjects for a particular exposition, and these will form the points to be discussed in the next essay of

TIMOTHEUS.

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ON THE ACQUIREMENT OF A PERFECT TASTE  
IN MUSIC.

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TO THE EDITOR.

SIR,

I Have observed that many persons, really fond of music, are anxious to improve themselves in that interesting science by attending concerts, and other public amusements in which music forms a considerable part; but not being possessed of a professional friend to point out to them the various beauties that occur in the compositions they hear performed, are very often at a loss to know how they shall judge of many pieces, and, from the indefinite and obscure effect produced upon their ears, they sometimes imagine a composition (either song, glee, or instrumental piece,) dull and unpleasing, simply because they do not understand it. While thinking of this circumstance, I was agreeably surprized some time ago in finding in a work where I least expected to see them, some very excellent observations upon the subject; and as they appear to me so well calculated to effect improvement in the acquisition of a perfect taste in music in such persons as are willing to follow the advice they contain, I shall without further apology introduce them. In a work not long published, "Select Pieces in Prose and Verse, by J. Bowdler, jun." that excellent young man, speaking of the acquirement of taste in the arts, says—

“Perhaps the process by which taste is originally formed, may be rendered more intelligible by considering how any one acquires what is called a perfect ear in music. Suppose a concerto of Mozart, or of Corelli, to be performed, some natural sensibility to the beauty of musical sounds being supposed (as it is found in fact to exist in a great majority of instances,) the general impression which is made upon the hearer will be gratifying. But upon a single experiment, probably no person, entirely unpractised in music, could say more than that he had received on the whole considerable pleasure. Suppose the same piece to be frequently repeated: he will perceive that he receives different degrees of pleasure, and pleasures also of different kinds, from distinct parts of the piece. Let the same person hear a great variety of other musical compositions, and if he is vigilant in observing his impressions, and compares the parts of the several pieces which afford him the greatest or the least gratification, he will gradually acquire considerable correctness and delicacy in perceiving the excellencies and the blemishes of the various passages to which he listens. Then comes the musical philosopher, (RAMEAU would doubtless claim this dignity for his favorite science,) and explains many of the causes of those perceptions which the amateur has experienced. He tells him that in such a part, his ear was offended by the introduction of too many discords into the harmony; that in another, it was wearied by too monotonous a \*system of concords; that here the cadences are finely managed, explaining the principles; there the transition into a different key is too sudden, and he talks earnestly to him about sharp sevenths and fundamental basses. If the amateur has the fortune to have a tolerable head as well as an ear, he understands a good deal of what is taught him, and finds that by the help of this new knowledge, the experiments which he makes are much more profitable than they had been, that is, he observes many slight impressions which had before escaped him, and has a more perfect knowledge of those which he had already noticed. His judgment also receives great assistance from the opinions which he hears from others who have made a progress in his art, and from the rules adopted or favored by the most celebrated masters, and by degrees with nothing but an ordinarily good ear and plain understanding to begin with, may any person become a very skilful connoisseur in every species of composition, and acquire so critical a nicety in his perception of sounds as to be able to detect a single false note in the midst of the most noisy and complicated performance. The process by which taste is acquired in any of the sister arts certainly is not very different. If the account which has been given of the manner in which our taste is formed, be tolerably correct, it follows that justness and comprehension of understanding are more indispensably requisite for the enjoyment of that power in great perfection, than a superior delicacy in our original perceptions.”

\* The author here undoubtedly meant “succession of concords.”

To these observations nothing more need be added than these precautionary rules. Let those persons who are induced to improve their knowledge of music be careful they do not become pedants before they are capable of being connoisseurs, let them beware of the rock that most beginners in musical taste split upon—too much conceit—they should also take especial care that their minds are not prejudiced in favor of or against any particular composer or performer; with diligence let them apply the foregoing remarks, and they cannot fail to become competent and judicious critics in the art they admire. If, Mr. Editor, you should deem the above worthy of insertion in your entertaining and useful Review, I shall feel gratified on perusing it in your next number.

I am, Sir, your's,

F. W. H. Prof. Mus. Ireland.

Nov. the 20th, 1820.

## ON THE CONSTRUCTION OF DUETS FOR VOICES.

**I**N the progress of our work we have more than once adverted to the great superiority which foreign composers have over us in the construction of Duets—a circumstance the more remarkable, because in part-songs of almost every other description we appear to stand on a nearer level with them, and even to advance high claims to originality in the conception and truth in the execution. The Italians always have been and are down to this moment excessively felicitous in this species of composition, whether heroic, amatory, pathetic, or comic. There is not, we will venture to assert, any English composition, either dramatic or for the chamber, that can stand a moment in the comparison. The structure indeed of the comic species in particular, may be said to be their own. The rapid articulation of notes and words, which give such force and fire to melody, and such animation to dialogue, has hitherto been found unattainable to our language. How far the difficulty may be overcome is yet however doubtful. MR. BISHOP has very successfully approached this style in the working up of his admirable trio, *The*

*Chough and Crow.* But in the comic style alone are to be found vernacular embarrassments, while the superiority of our models are as obvious in all the rest as in this. In the hope then to awaken the attention of composers to the fact generally, and to invite the regard of amateurs to the delightful specimens to be found in the dramatic works more especially of all the Italian composers, (particularly of the school of Naples,) during the last half century, as well as to those of PAER, ROSSINI, and other living authors, we have collected from the *Encyclopedie Methodique* the following remarks relative to the composition of the Duo. The French philosophers were amongst the earliest to consider composition together with its intellectual relations, and to trace out effects to the just causes which lie in the common sensibilities and associations of mankind at large. They drew their models from the Italian composers, and it has been acknowledged that to LULLY, GLUCK, and PICCINI, are owing the greater portion of those improvements which the Italian opera now enjoys. These improvements were struck out, nurtured, and reared in the Capital of France, and about the time that ROUSSEAU lived and wrote, and that these very circumstances agitated and divided the literary and musical circles of Paris. The interest was at that place and period the most lively, because it was immediate and personal.

These observations treat principally of the dramatic duet, but they apply almost equally to compositions for the orchestra or the chamber. We do not offer them by any means as complete instructions or infallible rules, but as opening a subject, upon which we hereafter hope to produce more extended remarks.

*Duo.*—This term is generally applied to music in two parts, but it is now restricted to two reciting parts, either vocal or instrumental, to the exclusion of the mere accompaniments. Thus a composition for two voices is called a duet, though there may be a third part for a continued base and others for the symphony. In short, in order to constitute a duet there must be two principal parts, between which the melody is equally divided.

The rules for the composition of duets were originally extremely severe, but they have relaxed in later times, because it was perceived that they were pedantic, useless, and even hurtful, since they restrained genius without contributing to effect, and particularly in dramatic music, where the duet was employed to paint passion

and great emotion. The duet for the chamber, on the contrary, long preserved these severe laws.

Towards the end of the 17th century a very learned and laboured species of chamber duet began to be in favour. The first were those of BONONCINI, published at Bologna in 1691; soon after those of the ABBE STEFFANI were spread over Europe in manuscript; they were followed by the duets of CLARI, HANDEL, MARCELLO, GASPARI, LOTTI, HASSE, and DURANTE.

Notwithstanding the purity of the harmony, the imitations and the ingenuity of design, in spite of the masterly style which pervades these compositions, there appears to be a radical imperfection in their plan, owing to the expression of the words. It is hardly probable that two persons should repeat one after another, or express together the same complaint or the same sentiment, whatever it may be, instead of each preserving a different character, as in the modern dramatic duets; but perhaps these chamber duets were originally merely intended as exercises for singers; in fact, the passages which are repeated in them, in echoes or fugues, excite emulation between the performers, and give the means of incessantly comparing the neatness and rapidity of execution.

AGOSTINO STEFFANI was born in the state of Venice, although some German authors cite Leipsic as his birth-place; he, however, resided several years in Germany, at the court of Hanover, where he composed some Italian operas; there are perhaps no compositions more correct nor fugues with more artful answers and imitations, than the duets of this master.

The greatest Italian singers of the last age practised these duets as *solfeggi*.

CARLO MARIA CLARI did not publish his excellent chamber duets and trios till 1720, although they were long before known in manuscript; their style sufficiently resembles those of STEFFANI, but there is no resemblance between any passage or piece of melody: they are sometimes even superior to those of STEFFANI, from the grandeur of the subjects and the elegance of the melodies.

But the greatest singers and best masters prefer the duets of DURANTE, to those of any other composer in this style. He formed them upon the airs of the cantatas of his master, ALEXANDER SCARLATTI; they are more in dialogue or duet than fugue, but contain more beautiful and impassioned pieces of melody than even the creative

genius of OLD SCARLATTI invented; and these are marked in so learned a way that it appears refinement can go no further in this style of composition.

Although the severity of their style is extreme, it does not approach that of the ancient duets for the church upon *plain chant*. They more resemble the kind called Duet, and which in former times was distinguished from the Duo. "It is necessary," says the PADERA MARTINI, in his treatise on Counterpoint, "that the young composer should be instructed in the difference which exists between the Duo and the Duetto. The Duo is composed in all the rigour of the church style, which rarely admits any notes but semibreves and minims, and without any base accompaniment. In this species masters are careful in observing all the rules prescribed by strict counterpoint, and the style *alla capella*. The Duetto is also filled with imitations and fugues, but oftener composed of crotchets, &c. It admits the exception that the particular style in which it is written requires, and it is accompanied by a continued bass for the organ or harpsichord." From what pedantry has the Duo been delivered, and if these severe rules have been relaxed in what has the art suffered?

ROUSSEAU observes, that the Duo may be considered in two ways, namely, simply as an air in two parts, or as imitative and theatrical. But as Duets are out of nature in imitative music, in order to avoid the absurdities which arise from their introduction on the stage, particularly in tragedy, they should be placed in such situations as will from their interest heighten theatrical illusion, and should be treated as much as possible in dialogue.

All violent passions should not be indifferently chosen as subjects. Fury and rage proceed too rapidly, and nothing is distinguished but a confused noise. Besides this continual recrimination of injuries and of insults is better suited to cow-herds than to heroes, and more resembles the boastings of those who wish rather to inspire fear than to fulfill their threats. These observations apply to the poet. With respect to the musician, it belongs to him to find a melody suited to the subject, and so distributed that each of the interlocutors speaking in his turn, the whole of the dialogue forms but one melody, proceeding from one part to the other without changing the subject, or at least without altering the time. The two parts must not however be exactly alike; for besides the suitable diversity of style, it is very rare that the situation of the actors is so precisely the same as



to cause an equal expression of sentiment: the musician should therefore vary the accent and give each the character which best paints their feelings, particularly in alternate recitative.

When the two parts unite, (which ought rarely to occur and last but for a short time,) a melody must be found capable of a progression by thirds or sixths, in which the second may produce effect without disturbing the first. The duration of dissonances, the piercing and increased sounds, the fortissimo of the orchestra must be preserved for moments of disorder and of transport, when the actors, appearing to forget themselves, carry the illusion to the breast of the sensitive spectator, and cause him to experience the power of harmony, when artfully conducted; but these instances should be short and rare. The ear and heart must be previously disposed to emotion by soft and affecting music, in order that they may both be easily moved by these violent agitations, and these must vanish with the rapidity suited to our weakness; for when agitation is too great it cannot endure, and that which is even natural fails to touch us.

These opinions of ROUSSEAU, on the dramatic Duo, are excellent; but it is clear that he had and could only have in view the Duos of his own time—that is to say, those of LEO, PERGOLESI, and VINCI: serious duets were then composed in the following way:—They commenced with a slow movement, beginning in dialogue, and continuing with the two voices united; then followed, as in the airs of the same age, a very short second part, generally remarkable for its bold and crowded modulation, and frequently in a quicker time than the first movement, after which this first movement was repeated note by note. This must not be forgotten in reading the remarks of ROUSSEAU. It is for this reason that he prohibits taking indifferently all the violent passions as subjects, but only those which are susceptible of a sweet melody, and one capable of contrast, in order to render the air accented and the harmony agreeable.

This sweet and contrasted melody belongs in fact only to the great *cantabiles*, *largos*, and *graves* of the ancient dramatic duos; but since his time they have taken another direction. Now, after a slow movement, when the situation of the persons permits or requires it, after they have resigned themselves to the expression of a soft, tender, or sorrowful sentiment, the passion gradually increases and suddenly takes a more energetic and rapid expression; the time once accelerated does not return to its first measure—it often even be-

comes more rapid, and the two voices sometimes separated, sometimes united, are no longer limited to *this sweet and contrasted melody*; the contrasts are strongly articulated, an energetic and impassioned melody shakes all the fibres of the heart, and when an overstrained complaisance to fashionable singers does not introduce frivolous roulades and passages, the last movements of the Duo enchant, transport, and inspire the auditor with all the feelings that appear to animate, exalt, or tear the hearts of the performers.—PICCINI was the first who dared to quit the beaten path, and who hazarded first in airs and afterwards in duets, this change so favorable to expression. The success of this novelty which he employed I think for the first time at Rome, in his first Olympiade, in 1760 or 1761, induced every other master to adopt it. Let the duet *Ne' i giorno tuoi felici* be compared with those which were before composed to the same words by PERGOLESI, JOMELLI, and GALUPPI. It will be perceived that the former not only contains a novel effect, but also a new style, entirely free from the remains of pedantry, which still hung about the others. Then let the duets, which have been since written for the opera by SACCHINI, ANFOSSI, and several other masters, be again compared with this duet, and it will be found that they follow the model PICCINI formed. PAISIELLO alone differed from it in one of the most beautiful Duos ever written, either by himself or any other composer. The first movement is neither a cantabile nor a largo, but in moderate time rendered more touching by the minor key, in which it is written, by an expressive and sometimes rather antique melody, and a plaintive and somewhat uniform accompaniment; this movement, followed by one more rapid, full of fire, and abounding in striking contrasts in melody and harmony, attained perhaps the highest degree of expression of which music is capable.

Nothing of this kind existed in the time of ROUSSEAU, and it is natural that he should not see effects of which he had then no idea. As the art is enlarged, its precepts must also be enlarged; some of those of ROUSSEAU are become insufficient, and even fall to the ground.

He insists first that when the two parts are united, a melody should be found capable of carrying a progression of thirds or sixths: to this must be added a series of imitations, answers, contrasts by oblique motion, one part remaining on one note, while the other is

more or less quickened ; by contrary motion, one ascending the other descending, uniting and again separating.

2d. He says that this union of the parts should exist but for a short time, but we know many Duos where they continue together for a long period, and where the interest augments as the union is prolonged.

3d. That the heart and ear must be so previously disposed to emotion, by soft and affecting music, that they may easily be disposed to violent perturbation ; but one may imagine a situation requiring the two voices to commence together in an impetuous movement, and afterwards softened—such examples may even be cited. The perfecting the art, the extension of its means and proceedings have annulled this rule, suited only to the age in which it was made.

4th. *It is necessary that these violent emotions should disappear with a rapidity suited to our weakness.* This observation is again supported by another apparently very just observation, namely, *when the agitation is too strong it cannot last, and that every thing that is out of nature no longer affects.* But our weakness is relative as well as our strength. Our organs, naturally so weak, acquire strength by habit, and hearing is one of those on which it has the greatest influence. Were we now to listen to those pieces by the old masters, which painted to those who lived at the time they were written the strongest and most impassioned emotions, they would appear to us cold and of no effect, and far from exciting in us such violent agitation as to fatigue the organ, would hardly affect us. A passing emotion leaves no impression, and in order to make it durable and deep, the cause must frequently be prolonged.

This increase of the strength of the ear, a necessary consequence of the habit of hearing music becoming progressively more rapid, complicated, and loud, renders useless **ROUSSEAU'S** advice to the poets, not to take all the violent passions indifferently as subjects for the Duo. What I have already remarked sufficiently explains why he gave this advice, and why it ought now to be dispensed with.—“Fury and rage, he adds, proceed too quickly, nothing can be distinguished or heard but a confused noise, and the Duo has no effect.” The improvements in the art, invented by modern masters, the contrasts between the voices, and the numerous bursts of the instrumental parts in the quickest movements, so clear and distinct—the ear is so habituated to follow them as quickly as it be necessary

through this ingenious labyrinth of melody and harmony, that there exist no passions which cannot be painted; and the poet, certain of finding in them faithful interpreters, may select as subjects for the Duo any situation, any characters, any sentiments, from the most affecting and tender to the most furious and enraged.

But good taste agrees with ROUSSEAU when he remarks that "the perpetual retaliation of injuries and insults belong to cow-herds more than heroes, and resemble the boastings of those who wish to inspire fear rather than do harm." It is not that music is unequal to paint the most furious and lasting rage, but that continued menaces are not becoming between heroes.

There are, however, several examples of this style on the stage, but these Duos should be sparingly used since they are generally contrary to the dignity of tragedy, and to the warlike character. In order that injuries and insults may be prolonged without destroying propriety, they must be introduced between persons who cannot pass from menaces to their effects; between husband and wife, jealous or betrayed lovers, an absolute father and a son devoted to a passion to which he is opposed, a tyrant in love and a woman who hates and braves him, &c.

Concerning Buffo Duos employed in interludes and other comic operas, ROSSEAU remarks—"If they are not as pathetic as the Duo in tragedy they are susceptible of more striking variety, of different accent and more marked character. All the fascination of coquetry, all the weight of characters in disguise, all the contrast of the follies of one sex or the cunning of the other, in short all accessory ideas of which the subject is capable, may concur in bestowing amusement and interest on these Duos, the rules of which are the same as in others, as to all that regards dialogue and the unity of the melody."

The fruits of time and of the progress of the art must also be added to these observations of ROUSSEAU on the comic Duo. In the first place the opera buffa is become very different from what it was when he wrote; every species of character and sentiment find a place in it; the Duos are sometimes in a noble style, sometimes a mixture of serious and comic, or entirely comic, according as the situation requires.

Amongst many acute and new observations made by M. DE LA CEFÈDE on the Duo, in his "*Poétique de la musique*," there are some which peculiarly belong to it, and which will not appear misplaced

at the conclusion of this article." "There may, says he, be introduced on the stage four several species of Duo. First they may be sung by two persons who see and hear each other; secondly by two persons who see but do not hear each other; thirdly by two persons who hear but do not see each other; and fourthly by two persons who neither see nor hear each other.

The Duos of the first species are not confined to any particular considerations. With respect to those sung by two persons who see and do not hear each other, the following are the precautions to be used in their composition:—

Care must be taken not to establish a species of dialogue between the two interlocutors, and one must not wait till the other has finished his kind of couplet. The personages do not hear, would it therefore be probable that they should wait for each other in order to express their sentiments? They should often sing together, and here the musician needs much skill in order to mark distinctly the two melodies and the words of each person.

The different shades of sentiment given by the composer to one of his interlocutors should only relate to those expressed by the pantomime of the other; they must in no way agree with that which may be represented by the part of the second speaker, as the actors are not supposed to hear each other.

When the two do not see, but hear each other, the musician will be obliged, as in the ordinary Duo, to observe the laws of regularity and of order in the mode of uniting or separating the voices; for as they are heard by one another, what prevents them from answering, interrogating, listening, and in short, observing all that the imitation of nature and theatrical illusion may demand?

The musician will here take opposite precautions to those we recommended in the Duo of the second species; he will express every thing by means of the orchestra, but he will only represent forcibly the passions expressed by the melody and the words, and he will paint less strongly that which cannot be perceived.

We now come to the Duo where the persons neither see nor hear each other; such situations do not often occur, but when they do the musician must preserve no form of dialogue. Whether the personages sing or are silent, whether they express their feelings at the same time or by turns, they must observe no relative order; nothing must mutually warn them of their presence; they must fol-

low the order dictated by their sentiments; but if these sentiments give them, at certain times, the liberty either to speak or be silent, the musician will make the choice of musical beauties, according as contrast and truth may require. In short, these Duos should be composed of two distinct airs, each of which must be the faithful representation of the sentiments of him who performs it; and when the feelings of the two persons differ extremely, these two airs should only have harmony and time in common.

What is to be done here with the orchestra? What expression will it employ? Will there not be much difficulty in giving it two images? And how will it be conducted in order that each of these images shall be perceptible only to the individual for whom it is destined?

This is one of the most difficult points in musical art. I doubt very much if many composers have ever even thought of it. Here the musician must redouble his efforts that he may freely employ all the resources of his art, and use with facility all the means of expression, and above all have recourse to genius or to quick feeling, in order at least that he may commit only fortunate faults.

He will profit by those moments of passion when the actor, thinking only of himself and of the internal feeling which governs him, pays no regard to that which surrounds him; he will in such a moment cause the strong expression of the passion of the other person to appear, or will place both images in the orchestra; he will divide them, if I may use the term, as much as possible; he will render them very distinct; he will represent them by instruments widely removed from each other, both in the nature and pitch of their sounds; by this means if one of the actors turns his attention towards the orchestra, he may in some degree consider one image without observing the other.

The composer may also weaken the two images to such a degree that to the actors they almost become nothing, and only exist to add to the emotions of the spectators. Thus the orchestra will give one performer no information of that which concerns the other, since it hardly instructs him in that which concerns himself. Besides, even should the images not be prominent is it not natural that each person should occupy himself with the representation of his own affections? He will take a greater interest in it, he will more easily distinguish it. Would not one perceive the object one loves in the

midst of a numerous crowd, although one does not recognize many of the persons surrounding the beloved object."

All this theory is ingenious; although it may appear far-fetched to common musicians, it deserves deep consideration from real artists: it belongs to the general theory of accompaniments, such as M. LA CEPEDE considers them throughout his work, where he represents the orchestra as the assistant to the actors, as the organ of their most secret passions, and the interpreter of their gestures when the voice is not heard.

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EXTRACT FROM THE M.S. OF FRANCESCO BIANCHI.

*Continued from page 447, vol. 2.*

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ON THE PROPERTY OF PROPORTIONS.

**I**T is extremely useful to those who study the treatise by numbers, likewise to be acquainted with the property of proportions. In every arithmetical proportion of four terms, the amount of the extremes, that is to say, of the first and last, is equal to the amount of the two middle terms, viz. the second and third; and if there are but three terms, the amount of the extremes is equal to the middle number.

Examples.

$9 : 7 :: 5 : 3$	$9, 7, 5$
<u>7 and 5 is equal to 12.</u>	<u>7 and 7 is equal to 14.</u>
<u>9 and 3 is equal to 12.</u>	<u>9 and 5 is equal to 14.</u>

In all geometrical proportions of four terms, the product of the extremes is equal to the product of the two middle terms; and if there are three terms, the product of the extremes is equal to the square of the middle term, that is to say to the middle number multiplied into itself.

Examples.

$16 : 8 :: 4 : 2$	$8, 4, 2;$
<u>8 multiplied into 4 is equal to 32.</u>	<u>4 multiplied into 4 is equal to 16.</u>
<u>16 multiplied into 2 is equal to 32.</u>	<u>8 multiplied into 2 is equal to 16.</u>

In a series of many terms, multiplying the first into the last, the second into the last but one, the third into the last but two, and so on, the product of all these multiplications are equal, and if the terms are unequal, the middle term multiplied into itself, is exactly equal to all the other given products.

Example.

$$\begin{array}{l}
 :: 2, 4, 8, 16, 32, 64, 128, \\
 16 \text{ into } 16 \text{ equal to } 256 \\
 \hline
 8 \text{ into } 32 \text{ equal to } 267 \\
 \hline
 4 \text{ into } 64 \text{ equal to } 256 \\
 \hline
 2 \text{ into } 128 \text{ equal to } 256 \\
 \hline
 \end{array}$$

From these properties of proportions and of the geometrical series and of several others, which it is foreign from our present intention to point out, there are many geometrical rules derived for solving problems, which, if they are not absolutely useless for our present object, are nevertheless unnecessary, since we have explained of what importance it is to know the solid foundations of music, although they are insufficient to form a system. Nevertheless as it may be desirable to know what would be the middle or proportional third sound of two given sounds, or the fourth of three given sounds, &c. we shall here give some rules.

I. Two sounds being given which have the length of their strings in the proportion, or rather in the ratio of 16 to 8, and we would know the third proportional sound (which being unknown, it is customary to write and call  $x$ ) the second term 8 is multiplied by itself, and the product 64 is divided by the first term 16; the quotient 4 which results will be the unknown term  $x$ , or the length of the third proportional string, which was to be found. Therefore,  $\frac{16}{8} = \frac{8}{x}$ , becomes a continued geometrical proportion of  $\frac{16}{8} = \frac{8}{4}$ .

II. Take a first and third term to find a second.  $:: 16, x, 4$ ; multiply the first 16 by the third 4, and extract from the product 64 the square root, the quotient 8 will be the number sought; then from 16,  $x$ , 4, is derived  $:: 16, 8, 4$ .

III. The first, second, and third term being given to find a fourth, 16, 8, 4,  $x$ , multiply the two middle terms, that is, the second 8 by the third 4, and divide the product 32 by the first term 16, and the



quotient 2 will be the  $x$  sought for; hence from  $16, 8, 4, x$ , the geometrical proportion results  $\frac{16}{8} = \frac{8}{4} = \frac{4}{2}$ . If the three last terms were given to find a first, the same operation by multiplying the second and the third must be used, and instead of dividing the product by the first term 16, it must be divided by the last term 2, that is to say, from  $\frac{8 \times 4}{2} = x$ , 8, 4, 2, will equally result,  $16, 8, 4, 2$ .

IV. The first and the fourth terms being given, and the first or second of the two middle terms to find another, as  $16, 8, x, 2$ , or  $16, x, 4, 2$ . In the first case multiply the first term 16 by the fourth 2, and divide the product 32 by the second 8, and the quotient 4 will be the result; and in the second case the same product of the two extremes, 32 divided by the third 4, the quotient 8 is derived; therefore from  $16, 8, x, 2$ , or  $16, x, 4, 2$ , will result the same geometrical proportion:  $\frac{16}{8} = \frac{8}{4} = \frac{4}{2}$ .

All these modes of finding one of the terms which are deficient, are derived from the product of the extreme being equal to that of the middle terms from the quantities which are proportional; whence it is evident that if you divide the product of the extremes by one of the means, or the two means by one of the extremes, a quotient will be given, which being multiplied together with the divisor, will produce the same product as the extremes, or the middle terms divided by the extremes; and this knowledge of the subject is sufficient.

The same operation is gone through to find one of the terms of an arithmetical proportion, with this sole difference, that in a geometrical proportion we multiply the figures and divide the product, and in an arithmetical proportion, from the sum subtract the given term.

#### *Signs of Abbreviations.*

In every work in which proportions have a place, it is customary, for the sake of abridgement, to make use of signs of abbreviations, which spare the writing many words, we shall therefore give their explanation as follows:

Arithmetical proportion is written thus:  $8 : 4 = 2 : 2$ .

Arithmetical progression thus: 18, 15, 12, 9, 6, 3, 1, &c.

Geometrical proportion is written thus:  $8 : 4 :: 6 : 3$ ; or Do : Fa :: Re : Sol.

Geometrical progression is expressed thus:

$\frac{2}{4} = \frac{4}{8} = \frac{8}{16} = \frac{16}{32} = \frac{32}{64}$ , or  $\frac{2}{4} = \frac{4}{8} = \frac{8}{16} = \frac{16}{32} = \frac{32}{64}$  Mi, La, Re, Sol, Do, Fa.

Geometrical proportion is also written thus:

$8 : 6 = 4 : 2$ ; or Do : Fa = Re : Sol.

This sign  $\equiv$  means like or equal to; as,  $4 \equiv 4$ , or Do  $\equiv$  Do.

4, with 6 added, or any other number, is written thus:  $4 + 6$ , Do+ Mi.

Less 3 or 4, or 3 or any other number, is written thus:  $-3$ .

One number, multiplied into another, thus:  $6 \times 3$ , or Do  $\times$  Mi.

To express that 6 is greater than 4, or any other number written, thus:  $6 > 4$ .

To express that 4 is less than 6: thus  $4 < 6$ .

Major in music with a diesis: thus  $\ast$  Do  $3^\ast$  Mi, that is a major third.

Minor with a flat: thus  $b$  Mi  $3^b$  Sol minor third.

Diminished with a line through the stem of the flat: Re  $\ast$   $3^b$  diminished third.

*Exceeding or Superfluous, a Diesis with three bars.*

Fa  $6^a \ast$  Re  $\#$  superfluous sixth.

A square number is written thus  $\frac{\quad}{8}$

A square root is written thus  $\sqrt{\frac{\quad}{9}}$  or  $\sqrt{\frac{2}{9}}$

A cube root is written thus  $\sqrt[3]{\frac{\quad}{27}}$

Instead then of writing in words, corresponding signs are used, as in the following examples:

6	4	3	into 12	to 84
6	+	4	-	3
	$\times$	12	=	84
$84$ is greater than $40$ , and $40$ is less than $60$				
$84$	$>$	$40$ , and $40$	$<$	$60$

*On the Length of the Strings and the Ratio between all Practical Intervals of Modern Music.*

In order to comprehend the use of proportions, it is necessary to know the ratio between all the practical intervals in modern music. We have already shewn that the comparison or examination made by geometers between a grave and an acute sound may be arithmetical or geometrical; that which they term ratios musicians call intervals or distances; by these latter, therefore, such an examination may be considered arithmetical as well as geometrical since it leads to the same end.

A sound is more grave in proportion to the length of the string which produces it. By shortening or dividing this string, every division will give more acute sounds than the entire string; and could the

same string be divided ad infinitum, it would produce infinite sounds. In every system the most natural and practical sounds are only seven; the octave, which is produced by half the string, is like the first, and only a more acute octave. There are nevertheless no new sounds within the first octave which have not others resembling them, consequently the octave is the confine of the period or the term of every system. It therefore happens as a corollary that every sound has at the end of its octave the same period. Hence, when the system of one is known, that which belongs to all the others will be manifest, since the strings which produce the sounds being alike in their natures they must also be in every respect alike in all their relations.

Each of the seven natural sounds compared with all the others, form amongst themselves different degrees of acuteness or gravity, which degrees produce different distances called intervals; these different intervals united together are those which constitute the different harmonies in music. Sounds therefore being the smallest components of the several intervals, it is consequently necessary to be acquainted with the different degrees which constitute them, and the particular form of each interval.

Intervals are of three kinds—diatonic, chromatic, and enharmonic. All the different combinations which can be formed by these seven natural sounds are called diatonic, because their components are so many degrees, the greatest distance of which is 9 to 8, called a major tone, as Do to Re; that is to say, if the first string Do is nine inches long, the second Re is eight inches, and the smallest distance is from 16 to 15, a diatonic major semitone.

The modern scale, for example, is composed of six tones, of three in the ratio of 9 to 8, called major; of two, called minor, in the ratio of 10 to 9; and of two major semitones, in the ratio of 16 to 15. These then are the smallest component degrees of the said scale, and of the diatonic genus, the fundamental genus of all past and future ages.

	9 to 8	10 to 9	16 : 15	9 : 8	10 : 9	9 : 8	16 : 15	
Do	Re	Mi	Fa	Sol	La	Si	Do.	
C,	D,	E,	F,	G,	A,	B,	C.	

The chromatic intervals arise from dividing the minor tone 10 : 9 into two parts; that is by subtracting the major semitone 16 : 15 from the said ratio 10 : 9, which subtraction produces the minor semitone in the ratio of 25 to 24. As, for example, take the minor tone Sol to

La, if this is divided in two parts by subtracting the semitone 16 : 15 as follows :

$$\begin{array}{r}
 10 : 9 \qquad \text{the remainder is} \\
 \times \\
 16 : 15 \\
 \hline
 150 : 144
 \end{array}$$

150 : 144, which, reduced to the smallest terms by dividing 150 to 144 by 6, (the common divisor for the said ratio,) the ratio 25 to 24 will result, called a minor or chromatic semitone. Sol and La are divided in the following manner, by Sol # diesis—that is

Minor Tone.	Major Tone.
Sol 25 : 24	Sol # 16 : 15 La
10	to 9

Into two semitones, the first minor, and called chromatic; the second major, called diatonic. The effect of this division is, that all these intervals which were perfect with the Sol are altered by the Sol \* and all the alterations, that this Sol \* produces are called chromatic, as we shall see in the annexed table.

For the same reason the enharmonic intervals result from subdividing 16 : 15 into two parts, by subtracting the minor semitone 25 : 24 from the major, from which results a semitone, called the least in the ratio of 128 to 125. Examples—minor semitone called chromatic, least semitone called enharmonic.

Mi	25 to 24	Mi *	128 to 125	Fa.
Major semitone, called diatonic.				
16 : 15.				

All these subdivisions, or differences of tones and semitones, arise from transposing the natural or diatonic scale upon another of the sounds which compose it. As the degrees from the first to the second sound; and from this to the third, fourth, &c. have not the same distances between them; therefore, as there is but one natural scale, by transposing it to any other sound whatever, it is necessary to alter or subdivide certain given sounds, in order to place between the degrees of the new scale it is intended to form, the same distances and differences contained in the primitive scale.

Observe the following table, in which are contained all the intervals used in modern music. The figures express the ratios or length of the strings which produce the sounds, in the form of the different intervals: the names of the solfeggio, the sounds which compose he

above; and the names which express the terms by which the intervals are called—that is to say, that which is indicated by the exponent.

*Table of all the practical Intervals in Music.*

DIATONIC INTERVALS.

<i>Names of the Intervals.</i>	<i>Ratios.</i>	<i>Corresponding Sounds.</i>
Unison .....	1 to 1	as Do to Do
Major semitone, called a minor second .....	16 to 15	.... Mi to Fa
Minor tone, called deficient major second ....	10 to 9	.... Re to Mi
Major tone, called a major second .....	9 to 8	.... Do to Re
Minor third, deficient by a comma .....	32 to 27	.... Re to Fa
Perfect minor third .....	6 to 5	.... Mi to Sol
Perfect major third .....	5 to 4	.... Do to Mi
Minor fourth .....	4 to 3	.... Do to Fa
Minor fourth, increased a comma .....	27 to 20	.... La to Re
Minor fourth, called tritonus .....	45 to 32	.... Fa to Si
Minor fifth .....	64 to 45	.... Si to Fa
Fifth, deficient a comma .....	40 to 27	.... Re to La
Perfect fifth .....	3 to 2	.... Do to Sol
Minor sixth .....	8 to 5	.... Mi to Do
Major sixth .....	5 to 3	.... Do to La
Major sixth, increased a comma .....	27 to 16	.... Fa to Re
Minor seventh .....	16 to 9	.... Sol to Fa
Minor seventh, increased a comma .....	9 to 5	.... Mi to Re
Major seventh .....	15 to 8	.... Do to Si
Octave .....	2 to 1	.... Do to Do

CHROMATIC INTERVALS.

Chromatic semitone .....	25 to 24	.... Sol to Sol*
Increased second, commonly called super- fluous .....	75 to 64	.... Do to Re*
A minor third; that is to say, less than a minor third .....		
Diminished fourth; that is, less than the minor .....	32 to 25	.... Do* to Fa
Major fifth, commonly called superfluous ....		
Increased sixth, commonly called superfluous ..	225 to 128	.... Fa to Re*
Diminished seventh; that is, less than the minor .....	128 to 75	.... Re* to Do.

Although the enharmonic genus is not used in modern music, yet, as it consists of different ratios or intervals, we shall mention them here as one of the smallest components; as we shall also speak of those used by the Greeks.

That which is improperly called by the moderns *The Enharmonic Diesis* is the ratio of 128 to 125, which results (as we have already shewn) by subtracting the minor semitone 25:24 from the major

16 : 15, whence it is no other than the smallest component of the said major semitone; and as the moderns only use this division to pass from Mi to Fa\* by striking the Mi\* diesis, it is therefore improperly called Enharmonic, since it is never used to pass to the Fa $\frac{1}{2}$ —that is, as follows : Mi, Mi\*, Fa.

The Greeks divided the major semitone 16 : 15 in various ways; their enharmonic semitone has therefore various forms.

Examples :

Enharmonic of Architus . . . .	36 to 35, residue 28 to 27, equal to 16 to 15
Enharmonic of Ptolemy . . . .	46 : 45, residue 24 : 23, = 16 : 15
Enharmonic of Didimus . . . .	32 : 31, residue 31 : 30, = 16 : 15
Enharmonic of Aristoxenes } and of Erastoxenes . . . . }	40 : 39, residue 37 : 38, = 16 : 19

The last example shews that Erastoxenes and Aristoxenes have harmonically divided the minor tone 10 to 9 into  $\frac{1}{11}$ ,  $\frac{1}{17}$ ,  $\frac{1}{27}$ ; and they have equally subdivided the minor semitone  $\frac{1}{12}$  to  $\frac{1}{15}$  by the enharmonic diesis into  $\frac{1}{11}$ ,  $\frac{1}{17}$ ,  $\frac{1}{27}$ , or rather, they have inversely arithmetically divided and subdivided it; as, 20, 19 18 = 40 38 36,

and subdivided 40 39 38

Among the smallest components there is also a comma.—This is no other than the least of all the differences among the different intervals. There is the old comma of Pythagoras in the ratio 531441 to 524288, and the modern comma in the ratio of 81 to 80.

The Pythagorean comma is the difference which results from the comparison of 12 fifths and 7 octaves; that is to say, as the double progression produces so many octaves, which are equal sounds to the first, and the progression 3 to 2 (called sesquialteral) produces so many fifths, it follows that one sound, compared with those which are produced by the two series—that is the double of 2 : 1 by the octaves and sesquialteral 3 to 2 by the fifths, the sounds meeting at the twelfth fifth, viz. if they approximate to the unison of the seventh octave; but the twelfth fifth nevertheless surpasses it by the difference of the Pythagorean comma. Hence the given sound Do, its twelfth fifth and Sol\*, which surpasses the seventh octave of Do in the ratio 531441 to 524288. This same comma also results from the comparison of three thirds, in the ratio of 81 to 64 with the octave 2 to 1. The sounds therefore meet, but are never equal; if this were the case, music would be circular, and consequently fixed in its dimensions, which is not the fact.

The modern comma, 81 to 80, is the difference which results from the comparison of the different intervals of the second, third, fourth, &c. that is to say, by comparing thirds or fourths, &c. with others, which comparisons are practicable in music, it is found that some increase and others decrease, to the difference of 81 to 80, which forms the said comma.—As for example: the minor semitone of Pythagoras, called *Limma*, in the ratio of 256 to 243, is less than the major semitone 16 to 15, by this ratio 81 to 80. Hence the *limma*, with the comma, compose the major semitone 16 to 15. The said comma is likewise the difference between the major tone 9 to 8, as Do to Re, and the minor 10 to 9, as Re to Mi; between the diminished minor third 32 to 27, as Re to Fa, and the perfect minor 6 to 5, as Mi to Sol; between the minor fourth 4 : 3, as Mi : La, and the increased 27 : 20, as La to Re; between the diminished fifth 40 : 27, as Re to La, and the perfect fifth 3 : 2, as Do to Sol. This comma is the difference between the diminished minor sixth 128 : 81 and the perfect 8 : 5; between the major sixth 5 : 3, as Do to La, and the superfluous 27 : 16, as Fa to Re; and lastly, between the minor seventh 16 to 9, as Re to Do, and the superfluous 9 : 5, as Mi to Re.

These two commas, namely, the Pythagorean, and the modern differ between themselves by scarcely a tenth part, that is to say, that of Pythagoras is greater than the modern by a tenth part.

Example :

Modern comma 81 to 80.

Pythagorean 531,441 to 524, 288 as 18 to 79.  $\frac{483460}{531441}$

which fraction corresponds with nine increased decimals, or to one tenth part added to 80.

### *Of Compound Intervals.*

The nature of the least components having been examined, it is necessary to comprehend the form of compound intervals. As the first are various, the mode of composing the second is also different, but we shall only explain here the most natural and the most simple.

The components of the Pythagoreans were the minor semitone in the ratio of 256 to 243, called *Limma*, and the major in the ratio of 2187 to 2048 called *Apotome*. These two semitones formed their major tone, and in their diatonic genus they had no other compo-

nents than these two semitones, and the major tone 9 : 8: consequently their minor second was the said Limma 256 : 243; the major second was the major tone, composed of the same Limma and the Apotome, which is the residue of the said tone. The tone with the Limma formed their diminished minor third in the ratio of 32 to 27; and two major tones their major third, in the ratio of 81 to 64, increased from the real harmonic third 5 : 4, by the modern comma 81 to 80. Two major tones, or their major third 81 to 64, with the Limma, formed the fourth 4 to 3; and the fourth with Apotome, constituted the major fourth 729 to 512. This fourth could also be formed with three major tones, and which was therefore called Tritonus. The minor fourth, with the Limma, formed the minor fifth 10 : 24 to 729. The minor fourth 4 : 3, with the major tone 9 : 8, formed the perfect fifth. The harmony of the major third and fifth of the Pythagorean was composed of two major tones, forming the superfluous major third 81 to 64, and of a diminished minor third 32 to 27, composed of a major tone, and of the Limma, and the harmony of the minor third and fifth, opposite in every respect, that is to say, of a diminished minor third direct upon the grave sound and of a superfluous major third, the complement to the said fifth. The fifth with the Limma composed the minor sixth 128 : 81, a comma less than the real harmonic sixth 8 : 5. The fifth with the major tone formed their major sixth 27 : 16, greater by a comma than the real sixth 5 : 3; and the sixth with the Limma, the minor seventh 16 : 9; and the fifth with the major third 81 : 64, their major seventh 243 : 128.—Lastly, the fifth 3 : 2, with the fourth 4 : 2, formed the octave, and these are all the compound intervals of the Pythagorean system.

The tenth, eleventh, and twelfth, are by some called compound intervals, but this is more from abuse than reason.

All the Greek authors, after the Pythagoreans, besides this system of thirds and major sixths, increased by a comma from the real harmonic thirds and sixths, and of the diminished minors, have also adopted the modern system, viz. that which is derived from the division of the string in an harmonic series,  $\frac{1}{2}$   $\frac{1}{3}$   $\frac{1}{4}$   $\frac{1}{5}$ , &c. and they made use of both systems, as we ourselves do.

The modern scale as we have pointed out, neither admits the Limma nor the Apotome, but only the two tones major 9 : 8, and minor 10 : 9, and the major semitone 16 : 15; for the diatonic



genus and for the chromatic genus the minor 25 : 24; the composition of the intervals is therefore different from those of Pythagoras.

The minor second is the semitone 16 : 15, as Mi to Fa; the major is the major tone, composed of a medial semitone 135 : 128, and of the major 16 to 15, as Fa to Sol, composed of Fa, Fa\*, Sol. There is another major second deficient by the comma 81 : 80, which is the minor tone composed of the minor semitone 23 : 24, and of the major 16 : 15, as Sol to La, composed of Sol, Sol\*, La. The major tone 9 : 8, with the major semitone 16 : 15, forms the perfect minor third 6 : 5, as La to Do, composed of La, Si, Do. The minor tone 9 : 10, with the major semitone 16 : 15, forms the minor third 32 : 27, as Re to Fa, which is a comma less than the perfect minor third 6 to 5. The major tone 9 to 8, with the minor 10 to 9 constitute the major third 5 to 4, as Do to Mi. The major third, with the major semitone, form the minor fourth 4 : 3, as Do to Fa. The minor third 6 : 5, with the major tone 9 : 8, constitute a minor fourth, increased by the comma 81 : 80, in the ratio of 27 : 20, as La to Re. The major third 5 : 4, with the major tone 9 : 8, form the major fourth 45 to 32, as Fa to Si, which fourth is also called tritonus, because its diatonic progression is by three tones, two major of 9 : 8, and one minor of 10 to 9—that is,

$$\begin{array}{ccccccc} 9 : 8 & & 10 : 9 & & 9 : 8 & & \\ \text{Fa} & & \text{Sol} & & \text{La} & & \text{Si} \\ & & \text{3d}^* & & & & \end{array}$$

Major Fourth.

The minor fifth 64 : 45, as Si to Fa, is composed of a fourth 4 : 3, and of the major semitone 16 : 15, and the diminished minor of 32 to 27. The perfect fifth 3 : 2, as Do to Sol, is composed of two thirds, one major the other minor, or of a minor fourth 4 : 3, and a major tone 9 : 8. The fifth diminished from the perfect is composed of two thirds, one diminished minor 32 : 27, the other major 5 : 4, and is in the ratio of 40 : 27, as Re to La; this may also be formed of a minor fourth 4 : 3 and a minor tone 10 : 9. The minor sixth 8 : 5, as Mi to Do, is composed of a perfect fifth 3 : 2 and a major semitone 16 : 15, and may also consist of a major third 5 : 4 and of a minor fourth 4 : 3. The major sixth 5 : 3, as Sol to Mi, is composed of a perfect fifth 3 : 2 and a minor tone 10 : 9; and it may also be formed by a fourth 4 : 3 and a major third 5 : 4. The minor seventh 16 : 9, as Sol to Fa, may be composed of a perfect fifth 3 : 2 and a diminished minor third

32 : 21, or of a diminished fifth  $40 : 27$  and a perfect minor third  $6 : 5$ ,  
 $40 : 27$   $6 : 5$   
 as Re to Do, composed of Re La Do, and the minor in-  
 creased by a comma  $9 : 5$ , as La to Sol, consists of a perfect fifth  $3 : 2$   
 and a minor third  $6 : 5$ . The major seventh  $16 : 8$ , as Do to Si, is  
 composed of a fifth  $3 : 2$  and a major third  $5 : 4$ , that is to say Do  $\frac{1}{2}$ ,  
 Sol  $\frac{1}{2}$  Si.

Proceeding to the chromatic intervals, the increased second, im-  
 properly called superfluous is composed of a major tone  $10 : 3$  and of  
 a minor semitone  $25$  to  $24$ , and is found in the ratio of  $75 : 64$ , as Fa  
 to Sol\*. The diminished third  $256 : 225$  is formed by two major  
 semitones  $16 : 15$ , as Sol\* to Si  $\flat$ , composed of Sol\*  $\frac{1}{2}$  La  $\frac{1}{2}$  Si  $\flat$   
 $256$  to  $235$

and its complement to the octave gives the increased sixth, improper-  
 ly called superfluous, in the ratio of  $225 : 128$ , as Si  $\flat$  to Sol\* com-  
 posed of a fifth  $3 : 2$  and of a superfluous second  $75 : 24$ . The major  
 or increased fifth  $25 : 16$ , as Do to Sol\* is composed of two major  
 thirds  $5 : 4$ , and of a fifth  $3 : 2$ , and of a minor semitone  $25 : 24$ . The  
 completion of this fifth to the octave gives the diminished fourth in the  
 ratio of  $32 : 25$ , as Sol\* to Do, composed of a minor third  $6 : 5$  and a  
 major semitone  $16 : 15$ . The diminished seventh  $128 : 75$ , as Sol\* to  
 Fa, which is the completion of the increased second to the octave, is  
 composed of three thirds, two minor of  $6 : 5$  and a diminished minor  
 $32$  to  $27$ .

There are two other chromatic intervals mentioned by authors—  
 these are the minor chromatic fifth  $36 : 25$ , as Sol\* to Re, which is  
 increased by the comma  $81 : 80$ , from the diatonic minor fifth  $64 : 45$  ;  
 as Si to Fa, and the chromatic major fourth  $25 : 18$ , as Re to Sol\* ,  
 the completion of the chromatic fifth, which is a comma less than the  
 diatonic fourth  $45 : 32$ , as Fa : Si ; but as these two intervals, like the  
 great semitone  $27 : 25$ , as Do\* to Re, have not part in music, it is  
 useless to speak of them in theory ; and although it be true that the  
 chromatic semitone  $25 : 24$ , subtracted from the major tone  $98$ , leaves  
 the residue  $27 : 25$ , yet it ought only to be considered as a component,  
 in the same manner as the Pythagorean and modern comma and the  
 Apotome are considered, namely, as a difference of ratio.

It here seems necessary to mention the great tone of the Greeks ;  
 it arises from the resonance between a seventh and an octave of the  
 string in the ratio of  $8 : 7$ , as Fa  $\flat$  to Sol, which is composed of two

major semitones, in the ratio of 15 : 14 and 16 : 15, the form of the said great tone. If from this the major tone 10 : 9 is subtracted, the enharmonic semitone 36 : 35 of the Greeks remains, and if the major tone 9 : 8 be subtracted, the residue is 64 : 63, scarcely the eighth part of the major tone or the major semitone being divided into four parts, of which 64 : 63 is the least part.

All these intervals are those pointed out by nature for a good theory, and for music executed by voices or moveable instruments; but these same intervals are also altered for fixed instruments, in order to facilitate execution through the means of temperament.

#### MISS STEPHENS.

**T**HE most striking phenomenon in vocal art, as in universal nature, is the astonishing variety to be found in the employment and effects of so small a number of elements. In the progress of our publication we have minutely analyzed the characteristics of excellence in five of the greatest and most gifted female singers that have ever existed; yet it is most extraordinary that their attributes have not only differed in degree, but perhaps we ought rather to say that we have been able to trace so little distinct resemblance in the results of their comparative excellences as might almost obliterate belief in any principles common to them all—so general, so minute, and so beautiful are the designs of our Creator to produce endless diversity throughout all his works. We are of that sect of religious philosophers, it is thus seen, who delight to mark the hand of Divine Benevolence, who love to find “sermons in stones and good in every thing.” But it is a fact in science, that those modifications lie in the faculties and in the organs—in the natural endowments of man, not in the artificial regulations to which he submits them. The aptitudes towards one peculiar species of execution in expression are to be found in the sensibility and in the voice. The first may be, and indeed is, attracted towards certain objects by circumstances and associations—the last may receive vast exaltation of its original qualities from art and exercise; but still the grand distinctions are

from nature. We might challenge the most acute perception, provided it were combined with a due portion of judgment, to point out any resemblances amounting to absolute similitude, except so far as direct imitation of manner may be occasionally concerned, between MARA, CATALANI, BILLINGTON, MRS. SALMON, and MISS CORRI; yet each of these distinguished singers have trod precisely in the same paths, sung the very same airs, and have stood nearly successively at the head of the profession. Without incurring the imputation of any invidious comparison, we must admit there are considerable gradations of power between them all, conferring a superior and graduated elevation as relates perhaps to every one of these celebrated individuals; but this is not the distinction we are now solicitous to point out.—What we refer to more particularly is the singular variation among them all, not in the degrees, but in the manner of their several excellences.

We are led to these remarks by the fact, that the singer whose eminent talents are about to become the subject of particular discussion, though possessing very fine natural endowments, and the acquisitions of high cultivation, yet appears to us to stand apart from all those we have before had occasion to analyze, and to occupy her own region more obviously and definitely than any of the rest; for it is not till examination begins that the mind of the observer awakens to the discrepancies we have just remarked. The generalization by which we are accustomed to classify singers of the same genus very much precludes our dividing them into species, yet so many specific characteristics appertain to each, that every individual may almost justly be said to constitute a species.

A philosophical enquirer into the sources of art encounters nothing so difficult as the impediments opposed to the discovery of the causes of these differences in the performance of the artist. Why, with a voice inferior to CATALANI in fullness, richness, and volume, with less facility of execution, MARA should yet have stood proudly pre-eminent in majesty and true pathos—why BILLINGTON, with sweetness and compass, and all the graces of facility, should have seldom reached the heart except through the medium of amatory expression—why the brilliancy, beauty, and extreme finish of MRS. SALMON'S and Mrs. CORRI'S voices and manner should still stop short of all the essential characteristics of powerful expression, seems to baffle conjecture, except we can find the cause in force of intellect and de-

licacy of feeling, and in associations, which instead of concentrating the sensibility, and rendering the perception of the means of expression more intense, have served to dissipate the attention, and weaken the natural and acquired powers by varying their objects.

MISS STEPHENS appears, to our judgment, to have been kept lower in the scale of excellence than from admitted premises she ought to have been, admitting as we nevertheless do that she has reached a point of great exaltation, by some unknown circumstances of this nature. Her voice is powerful and rich beyond most others. So vast indeed is its volume that we remember upon one occasion to have heard her distinctly through a whole band of chorussers and the orchestra in the opera of *Figaro*, at Covent Garden, though intercepted entirely from the audience by both. Her taste is pure and her general manner exceedingly chaste. Granting her these attributes, we have never perhaps heard a singer who moved the high affections less, yet did so little to reprehend.

The first rudiments of instruction MISS STEPHENS received from MR. LANZA, a teacher, who proceeded upon the genuine Italian method of forming the voice; he initiated the pupil very slowly but very surely, we apprehend, in the elements. Her power of sustaining and her intonation are therefore both fixed. But at a subsequent period it is probable her studies were conducted with a view principally to the dramatic exercise of the art, and a deviation from the principles which best conduce to form a perfect orchestra singer were deserted for the practice which contributes to the efforts the stage demands. MR. LANZA'S process of tuition, we have remarked, was by no means rapid. MISS STEPHENS remained his pupil many years, during which she was brought out at the Pantheon. She also made a professional tour, in company with some other pupils and their master, to Brighton, and along the Coast; but we believe she appeared under an assumed name during this excursion. The father of MISS S. (who was a carver and gilder, in Park-street, Grosvenor-square,) had reason to think MR. LANZA'S attention too remiss, both for his own interest and for those of his pupil; MR. WELCH was applied to, who saw the promise, and exerted himself vigorously to bring MISS STEPHENS sufficiently forward to appear before the public. She made her debut at Covent Garden Theatre, with brilliant approbation. Nevertheless, in spite of this success, we doubt whether the warmth of feeling and fertility of imagination

which are indispensable to perfect dramatic performance are inherent in MISS STEPHENS'S nature. It is thus probably that her talent was misdirected. In this particular there is a very curious difference between the Italian school of singing and the English. We exactly reverse their order. To train a singer for the serious opera is to court the highest attributes of the art. Such a code of instruction appears by the universal powers of almost every legitimate Prima Donna, to include the qualities of an actress as well as the highest cultivation of the vocal requisites. The first woman of the opera must understand the full value of applying dramatic effect to the vocal expression of the passions. Our singers, on the contrary, who are trained for the stage, consider only one branch of the profession. If they vocalize well, it is, they think, sufficient; and they seldom care to remember that singers who aspire to move the affections of their hearers must accomplish their end very much by means which are common to acting as well as singing—in short, by dramatic force, dramatic fire, dramatic feeling, dramatic elocution—and all these refined by the highest cultivation, science, and polish of vocal superiority. If we were asked to account for the almost universal failure of our English singers, comparatively with foreigners of eminence, with MARA and CATALANI for instance, we should say that from BILLINGTON to the accomplished subject of the present memoir, the deficiency arose from the want of that animation and interest, that power over the affections, which the combination of dramatic with musical education had given to those sovereigns of majestic and general expression. These great mistresses of art seemed to be, and they were, moved themselves by the characters they sustained and by the compositions they sung;\*—they personified even an occasional orchestral air. MARA, when she sung "*Farewell, ye*

\* It may perhaps be objected against this hypothesis that BILLINGTON and MISS STEPHENS were brought up to the stage. But after all, what is the English Opera? A jargon of speaking and singing, that depresses all sensibility rather than elevates the mind to any perception of the force of character or the kindling of sentiment. The Italian Opera, on the contrary, presents a rising series of emotions from simple recitative to the most impassioned aria, and the whole train of musical feeling goes on from the first note. Music, it is understood, is to be the vehicle of passion. The insipid or farcical dialogue of our Operas, on the contrary, is continually chilling the soul, and the mercury of the constitution is brought still lower by the absurd notion that to accomplish singing and acting is too much to be expected from one performer. For a more complete development of these principles and objections we refer the reader to our late review of the *Comedy of Errors*—page 347, vol. 2.

*limpid springs*," became the devoted daughter of Jephtha for the time, and CATALANI, while giving PUCITTA'S "*Vittima sventurata*," was during the song the unhappy victim of cruelty and love. Not so our English singers. There is a coldness of conception which derogates from the effect of all they do. "There," said a man of eccentric but strong feeling and admirable musical judgment, concerning a female singer of eminence (in justice however to MISS STEPHENS not concerning her), "there she stands, as insipid as a boiled pig, whether singing *I know that my Redeemer liveth*, or an *Italian bravura*."

MISS STEPHENS'S imagination, if originally susceptible of the fiery impulses to which it is essential to train the conception of one who is to pourtray by regulated tones the workings of all the passions, has been cooled rather than heated in the tempering; and whether she sings upon the boards of the theatre or in the orchestra, her whole performance appears to us subdued somewhat below the point necessary to fine expression.

The quality of her tone is full and rich beyond that of any performer now before the town. We have heard one exceedingly fine professional singer and a female, give MISS STEPHENS'S tone the preference above all others; but to our ears it lacks the exquisite purity and touching brilliancy of MRS. SALMON'S voice. There are particular compositions in which volume is required—such as "*Bright Cecilia*," where the fullness of MISS STEPHENS'S tone bestows a surpassing power and effect. Here she is great—but in songs of touching expression she seems to us to want the tenderness, the liquid sweetness, that steals the sense away in passages of pathos and passionate extacy.

From this property of her tone, from what it wants as well as from what it possesses, we infer the peculiar bent of her talent towards ballads and songs of simple declamation—in a word, towards that particular style which is generally esteemed to be purely English, though the formation of the voice may (indeed it must, for there are no other) have been conducted upon the principles of Italian teaching. Here MISS STEPHENS stands almost alone (exalted above MISS TRAVIS rather by superiority of natural endowments than of institution), and at present certainly unrivalled.

It is impossible for any thing to be more pure, more chaste than the simplicity with which MISS STEPHENS gives such songs as "*Auld*

*Robin Gray*," and these are not without a cast of pathos, as well as her *Angels ever bright and fair*, and *Pious Orgies* of HANDEL. But there is not that depth of feeling (*the si vis me flere, primum est flendum tibi*,) the appearance of such sensibility and suffering as is necessary to constitute that almost indescribable concentration of attributes which we call expression. DR. ADAM SMITH remarks somewhere in his *Treatise on Moral Sentiments*, that in order to move the affections of others, in order to make audiences suffer, the actor himself must seem to be in some pain. We are never more alive to the truth of this remark than in hearing MISS STEPHENS, who seems to pour her notes with such ease, such fullness, and such unvarying richness, that it is quite impossible to imagine her labouring under the distresses she is endeavouring to pourtray. Even the effects of her fall and fine crescendo and dying fall are lost, and it is by them that the workings of passion or the sinkings of the soul are pictured. MISS STEPHENS is never guilty of any extravagance in art. *Genius* is certainly excess.

The chastity of her style, and the limitations she thus lays upon her fancy, confine our estimation of MISS STEPHENS'S science to what she abstains from, rather than allow us to measure it by what she affords or introduces. Her ornaments are correct and pleasing, but seldom far-sought or surprizing. Her execution is easy, but never distinguished for force, brilliancy, or that particular neatness and extreme finish which belong to the passages and *riffioramenti* of MRS. SALMON and MISS CORRI, while there is little of the coarseness of the stage to be discovered.—From this MISS STEPHENS seems to have escaped, and though in the theatre she executes with more freedom and less care, in the orchestra she has the power to finish highly, if not with the minute polish and exquisite touches of her two principal competitors.

There results then from the whole of MISS STEPHENS'S performance a certain grateful sense of pleasure, somewhat analogous to the sensations experienced and the sentiments inspired by the conversation of a polished, sensible, and well-bred person. But the feeling seldom rises to delight, and never to those thrilling raptures which are sometimes felt from the combined charm of poetry and sound, when the heart melts and the eyes overflow. To kindle such emotions (we tremble while we write, lest the fate of Orpheus should await us,) we are well nigh persuaded belongs almost exclusively to the fervors of Italian genius, and to feel not only the love of poetry but the poetry of



love, is necessary we suspect to their complete development. We have certainly been by a few of our finest English female vocalists occasionally raised to the very extacy of sense; but their excellence constitutes the exception and establishes the rule. Is it nature, is it art, or is it both? Is it the temperament or the education of our women? BARRY and MRS. CIBBER are said by AARON HILL to have played the parts of Romeo and Juliet better than any other actors, because they felt with more delicacy and intensity the passion of love. We suspect that the imagination of our singers is not sufficiently warmed in the progress of their musical education—an effect produced among the Italians by the commixture of dramatic fire and feeling. Perhaps indeed we can hardly doubt that we do wisely, so far as happiness and the heart are concerned—but we as little hesitate to believe that art, execution, and effect are something chilled by the too austere application of what we nevertheless hope and trust will long continue a national distinction.

With these attributes and this one drawback, MISS STEPHENS enjoys her full share of public patronage; and her title to the regard she earns so industriously and so honorably is supported by a purity of mind and character correspondent to her professional manner. It always gratifies us supremely to connect and to point out the moral perfections of private worth and estimation with public ability, not so much because there are a few instances to sully the reputation of the musical profession, but because those examples are frequently most invidiously quoted and but too generally rested upon, to the establishment of a line of demarcation between public and private life, most injurious to the former and not perhaps without imposing painful restraints and privations upon the latter. Such characters as MISS STEPHENS prove sufficiently that the public exercise of talent is not incompatible with the grace, the ornament, and all the virtues of domestic life.

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## THE CITY CONCERTS.

**T**HERE is no circumstance more gratifying either to the man of taste or the artist, than to observe the Arts making their passage and establishing themselves in new regions—for such phænomena not only announce the augmentation of the wealth of the country but the march of civilization. It is therefore with singular satisfaction that we notice the institution of a concert in the city, which may vie with the first establishments of the kind at the other end of the town. Fashion, the most arbitrary despot that ever led the wise and the weak in the chain of willing bondage, has long established her throne in the West, and the numbers of her slaves have been not a little increased by the servility with which some aspirants from the East have sought to sink the pursuits of the morning in the society of the evening—thus sealing the title to empire assumed by the West End, by conforming to the rule or to the prejudice. We are not among those who delight to speak evil of dignities. On the contrary, we love to see rank (of whatever kind it be) supported by character. We could never be brought to understand why the solid opulence of trade should not admit the same opportunities for intellectual cultivation (the former of manners), as the condition of the man of landed property or of the follower of the court. It will scarcely be maintained that the one is not as susceptible of the beauties and as capable of the acquirements of science as the other; if the time of the former be abridged by actual business-occupation, the leisure of the latter is not less consumed in the frivolities and the ceremonious duties incident to their situation—as little or even less productive of intellectual advancement. Every step therefore in the rapid progression which has for the last few years been going on towards the erection of the mercantile classes into an order distinguished by mental attainments as well as by the acquisition of wealth, has seemed in our estimate of things to add to the respectability as well as the strength of the country. Convinced then as we are that wherever opulence allies itself to art, the happiness as well as the estimation of the possessors of the one and of the professors of the other will be augmented, we rejoice to see Music spring into the very midst of the city, and “at one

brave bound" establish all its perfections, under the auspices of an almost entirely new class of protectors.

The rapid, not to say immediate maturity however of such an institution, proves that the seeds of taste had been sown and carefully cherished. Accordingly we find that to the science and the exertions of a comparatively small number of persons, the many are indebted for the persevering efforts which introduced and confirmed the empire of our art in the City. It seems that, although a considerable number of amateur performers and a far greater number of admirers of music resided there, yet for many years it was deemed an unprofitable speculation to attempt the establishment of regular concerts. It is true there was a party who met for some years at the King's Arms, Cornhill, and subsequently at the Paul's Head; and another upon a larger scale, which assembled during several seasons in the great room of the City of London Tavern: but the former was too inconsiderable to attract public attention, and the latter was a mixture of music, dancing, and card-playing, and therefore scarcely coming under the proper denomination of a concert.

The growing taste for music, thus encouraged, was increased by a considerable number of the city amateurs becoming subscribers to the concerts at Hanover-square, where perhaps they were not attracted by the performances alone, but also by the admixture of the society of the West. As however the primary regard for amusement seems to have strengthened into a real love of science, and as both produced a more intimate acquaintance with the splendid effects of the German school of instrumental excellence, a desire to found an institution of their own, which might at once embrace the lighter varieties of vocal execution, and unite all the perfection of modern instrumental discoveries and attainments in a concert under City patronage. The object was in every sense worthy of encouragement.

A gentleman of considerable musical knowledge deemed the moment at length arrived when such a concert might be established East of Temple Bar, which might rival the best of those established at the West End of the Town. He accordingly sounded a few of his friends upon the subject, who fell promptly and warmly into his plan. Application was subsequently made to several gentlemen of influence in the city to form a committee for carrying it into execution, but so many obstacles were thrown in the way, that it was manifest the de-

sign would entirely fall to the ground unless it was now undertaken by men whose sanguine expectations of success would overleap all preliminary impediments. Six friends of the projector were therefore immediately formed into a committee, a prospectus was issued, books of subscription were opened, and on the 5th of July, 1818, the first concert took place. An admirable orchestra had been engaged, singers and instrumental performers of the first eminence had been secured, and a full and most respectable audience was gratified beyond expectation with the best concert which had ever graced the city. The subsequent performances augmented the satisfaction which had been produced by the first, and the managers were not only highly complimented by the subscribers but received the voluntary panegyrics of the public journals for the able and spirited manner in which the concerts had been conducted.

In the mean time there is some reason to believe that the efforts thus successfully brought to a climax were regarded with a feeling somewhat allied to that exclusive principle acted upon by some amongst those exalted by title, though in this case exercised by an aristocracy of a subordinate rank and species.—There were some good citizens, whose ideas, however lofty, had scarcely it is to be feared reached that point of intelligence which teaches that it is the exclusive privilege of the fine arts to put aside all petty and local distinctions, and to bear men's minds to the uncontrouled enjoyment of those delights which neither riches nor power can bestow.

In the month of April, before the last concert for the season was given, a prospectus for another concert was industriously circulated, exhibiting a formidable list of twenty Directors. The motive for this early circulation was manifest; for had not the opposition begun before the concerts were concluded, such was the universal satisfaction which they had given, it is certain the list of subscribers for the following season would have been immediately filled.

Every one knows how easily the bulk of mankind are led by artificial distinctions, in whatever class of society they are found—many satisfied an imaginary importance by joining a society which demanded for itself an exclusive superiority, and many withdrew their names from the original association, lest they should be considered as of an inferior order.—The gentlemen therefore who had taken such meritorious pains to originate and mature a really excellent concert in the City were left with a barren list of subscribers.

We do not mean by this statement at all to derogate from the merit which has been displayed in the conduct of the City Concert as it now exists. We relate the facts. Nor are we disposed to admit that it at all surpasses that which has been put down; on the contrary, we believe we speak with the consent of the greater number of those who have visited both, when we say that the former had at least as much variety and vivacity; and whilst it embraced the chief d'œuvres of the great continental masters, it did not exclude the productions of native talent. In our record we are chiefly solicitous to "give the honour due" to all who have been or are concerned in the institution of so excellent a design.

Having thus drawn a brief sketch of the rise of the City Concerts, we shall proceed to narrate the general scheme of its arrangements, and the preparations for the coming season.

In the Sketch of Music in London, which terminated our 7th Number,\* we briefly drew the outlines of the general plan, which we here repeat and enlarge. The entire management is entrusted to a Committee of twenty gentlemen, ten of whom are entitled the Musical Committee. They were last season as follows, and we believe the direction remains the same during the ensuing year. At the head of a list of 500 subscribers, including most of the principal merchants and their families, stands the name of his Royal Highness the Duke of SUSSEX. One of the Committee appoints the music for the night, and five Directors are chosen in rotation for each concert. As a specimen of the selections, we transcribe the programme of the first bill of last season.

*First Concert, December 16th, 1819.*

*Directors.*—Mr. A. J. Doxat, Mr. J. B. Heath, Mr. W. May, Mr. W. Sikes.—The Music selected by Mr. J. B. Heath.

PART I.

Grand Military Symphony - - - - - *Haydn*,  
 Terzetto, Messrs. WELCH, BRAHAM, and Signor ANGRISANI,  
 "La Solitudine" - - - - - *Attwood*,  
 Aria, Miss M. TREE, "Non più di fiori,"  
 Clarinet obligato, Mr. WILLMAN - - (Tito) - - *Mozart*,

\* Vol. 2, page 384.

- Duetto, *Les Demoiselles DE LIHU*, "Eben per mia memoria."  
 (*La Gazzia Ladra.*) - - - - - *Rossini.*  
 Septetto—Violin, Mr. LODER—Viola, Mr. R. ASHLEY—  
 Violoncello, Mr. LINDLEY—Bass, Mr. DRAGONETTI—  
 Clarionet, Mr. WILLMAN—Bassoon, Mr. HOLMES—  
 Horn, Mr. ARNULL - - - - - *Beethoven.*  
 Aria, Mr. BRAHAM, "Pria che spunti,"  
 (*Il Matrimonio Segreto.*) - - - - - *Cimarosa.*  
 Finale to the First Act of *Il Don Giovanni* - - - - - *Mozart.*

## PART II.

- Grand Sinfonia, in C minor - - - - - *Beethoven.*  
 Duetto, *Les Demoiselles DE LIHU*, "Vederlo sol bramo,"  
 (*Griselda.*) - - - - - *Paer.*  
 Recit. ed Aria, Miss GOODALL, "Infelice sconsolata,"  
 (*Il Flauto Magico.*) - - - - - *Mozart.*  
 Terzetto, *Les Demoiselles DE LIHU* and Signor AMBROGETTI,  
 "Si dirà che siete un orso," - - - (*Agnese.*) - - - *Paer.*  
 Sonata, arranged by *Kramer*, with Orchestral Accompani-  
 ments and Serpano obligato, Mr. ANDRA, of his Royal  
 Highness the Prince Regent's Band - - - - - *Corelli.*  
 Scena, Signor AMBROGETTI - - - - - *Gnecco.*  
 In imitation of a fanatical Composer giving Directions to  
 an Orchestra on the first Rehearsal of his new Composi-  
 tion.  
 Overture to *Žauberflote* - - - - - *Mozart.*

*Leader, Mr. Loder.—Conductor, Sir George Smart.*

The band is numerous and chosen with particular care, principally from the members of the Philharmonic. Sixteen amateurs assist, and they are placed at various stands, each with a professor. They submit to very strict regulations respecting attendance at rehearsals, and change their situations, in order that all appearance or preference may be avoided. After the task of selection, the entire direction of the orchestra resides with SIR GEORGE SMART, to whose well-earned reputation the conduct of these concerts has added a further praise.

## THE DIRECTORS ARE—

Agassiz Mr. A. D. L.	Bell Mr. William	Glyn Mr. George Carr
Alewyn Mr. James	Cazenove Mr. James jun.	Hanson Mr. J. O.
Bacon Mr. Huntley	Dozat Mr. Alexis James	Heath Mr. J. B.

Lyon Mr. Charles John	Price Sir Charles Bart.	Sikes Mr. William
Masterman Mr. Thomas	Rougemont Mr. Francis	Solly Mr. Thomas
May Mr. William	Schneider Mr. John	Stephenson Mr. Rowland
Townshend Mr. Francis	Wilson Thomas, M. P.	

The concerts of the ensuing season will take place at the City of London Tavern, and are fixed for Dec 21, Jan. 11 and 25, Feb. 8 and 22, and March 15. MESSRS. SPAGNOLETTI and MORI are appointed alternate leaders, and MRS. SALMON, MADAME CAMPORESE, MISS GOODALL, and M. BEGREZ, had been engaged when this article was written; the Directors being then in treaty with other eminent professors.

We have thus added to our records of the finest establishments for the performance of music in this country—to the Antient and Vocal Concerts and to the Philharmonic, a just relation of the rise of THE AMATEUR CONCERT of the City of London; and we cannot conclude without expressing a hope that the obscurity with which the early division menaced its origin is entirely cleared away, and that the amity of the conductors, the perfection of the band, and the patronage of the scientific, may cement the contract between affluence and art, and secure its PERMANENT ENDURANCE.

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*An Address to the Philharmonic Society on the following subjects : 1. On Musical Education.—2. On the general state of Musical Taste and Knowledge in this Country.—3. On the Study of Music in Score.—4. On a work now in the course of publication, entitled Vocal Sonatinas, &c. and on a system of Education connected with that publication ; to which is prefixed a Proem, explanatory of the Address. By T. D. Worgan, Professor of Music. London. Wilson.*

This work proceeds from no common mind. There is a depth of thought, illustrated with a firmness and temper which indicates strong character. The object of the verbal illustration of the musical compositions alluded to is to condense a series of instructions into a system, having for its object the restoration of the wholesome taste for simple and beautiful melody combined with rich harmony rather as an alternative to than as a substitute for the present rage for extreme execution, and this MR. WORGAN proposes (as far as he has hitherto gone) to accomplish by making the rounds, catches, and other short pieces of old masters, the models, and indeed the basis of his superstructure of accompaniment and various adaptation.

There are some very pertinent remarks in the address, from those which illustrate the difference between the taste of the professor and the amateur. We extract the following sentences, which we think must "draw blood."

"Every master, zealous for the advancement of his art, would wish to illuminate a pupil of talent, so as to make her taste, as nearly as possible, congenial with his own: he will be superior to the narrow, mercenary, and mistaken policy of keeping his pupils in perpetual darkness, and humouring their taste for the disgusting trash, from which he flies for relief to classical restoratives. Yet I would ask any musician, alive to the enjoyment of classical excellence, if at present he is accustomed to recreate himself with the compositions he is obliged to teach?"

MR. WORGAN sets forth as follows his own objects in writing the vocal sonatinas, and in the work of personal instruction.

"To take a comprehensive view of the subject then, I suppose my pupil to learn both the piano-forte and singing; and to be about the age when girls are on the point of leaving school—but she may be older. My plan is this: I take a very short, and simple composition, say, 'White sand and grey sand,' No. 10. I first



teach the principles and practice of fingering, so far as relates to the lesson; 2dly, the time; 3dly, the proper intonation of the notes; 4thly, the hitting of distances; 5thly, the singing of the melodies, as a single air, and as a round; in every way, in regard to the beginning and accompanying herself; 6thly, the intervals, as applied to the melodies; 7thly, the same, as applied to the plain counterpoint, in two and three parts, exhibited in the vocal parts, and the florid counterpoint in the accompaniment; 8thly, the thorough bass, practically and theoretically; 9thly, and lastly, the compass and powers of the voice and instruments, for which the round is composed." This is indeed setting about the work of instruction honestly.

In the discussion of the present system of teaching, he thus describes its most common effects and appearances.

"If any proof were wanting of the frivolity of a taste, however refined, that is not consolidated by knowledge, such proof can easily be found. On questioning ladies, who have attended concerts, where the first performers have been engaged, and the most masterly compositions performed, I have generally found, that almost every harmonious impression has been effaced by some trifle, such as an old ballad, a new face, or the performance of a child: and I will venture to affirm, that if the Philharmonic Society were to exert themselves to inspiration, and in the course of their performances, to put an infant with a fiddle in his hand on a table, nineteen in twenty of a female audience, would the next day remember little or nothing of the concert but the child and the fiddle. This may be attributed to sexual levity; but I have reason to believe, that under the influence of a good education, ladies may become as attached to rational amusements as gentlemen; and consequently, by means of a proper musical education, they may be made to perceive and feel the intellectual pleasure of music—that contemplative, and exquisite enjoyment, that gratifies the eye as well as the ear."

MR. WORGAN has built, we have said, on the basis of old catches and rounds, and if his scheme fails, we think its failure will mainly be attributable to the words of the themes his veneration for the sound musical learning of the masters he very justly exalts, induces him to select. His reasons are ingenious, but they will not bear down the general regard for interesting words, expressively treated, which, in the general estimation, constitute the grand recommendation and superiority of vocal science. As we shall give the author's own defence, he will not consider it unfair in us to state that music as a language is exceedingly vague, not to say unintelligible to the million, and however susceptible mankind may be of the beauty of sounds, they interpret those sounds by the sentiments with which they are associated. Nor can this rule, which alone can give deter-

minate ideas to sounds, be ever infringed or overleaped with impunity. Mr. W. however defends his adoption of the subjects he has chosen. It appears to us that it will be more easy to evade than to obviate the objection, and we submit this alternative to his consideration as not at all interfering with his system of musical progression. The materials not liable to our very obvious suggestion are sufficiently numerous to afford him abundant choice, and his employment of those he has adopted is certainly very ingenious and interesting.

“It has been said of rounds and catches, that by the simultaneous performance of different words, they distract attention and cause confusion. If this objection be really tenable, it is equally applicable to fugue, imitation, and every species of point in vocal music : it subjects the genius of a PALESTRINA, a MARCELLO, and a HANDEL, to the fetters of impotence; annihilates florid counterpoint, and enervates the whole system of musical composition. The strict correspondence of sense and sound, attributed to the obsolete system of the ancients, is undoubtedly incompatible with that of the moderns, and will not I think be required by any person susceptible of the charms of vocal harmony. The ear accustomed to the combination of musical sounds is easily reconciled to this imaginary defect; and the mind wanders, in a pleasing abstraction, from word to word, and from note to note. The rational pleasure to be derived from music is not so much in the appropriation of notes to words as in the investigation and analysis of harmonical combinations.”

We have made these few remarks and quotations as a preface to a communication we have received from Mr. WORGAN himself upon this subject, in order that we may not be suspected of suppressing our own opinions. Mr. W.'s letter is perhaps something out of the usual course, but it seems to us entitled to a place in our miscellany, by the temper, frankness, independence, strong sense, and perseverance it carries on its surface.

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### AN APOLOGY FOR A PUBLICATION ENTITLED VOCAL SONATINAS.

The plan and tendency of this publication, being detailed in the Author's address to the Philharmonic Society, it is not his present intention to recapitulate that detail, but merely to state what may be considered as a supplement to that exposition, where it is remarked, that “tasteful and brilliant execution has arrived at a summit, beyond which the author supposes no intelligent musician expects, or

wishes the art to aspire." Such, however, is the imperfection of human acquisitions, that what we gain one way, we frequently lose another, and the calm, lasting, and intellectual pleasures of science are often sacrificed to the exquisite but intoxicating pleasures of art. Simplicity, the criterion of good taste, or what is the same thing, of good sense, is vitiated by ornament; and in the splendour of the superstructure, the foundation is forgotten. To apply these remarks to music, it may be observed, that what is called execution, and particularly instrumental execution, is now so generally aimed at and achieved, that to sit down to a piano forte without exhibiting velocity of finger, is to produce disappointment. Pathos is an opiate, and the only passion or emotion that music is expected to excite, is admiration. But this epicurism of taste, this vehement demand for high excitement, will probably in the end supply a remedy for the disorder it produces. The epicure returns to plain food. Admiration is a short-lived passion. The volcano is disregarded at Sicily and Naples, and in tropical climates the sublimity of the tempest is unheeded. But as art is founded on science and science on nature, there is a primitive germ in art, that may be obliterated, but cannot be destroyed. This germ is conspicuous in the master-pieces of the ancients, which in music, as in sculpture and painting, will always be the earliest models upon which the student in the science or the art ought to work. To begin with the moderns is to begin at the wrong end, and to end with the ancients is to end where we ought to begin. However, those who begin with the moderns, rarely turn to the ancients for any good purpose, or with any salutary feelings. To them CORELLI and PURCELL are insipid, HANDEL old-fashioned, and SCARLATTI intolerable. Few visitors go from the Exhibition at Somerset House to contemplate the productions of PHIDIAS, at the British Museum. Yet to confine ourselves exclusively to any particular school, is to wed prejudice, to discountenance talent, to contract our minds, and to abridge our pleasures. Far be it from me to discourage the spirit that delights in the encounter and in the conquest of practical difficulties. It is the noblest ambition of the art, and the portal to every species of classic excellence. I would only not have the means mistaken for the end, nor our senses bewildered by the brilliancy of execution; which, however fascinating, is, after all, but one style of composition, and that by no means of the highest class. A passage of canon, a touch of pathos, an ebullition of senti-

ment, a whisper of nature, a beam of energy, a flash of sublime modulation, infinitely surpasses in exemplary merit, mere velocity of finger, or of vocal utterance ; and it is remarkable that this opinion has been uniformly transmitted from age to age, by the greatest composers and performers, and continually disregarded by a large majority. However, it is not to be expected, that enjoyments which are the offspring of thought and feeling, will ever become as popular as those obtained only at the cost of manual labor. To wonder, and to excite wonder, are natural and consequently universal propensities. But velocity of finger is now no wonder, and children can execute passages that forty or fifty years ago would have staggered masters. Execution, therefore, is not conjuration now, but the charms of music are actually on the wane—at least, in refined society ; for the fastidious ear, familiar with rapidity of notes, requires the variety which such rapidity does not afford ; and while it is disappointed with not finding novelty, is habitually excluded from the touch of affecting simplicity. That velocity of finger is an equivalent for the time and labour bestowed on its attainment, is a point upon which opinion is by no means unanimous. Granting the affirmative, however, and acknowledging the generality of execution, yet still, the cost of time and application, indolence, distaste, and other pursuits, are such bars to its attainment, that a great majority in the musical world, not excepting even professors, are excluded from the practical acquirement of a style, of which rapidity and difficulty are the prominent characteristics. This large majority, therefore, are left to admire and applaud the conquest in which they have no share. How lasting may be the admiration, or how fervent the applause of people so circumstanced, let those who are versed in the human heart decide. It is to this majority that the Vocal Sonatinas principally, but not solely appeal. In the performance of these compositions, the meanest proficient may take a share, and consequently an interest ; and those performers who cannot shine, may nevertheless become sociable and useful. What they want in brilliancy, they may compensate in steadiness, and at least become good timists—an important acquisition, of which an exclusive attachment to solo playing deprives us. As harmony is the basis of composition, so should it be the principal, and the constant object in view, in the study of the musical classics ; and the intention of thorough bass, is to habituate us to this object ; but eternal solo playing, on the con-

trary, saps the very foundation of musical science. In compositions adapted for the piano forte, the fingers are agile, while the mind is dormant. We do much and learn little; for the preliminaries of fingering and time being adjusted, the rest of practice is un-ideal iteration, to intellect purgatory or the torpedo's touch. This, indeed, is not generally the case, nor will be, till intellectual pleasure becomes popular; for the mind unacquainted with scientific research, and yet active in other pursuits, is little disgusted at practice, and where the ear is good, that little, when voluntary, is less. But after all, such proficiency moves within very narrow limits. Genius and science will receive little encouragement from mere practitioners. The language of music is a dead letter to those who have not learned its grammar, to those who utter delightful sounds, but cannot sympathize with the author of their arrangement, the composer. Still, however, the composer and the performer exchange services mutually and equally important; and it must be confessed, that music, like the place of its birth, has many mansions; and no one is accountable for choosing that which pleases him best. If the nature of the Vocal Sonatins be rightly understood, it will be found that their tendency is not to depreciate any department of the art, but, on the contrary, to furnish materials for every department, and to accommodate every practitioner; from the beginner at his flute, to the proficient on an organ. Let solo playing or singing, therefore, have its due share of publicity and applause, but not more than its due. Harmony is happily—providentially I should say, of a social nature. Every one with a tolerable ear may partake of it, may enjoy it, and circulate its enjoyments, at the cost of little pains and little time. A concert of amateurs well regulated may govern the musical world, and the Vocal Sonatins are composed for such a concert. They are addressed to amateurs and to professors, and do not obtrude upon the ascendancy of any style that is, ever was, or ever will be in vogue.

The odd Numbers, that is the 1st, 3d, 5th, &c. are generally designed to accommodate the humblest proficient; the even Numbers, those more advanced; and some of the compositions in these Numbers, proficients in the first class.—I say designed; for I speak of the plan, not the execution of this work—be that what it may, the plan is what I am here desirous of exhibiting in every point. If the model of this plan be good—if its principles be correct, the present structure is really a secondary object. Another structure might be

better executed by abler hands, or the plan itself improved upon. So much the better for the musical world. But though it is not for me to say *how* this work is executed, it may not be improper to say something of *what* is done, or at least attempted to be done; in stating which I have no intention of recapitulating the information contained in the Introductory Essays to the Vocal Sonatinas, or in my Address to the Philharmonic Society; I merely mean to state, that considering music as a study and as a recreation, I have endeavoured to qualify the work for both these purposes. By partly labouring on classical ground, partly relying on independent thought, and partly yielding the rein to fancy and sentiment, I have endeavoured to consolidate a permanent style, less attractive than sound—less captivating than tenacious—less calculated to take the heart by storm than to secure it by gradual approaches, by an imperishable concatenation of intellect, sentiment, humour, and variety. Such is the style inculcated by the classical, and attempted by the original compositions in this work—a style not perhaps the best for obtaining popularity, but the best for gratifying those whose approbation it is an honour to obtain, and the best for opening a communication between the concert room and the study, and for ensuring those “pleasures of the evening that shall bear the reflections of the morning.” Such is the account of a style, which, being as far as I know, original, requires, as I apprehend, an introduction which none but its author would care to provide. Originality indeed, unless founded on solidity of principle, is a claim not worth urging; and where the basis is firm the claim may be dispensed with. I am not labouring for the reputation of an invention, but for the construction and establishment of a style that may be essentially serviceable to the musical world, to the science, to the art, to the profession, and to the trade. To contemplate the statue in the block, or the oak in the acorn, may appear a visionary amusement. That such effects as I describe may result from these diminutive essays may doubtless be “a consummation,” which, however “devoutly to be wished,” is hardly to be expected; but I would fain obviate the imputation of actual trifling, to which I am aware that many of these and of the subsequent essays in this work will subject me: however, they will at the same time prove that I do not treat the subject with such inflexible gravity as to forget that music is a relaxation as well as a study. On the contrary, this publication will, I hope, suit the humour even of those who are

disinclined to think at all seriously of the art. In fact, the original purport of these essays was principally relaxation: they were penned to fill up agreeably the intervals of professional toil, by short exercises in composition. Hence the words of these compositions were frequently such as first occurred.—The fruit of these labours arrived at maturity by slow progression, and work, at first light and pleasant, ended in grave and painful application. This detail may excite a smile in those unacquainted with the toils of composition, or in composers themselves who have happily surmounted such difficulties; I have not, confessedly, in the construction of this work, though some styles of composition are doubtless easy enough. **MARTIAL** indeed tells us that we ought not to make difficulties of trifles; but he that has a proper respect for the public, for his art, and for himself, has better authority than that of **MARTIAL** for his carefulness. Besides, brevities are not necessarily trivial: the *Non nobis Domine* will survive swarms of *grand choruses*, *grand concertos*, and *grand sonatas*. Bulk is not always grandeur; and when it is, grains of sand make the mountain. But short essays in musical, as in literary composition, have at least these advantages: they cannot be very tedious, and they afford variety. Having now stated the reasons which have induced me to plead a cause which would not have found another advocate, I have only to add that my motives in so doing are to make my cause intelligible at least, if I am not happy enough to make it interesting. - Every publication indeed must rest ultimately on its own intrinsic merits, not on the author's opinion or the recommendation of friendship. Be it so. But as in the execution of this work I have spared no pains, so in every honest endeavour to obtain public patronage I will not relax in diligence, nor invalidate by indolence the claim of indulgence usually granted to a well-intended but imperfect work.

T. D. WORGAN.

SEPT. 26, 1820.

*One Duet and Six Ballads, with an Accompaniment for the Piano Forte; composed by Wesley Doyle, Esq. London. For the Author.— By the Royal Harmonic Institution.*

We have before had occasion to speak of some compositions from the same hand as this little volume, which exhibits the same traits as the three songs to which we allude. MR. DOYLE writes like a man accustomed to produce effect upon an audience *viva voce*, and it is easy to trace the execution of a singer of great feeling in every note and passage of his ballads, at the same time that we perceive he has been little accustomed to the restraints imposed by science upon the professional performer, nor indeed to bend to any laws but those his discretion and his observation of what licenses the sympathies of a mixed audience will allow. His passages are, from this cause, commonly as simple as possible in their construction; they allow the fullest latitude for pause and effect; they lie within a very moderate compass, and they abound in melody. These attributes fit them completely for the general purposes of amateurs, and we may safely recommend them as elegant productions.

We would however caution the author against the too easy adoption of beautiful melody without questioning his memory severely. We know how exceedingly difficult it is to avoid resemblances.— Thus, in “*A Soldier to the Arno’s side,*” he begins with almost the exact notes of his friend MR. MOORE’S exquisite “*Flow on thou shining river,*” published in the first volume of *National Airs*. Nor is this the only passage of unintentional compilation we could point out. His transitions too are sometimes such as to betray the unpractised aspirant. But MR. DOYLE has clearly a sensibility in Music that will lead him to command the feelings of others, and instead of “making one more attempt,” we would incite him to study the grammar of composition—to write many songs, to blot much, and select austerely. If he has leisure and industry for thus obtaining technical facility, we are persuaded he will succeed eminently in the style he has adopted. He seems to be intensely susceptible of the charm and of the solace of music; and though we cordially lament that he should have had such cause as his prefatory address alludes to, to feel its value, we rejoice in the effect, and subscribe as cor-



dially to the advice he gives and the inference he thus draws:—  
 “Various as are the destinies which hang over human life—let all who have any taste for Music cultivate it, cherish it with a lover’s fondness, but *not* with a miser’s care. It has acquired a very general reception in society—it involves *incalculable* advantages to an amateur.” There lies a truth far more important to youth than is suspected under this recommendation, and particularly under the general meaning of the last member of the sentence.

We cannot dismiss the publication without censuring the careless and incorrect way in which the book is printed. It is disgraceful to the Institution from whence it is issued, which being conducted by men of science, are doubly bound (in honour as tradesmen and in candour as professors) to protect an amateur especially, against the blunders of the people they employ, which are such as a common publisher would blush at. There are errors, in music and in words, from the first page to the last; and we scarcely ever remember to have seen a work in this respect more shamelessly sent forth.



*Twelve Lessons and Two Airs, with Variations for the Harp; composed for young Scholars by C. N. Bochsa.* London. Chappell and Co.

*Fourteen progressive Lessons and Preludes for the Harp; composed by F. C. Meyer.* London. For the Regent’s Harmonic Institution.

“There be land rats and there be water rats,” says one of Shakespear’s Characters, to which piece of dramatic zoology we may add, there be a species of marauders in music, who seize without remorse upon the property of other men’s intellects, endeavour to pass them off for their own, and take the profit that may reward the transgression. We have held up one or two of this honorable fraternity to public animadversion, and we lament to find, that there are fresh accessions to those *Chevaliers d’industrie* who have claims to our attention.

Between the two sets of Lessons before us there will be seen sufficient analogy to justify our imputing to MR. MEYER willful plagiarism from MR. BOCHSA in the greater part of his book, as the

reader will discover if he takes the pains to compare the following analysis with the works in question.

The commencing preludes will be found to proceed upon the same principles, and note for note the same in many places, except that the key is changed, the original being in  $E^b$  major, the copy in  $C$  major. Lessons 1, both in common time, experience the same change of key, and MEYER'S is evidently founded on BOCHSA'S, although it must rather be called an imitation than a direct counterpart. The second preludes again resemble each other in form, viz.: ascending and descending arpeggios, principally the latter. In the first bar they both commence with the key note in the bass, (BOCHSA'S in  $E^b$  major, and MEYER'S in  $F$  major,) a semiquaver rest in the treble, followed by an ascending and descending arpeggio; the next bar is slightly altered in MEYER'S by giving the 5th and 8th of the dominant to the left hand in the treble, the right still preserving the same form as in the first bar, and thus agreeing with MR. B.'S. It proceeds in the same way throughout the prelude, MEYER'S differing from BOCHSA'S by the change of key and the introduction of the left hand in the treble. Lesson 2. The resemblance in this lesson is still more decided in every respect. The key is changed, but the time is the same, and the similarity is too striking to require analysis. Prelude 3 is in the same key,  $B^b$  major, and the first half bar is literally the same, namely, an ascending octave; the other half of the bar differs thus:—MR. BOCHSA ascends the other octave, while MR. MEYER, by repeating the key note at the end of the first octave, does not reach the conclusion of the next octave till the beginning of the second bar, and thus reverses the last bar of MR. B.'S prelude. He then takes the arpeggio on the chord of  $G$  minor, followed by the subdominant, dominant, and tonic. MR. B. on the contrary, after the ascending scale, takes an arpeggio, or the subdominant, dominant, and tonic, the last bar being the same passage as MR. M. begins with reversed, that is to say, two descending octaves, the key note being repeated in the middle. Lesson 3. Both in  $B^b$  major, both minuetto in  $\frac{1}{4}$  time. The imitation is here more artfully conducted. The two first bars of MR. B.'S lesson are in the treble nearly note for note the same as MR. B.'S 5th and 6th bars, and the third bar is in both treble and bass, the same as the 15th bar of MR. B.'S. In the second part of both lessons  $F$  is the bass, which MR. B. introduces in octaves, while MR. M. repeats one note;

the treble of the sixth bars only differ in filling up the harmonies. Both lessons conclude by repeating the first part of the bar. Prelude 4. These preludes are upon exactly the same construction; the keys are different, but they proceed almost upon the same harmony; they consist of alternate ascending arpeggios in treble and bass. Lessons 4. Both consist of ascending and descending scales. MR. BOCHSA has given these passages only to the right hand, while MR. MEYER has placed them both in treble and bass. The beginning of prelude 5 is upon the same principle, viz. chords—the concluding parts are totally different. Lessons 5 are both in common time. The bass will be found exactly to correspond in construction, and this is the principal point of resemblance between the two. We trace no further imitation till page 11, of MR. MEYER'S work, when we find a striking similarity between the construction of his prelude in Bb major, and that of MR. BOCHSA'S in G. major, page 10. The same resemblance may be seen in MR. M.'S prelude in G minor, page 12, and MR. B.'S in D minor, page 11.

This disclosure might suffice, but the main fact is yet behind. We happen to know that the lessons were published by MR. BOCHSA in France, and republished in England from the French copy. Of this MR. MEYER had, we presume, possessed himself, and the transfer must have been made in the hope of escaping observation. It is our part to expose such unworthy transactions, and we shall do it wherever the proofs are so clear, most unsparingly. It is for the interests not only of authors but of publishers that we should do so. If a sum be paid for copy-right, it is given in the full confidence that the purchaser shall continue to enjoy the undisturbed possession of his property. Should it however become feasible to persons of small capacity and less honesty to disguise the exterior qualities, while they steal the solid excellences of any production of genius, the author will no longer continue to obtain his reward, because the publisher will be always exposed to the certainty of losing the advantage he has bought the moment the work attains celebrity. One of the most liberal purchasers of copy-rights, MR. POWER has been harassed by continual plunder in such ways, and he is not the only publisher who has just cause to complain. We most particularly lament to see the Institution ensnared into giving its name (not its sanction, we hope and believe,) to such foul practices, because being themselves professors of the art, most of them composers, and establishing their

shop upon the especial ground of extending to authors a wider range and more assured privileges than it was assumed (though scarcely with sufficient justification) they had hitherto enjoyed, it should seem were such acts spontaneous, that they encouraged the surreptitious proceedings which we are confident they would be the first to disclaim and to punish. Now be it observed, MR. MEYER'S Lessons are published for the Institution, and MR. CRAMER'S Sonata,\* (as wilful or as wanton a plagiarism from MR. CLEMENTI'S as ever was committed) bore also upon its exterior wrapper the same declaration of its being the property of the Firm. We are convinced the Institution has been ensnared into these aggressions, for the plain reason, that its individual members have too much honour as men and enjoy too high a character as authors and professors, to sacrifice that character to their gains in their secondary and corporate capacity of tradesmen. We are guardians of the interests of all the parties to publication, and in the execution of that trust we are determined to do strict justice. Woe be to the transgressor who commits the next trespass! he has fair notice, and this is an offence against which the severity of castigation ought to increase with the multiplication of the crime.



*Mozart's Masses, with an accompaniment for the Organ, arranged from the full score, by VINCENT NOVELLO, Organist to the Portuguese Embassy, in London. London. Galloway.*

The most exalted species of composition to which science can dedicate its powers is unquestionably that which is employed in the worship of God. Whenever therefore a genius so universal as MOZART'S in music has applied itself to writing for the church, it is only a natural expectation that the highest fervors of his spirit and the richest productions of his mind should appear in his work. Such perhaps are the anticipations with which, in common with ourselves, the musical world have opened MR. NOVELLO'S pages. Nor will this feeling be at all decreased by the celebrity that has so lately and so enthusiastically been given to MOZART'S name in England, through the

\* Reviewed at page 353, vol. 2.

King's Theatre more especially, and which has diffused the knowledge of his minutest beauties of melody through all the multiplied contrivances the modern art of publishing has been so fertile in establishing.

If there has been at different ages of the world continual changes in the style of ecclesiastical music, arising out of different notions of the due degree of solemnity which sacred services demand, those differences will not, we apprehend, be found fewer at the present day, because they spring from the various modifications of devotional feeling, as well as from the several orders of intellectual capacity, and of the infinitely diversified stages of musical learning. There may also be something of a Sectarian principle to be guarded against in the general contemplation of the music adapted to a church, which, in a Protestant country, is regarded as eagerly and indiscriminately grasping at any means of engaging the affections, however repugnant to reason, in its forms of worship. Hence it happens that the compositions in this species, though from the hand of the first masters, will have to encounter the graver objections of the pious Protestant, the predilections of the English musician versed in the learning of our own cathedral services, as well as the objections founded on more generally received notions of the purity of a peculiar form of worship. Nor are these discrepancies in the elements of judgment to be found amongst Protestants only. We know very many Catholics who object to figurate composition, and some chapels where the Gregorian chant alone is upon principle admitted.— In point of fact the definition of what is comprehended in the word "sacred," when applied to music, will always be graduated according to the knowledge and the tempers of those by whom the definition is given. From these premises it seems to follow, that it is our part to regard these compositions of a great master, with a view to discover and to represent how worthily he has employed the resources of his art in moving the highest affections of our nature, and to endeavour to point out the peculiarities of his genius, by which he has exalted or extended science and multiplied the means of rational delight as well as enlarged the accessory treasures of Catholic worship. By such a course we propose wholly to avoid the imputation of a prejudiced judgment, and to measure MOZART, not by a comparison with standards which bear slight and ineffectual relation to his works, but by productions of a similar cast and character, waiving at

once all the mooted parts of propriety, except such as are obvious and general.

We cannot, however, suffer ourselves to be drawn aside from the first requisite of church music even by veneration for the great name of MOZART, however ardent that veneration may be, nor by the latitude to which our liberality will carry us. We have now a letter before us from a composer of the purest taste, and who has signalized that taste by some noble works in the ecclesiastical style. In that letter the writer briefly discusses the question before us, and the conclusion he draws is, that the principle of taste is TRUTH. "Now," he says, "what is truth with regard to that music which mortal man addresses to his Creator and Judge?" Does not truth require that such music should be of the most solemn and impressive kind, and that the soul of the composer should seem wrought up to the highest pitch of exaltation?" Our sentiments are very much in accordance with those of this eminent person.

Among the instances of the diversity of opinion concerning the true ecclesiastical style, and as confirming the definition we have given, we cannot refrain from quoting the early and singular fact that conduced to the distinction of PALESTRINA, and fixed the retention of music in parts in the service of the church at a moment when such compositions were all but ejected. The Pope and conclave, according to Antimo Liberati, scandalized at the light manner in which the mass had been set and composed, had determined to banish music in parts, when PALESTRINA entreated of Pope Marcellus Cervinus "to suspend the execution of his design until he had heard a mass, composed in what, according to his ideas, was the true ecclesiastical style. His request being granted, the composition, in six parts, was performed at Easter, 1555, before the Pope and College of Cardinals; who found it so grave, noble, elegant, learned, and pleasing, that music was restored to favour, and again established in the celebration of sacred rites. This mass was afterwards printed, and dedicated to the successor of Marcellus, Pope Paul IV. by whom Palestrina was appointed Maestro di Capella to the Pontifical Chapel.\*"

\* The friends of Choral Music will doubtless be curious to have a faithful and minute account of a composition which had sufficient power to preserve their favourite art from disgrace and excommunication; and having before me an accurate score of it, which Signor Santarelli himself procured for me out of the

In this quotation from Dr. Burney, we may add, as illustrating his notions, the few sentences following :—

“PALESTRINA having brought his style to such perfection, that the best compositions which have been produced for the church since his time are proverbially said to be *alla Palestrina*, it seems as if this were the place to discuss its merit.

Though good taste has banished fugue, canon, and elaborate compositions from dramatic music, yet sound judgment has still retained them in the church; to which, from the little use that is made of them elsewhere, they are now in a manner appropriated. On this account, like the *Canto-fermo* of the Romish service, however one chant may resemble another, and the subject and modulation of fugues may be stolen, yet they will still be in the style of choral music, and never awaken ideas of secular songs or profane transactions, as they will at least be grave and decorous, if not learned and ingenious.”

In another part of his history the Doctor says—“In the fifteenth century almost every mass was composed upon the subject of some well known song or ballad; but these airs being psalmodic, and little more lively or varied than *canto fermo*, admitted of no greater variety of modulation than the ancient chants of the church, upon fragments of which, during the sixteenth and part of the seventeenth centuries, it was thought necessary to construct the chief part of choral music.\*

The church style of composition was, however, much altered during the last century, not only by the imitation of dramatic music, and the introduction of instruments, but by writing in transposed keys, and supplying the deficiencies in the scales, which too strict an adherence to the species of octave, and modes of the church, had occasioned. Indeed, before this time, there was no decision of keys, either in sacred or secular music, according to our present rules of beginning and ending upon the chord, major or minor, of some de-

Sistine Chapel, where it is still performed, I can venture to assert, that it is the most simple of all Palestrina's works; no canon, inverted fugue, or complicated measures, have been attempted throughout the composition; the style is grave, the harmony pure, and by its facility the performer and hearer are equally exempted from trouble.

\* Among Italian professors, the various styles of music are very intelligibly expressed by the terms *à capella*, *stilo ecclesiastico*, *spirituale*, *pieno*, *fugato*, *concertato*, for the Church.

terminate note of the scale. The prohibitions were so numerous in the writings of the old theorists, that if the most regular modern compositions were tried by such rules as subsisted at the beginning of the last century, they would appear extremely licentious. No part was to be extended above or below the staff, or five regular lines, on which it was written; the combination of chords was never to be broken by moving to an unrelative harmony; and the intervals of the sharp seventh, the tritonus or sharp fourth, false fifth, sharp second, and even the major sixth, were prohibited. Indeed, an excellent composition might now be produced, merely from ancient disallowances.”\*

The science and learning of Dr. Burney, not less than the entire devotion of his mind to the subject of music, give his opinions great weight with respect to the style of church music. Nor is the Doctor unsupported by names, if not of equal celebrity, yet of high authority, as well as by a sort of universal consent with respect to the presiding gravity which ought to prevail in compositions intended for devotional exercises. While we agree in the principle, fully and entirely, while we except as completely as any writers who have considered the subject against all light and prophane treatment of the music of the church, there yet appears to us to be an allowance for the various associations connected with the worship and praise of the Creator, as well as for the intellectual progression of ages, which, perhaps, demands a somewhat greater latitude than it has been customary to admit. The questions for consideration are—1st,

\* The church tones were properly the eight modes of the antients, introduced towards the end of the sixth century by POPE GREGORY the GREAT into the choral song. Two centuries before, the Doric, Phrygian, Lydian, and Mixolydian modes had been adopted in the churches of the West by BISHOP AMBROSIOUS. POPE GREGORY improved this choral song by the addition of the Hypodoric, Hypophrygian, Hypolydian, and Hypomixolydian modes, and ever since the whole eight modes have been denominated church tones. The first of these church tones is the Doric mode in D; the second is likewise taken from the Doric, but usually transposed in the tone G, with the minor third; the third is said to be in E, and consequently of the Phrygian mode—but the tone A, with the minor third, is used in its stead; the fourth is the real Phrygian mode, in E; the fifth should properly be the Lydian mode, in F—but it is commonly transposed to the tone C, and treated in this tone like the Dorian mode; the sixth is the Lydian mode, in F—but the tone C has crept into it, so that like our F#; the seventh should be the Mixolydian mode, in G—but it has been transposed into the tone D, with the major third; the eighth is the Mixolydian mode, in G—but which is frequently treated like the Dorian mode. *German Dictionary.*



whether the fervor of religious praise—whether the elevation of religious joy, for instance, may not be raised and exalted by music of a florid and figurate nature? 2d. Whether such affections may not be more completely roused and excited through the instrumentality of such means; and lastly, whether, in the present state of musical knowledge, attainments, and habits, compositions (although they be of great learning, gravity, and strict propriety,) are capable of raising in the mind the desired emotions at all? To assert that a new style, which admits the modern improvements in art generally, is not indispensable to the ends we seek, appears to us to be to maintain; that church music shall remain stationary, while every other circumstance of our nature and habits is undergoing change and modification. The truth seems to us to be, that a sympathy in the application of the rule that must obtain here, as in every thing submitted to public feeling, that success is the test, and that what has the most beneficial effect is the best. At the time MOZART wrote there can be no doubt that the extended acquaintance with musical resource the world had attained, demanded not only grandeur and gravity, but force, variety, and beauty of style, to engage the affections in any eminent degree. For in proportion as the affections are oftener or more strongly moved on ordinary occasions by music, a competition is established that acts involuntarily upon the hearer; and unless the music of the church keeps at least an equal progression with the improvements going on in every other branch of musical composition and execution, it must be obvious, that its extended agency will fail. While therefore we except against any innovations that can be associated with unworthy feelings, we can but acknowledge the necessity of enlisting into the musical service of the church every power of the mind that the art continues to add to its resources, if we mean to give music any agency really beneficial. It is however curious that the forms of Protestant and Catholic worship allow to the former a more extended employment of these resources, notwithstanding the alledged simplicity of its forms than of the latter; because in our cathedral service, which can only be paralleled with the Catholic masses, the anthems, and other parts that are sung, allow of a wider selection of subjects. The mass is confined to the expression of comparatively few ideas and emotions, generally imprecatory or declaratory, but the subjects of our anthem may be as various as the texts which lie within the choice of the composer.

The greatest objection that can be taken to Masses in general is, that composers have so seldom considered the nature of the words, but often employed them as if the adaptation of sound to sense were of no importance, simply with a view to the display of the riches of musical genius and invention. The Masses of HAYDN in particular abound in examples which, so far from considering as praiseworthy, we cannot help condemning as justly deserving the severest reprobation.

HAYDN has nevertheless studied the adaptation of sound to sense, but the musical department was that upon which his mind appears to have been most deeply employed. He aimed at a new style—at preserving the most valuable parts of the old forms, by means of full and rich harmony and occasional fugue; and at enlivening them by light, fanciful, and brilliant accompaniments. To the English national sense of propriety his Masses in most instances seem therefore to want the grand recommendation of accord with the meaning of the words; and they must be intensely studied, before even the musical connoisseur will discover all the artful contrivances by which the composer has sought to conciliate the taste both of the learned and the lively, in the construction of his harmonies, his accompaniments, and his melodies. We confess we think he has failed, and that he overshadows and even obliterates the effects of his erudition and gravity of style by the extreme elaboration of his instrumental parts. We speak of course of his Six Masses for a full Orchestra.\*

\* The accomplished Editor of *The Sacred Melodies*, in a note inserted in the English Translation of the *Lives of Haydn and Mozart*, thus speaks of the Masses of the former. "As these compositions are little known in this country, a more accurate description of them may not perhaps be unacceptable to the reader. Of the six Masses for a full orchestra, it would be difficult to select any one as superior to the rest. They are constructed upon the most magnificent scale; and require the space of a cathedral fully to develop the lofty sentiments which they contain. The chorusses must also be broken by the service, to take off that weight upon the ear, which would be occasioned by an uninterrupted performance of them.

The first Mass, in B, is of a mild and placid cast; every movement is solemn and beautiful.

The "*Gloria in excelsis Deo*" is wrought with more fire than any of the others, and is an exception to the general character of the piece. The *Hosanna* is peculiar for its graceful simplicity.

Mass No. 2 is in C major, and is more grand and animated.

No. 3, in D minor, is conceived with great sublimity; the trumpets which are heard in the intervals give it a majestic air. The "*Gloria*" is introduced

MOZART was contemporary with this great man. It will be natural, therefore, to expect the coinciding characteristics of the same age; and as MOZART died young, and wrote at a very early period of his life; it may be not less anticipated that his imagination should exhibit the fervors of youth, too often attracted and attached by the lighter splendors which seem necessary to sustain the vigorous fancy and buoyant spirit of that time. We say these are natural anticipations. We shall, however, proceed to the separate examination of the several compositions, and leave all our general deductions to conclude our review.

The first mass (in C.) opens in simple majesty, and the awful word *Kyrie* is not only thus expressed, but a solemn and a sad effect is produced by the modulation, through the introduction of the accidentals upon the accented part of the bars in the bass. One of the circumstances that most revolts our Protestant notions of propriety, is the florid character given to the words *Kyrie eleison* (*Lord have mercy upon us*), and from this fault (carried to its very extremity by HAYDN) MOZART is not exempt. In this first instance, a figurate solo continues this noble opening, which but for the judicious harmonies would entirely lower its high tone. To this danger however the composer appears to be alive; for he returns immediately to his magnificent commencement, constructing new upper parts upon nearly the same bass, but thus adding variety to its other attributes. The *Gloria* rises in animation, while its grandeur is increased by the simplicity. The iteration in the bass upon the word *miserere* is a fine expedient for the production of sadness, and the close of the *Amen* is remarkable for the force which the two lower parts bestow, though merely by means of the intervals of the common chord, echoed as they are by the two upper.

by the major key in great splendor; and the soft flowing stream of melody which proceeds from the violins, prepares us for the words "*Et in terra pax.*" In the "*Credo*" a close canon of two choirs, accompanied by the orchestra, the author has employed the ancient style which in his hands becomes doubly interesting, the beauties of the old school are displayed without its deformities.

No. 4, in B, contains some beautiful quartettos and fine fugues.

No. 5, in C, is of a grand cast; and is the only one in which a song is introduced.

No. 6, in B, opens in a most impressive style, interspersed with solos, which agreeably relieve the ear. The "*In gloria Dei patris,*" the "*Et incarnatus,*" and the "*Benedictus,*" are all excellent; and the last chorus, "*Dona nobis pacem,*" is a combination of beauty and sublimity that will rarely be surpassed.

We encounter the same prejudices (we are content so to call them) in the *Credo*; to which solemn declaratory exposition of faith, it appears to us, Catholic writers are too liable to append more of florid composition than the sense will bear. This passage is not perhaps so particularly obnoxious to this remark as many others; but as at the outset we must necessarily take more particular cognizance of the several portions into which the Mass is divided than in our future notices, we here submit those remarks which appertain to the subject. Upon the word *descendit* the very natural analogy of descending notes is very beautifully adopted, and we notice it the more because the same passage is with the happiest effect reproduced upon the *Amen*. The adagio upon *Et incarnatus* interrupts the ordinary train of feelings into which we had begun to relax. The modulation is singularly fine and solemn; and the *Sanctus* which follows is superb in itself, but exalted in effect by the interspersed strains of *Hosanna in excelsis*. This contrast reaches its pitch, after the sweet and soothing *Benedictus*. The sustaining notes in the bass and treble, in the beginning, are particularly expressive.

The *Agnus Dei* is remarkable as apparently affording the germ of the ideas developed in the opening of the enchanting song "*Dove sono*," in the opera of *Figaro*; the passage being the same, except that the one is in  $\frac{4}{4}$ , the other in  $\frac{3}{4}$  time. We shall have occasion henceforth to point out several similar elementary passages, that, like the use of short strong words or phrases wherein a writer is apt to express similar sentiments, form the test by which style is recognized.

The quartett and chorus, *Dona nobis pacem*, is made up of elegant and vivid passages; and its fault is, that it is more spirited and powerful than the sentiment justifies.

If the second Mass (in C.) possesses not so many striking points, there is yet a general elegance and beauty which throws the soft light of delicacy, refinement, and melancholy sweetness, over the whole; yet it is not without passages of peculiar expression. We may instance the fine solemnity of *Filius patris*, in the lower staff of page 6, and the succeeding *Miserere* of the *Et incarnatus*, which as music is exquisite—the great varieties of harmony in the *Crucifixus*—the animation of the *Hosanna*—the lugubrious effect upon the word *peccata* in the *Agnus Dei* (page 28), and the melody of the little solos interspersed throughout. We think portions of the rudi-

ments of the *Benedictus* of the *Requiem*\* may be traced to the *Benedictus* of this Mass, where a passage exactly similar to the *Agnus Dei* of No. 1, also appears. These are curious analogies only as they seem to shew the uniformity of sentiment and feeling with which MOZART regarded these words of the Mass. The expression of the *Dona nobis pacem*, though according with the common elegance of the whole, is yet of a species too light and mirthful to hit the temper in which we conceive this prayer to be uttered.

The third Mass is in F, and begins with a noble organ subject, of the style of an older date, which is finely wrought into the *Kyrie*, and appears in the voice part and accompaniments with consummate musical effect—but not, however, without submitting the vocal part of the service to our former objection as to the levity of its expression. “The energy of artful song,” as the poetry of the celebrated glee has it, is here seen “to wanton in the wiles of sound.” This entire Mass is however more choral and ecclesiastical than either of the former; it abounds in learned themes elaborately worked upon, and their casual appearance in portions or in various shapes makes the consummate art of the design every where manifest. It is a performance to be closely and long studied.

We remark that in the *Credo*, at page 14, our composer has introduced the air of HANDEL’S “*Father of Heaven*,” (Jud. Mac.) which is also the subject of SEBASTIAN BACH’S grand fugue in four sharps. This is obviously a favourite with MOZART, as he has used it in the *Sanctus* of Mass 2, and as one of the four subjects which form the ground-work of the incomparable finale to his *Jupiter* sinfonia. Among the general effects to be observed in this Mass, we would point out how finely sudden and short changes of the time are interspersed; particularly on the word “*mortuorum*,” page 21, and at the close of the *Benedictus*, page 26. The *Agnus Dei* is exquisite, both in the melody of its solos, the harmonies of its full parts, and the delightfully soothing variety of the accompaniment. The character of the *Dona* is very sweet and simple, but still we think too light for the divinely serene nature of the tranquillity for which Christians are taught to pray.

The fourth is the least distinguished of any we have yet inspected, but it is not absolutely without characteristics of the great musician.

\* Haydn’s 3d Mass, page 63, also exhibits a trifling resemblance.

Among them is the fine expression given to the word "*Crucifixus*," which is taken by the bass singly in the *Et incarnatus*, and rises four times in succession by a semitone. The *Crédo* and the *Et Resurrexit* are constructed upon a fine florid bass. The *Sanctus* is simply solemn. The *Benedictus* is curiously and somewhat quaintly set off by an accompaniment of triplets, and the *Dona nobis* unites elegance with an expression nearer to our ideas of the truth than the same words in the former Masses convey.

The opening parts of the next in succession are more strictly choral than usual, and the structure of the basses something (though far short of the magnificence) in the manner of some of HANDEL's organ music. There is a curious coincidence between the first notes of the *Kyrie* and the March in the *Zauberflöte*, the melody and the harmony being almost note for note the same, (allowing for change of key,) yet they are written in a very different spirit, and the effects produced by the separate passages are very dissimilar. This is a singular illustration of the fact, that the same succession of sounds is capable of raising totally different emotions—which seems, we think, to prove that it is not so much the intrinsic nature of intervals as the accessory qualities of loudness and softness, velocity, and distinctness that move the affections; and in seeking the cause, we should attribute it rather to the strength of the analogies and associations predominating over the physical results of any natural perception of sounds to which no definite idea is affixed, except from their combination with words. With this exception, we find little to remind us of the genius of MOZART, till the melody of the *Benedictus* recalls to us his peculiar grace and suavity. It is curious that ROSSINI has precisely this passage in the opening of his duet "*Mille sospiri e lagrime*," in the opera of "*L'Aureliano in Palmyra*. The *Miserere* partakes of the same elegance, but the *Dona* degenerates into the usual faulty substitution of joy for religious peace.—They are not synonymous.

The distinguishing parts of No. 6 are the *Sanctus*, (particularly fine) the *Benedictus*, and the *Agnus Dei*. This last, in the key of B minor, has a solemn pathos and depth of feeling which almost persuade us to prefer it to all its predecessors. The *Dona* is of a more mixed character than heretofore, softening but not obliterating the too common objection.

The seventh Mass is in a more grave and noble style than any of the former. The *Kyrie* opens with a short symphony, in which the

marked iteration of the key note in the bass bestows so solemn yet so perfect an expression. This is continued through five successive bars, the lugubrious effect being heightened by the introduction of the flat seventh on the very first chord. The soprano begins the voice parts by a sustained repetition of the key note, while the inner parts have a smooth and flowing descent. The bass answers by a sustained bar on the subdominant, the first note of the treble. The whole is simply but expressively wrought, and more in the spirit of prayer than any of the other Kyries. The general style of the succeeding parts is choral, but the grandeur is softened by the elegance of the melodies and intervening ritornels, which are however by no means redundant. The harmonies and modulation of the *Et incarnatus* are excessively rich and singular. We would particularly point out the very fine transition upon the words *Et Homo*, at the bottom of page 12, and the entire succession of the harmonies till the composer returns to the original key, almost at the close, (*sepultus est*,) rendered expressive by concluding with the tenor and bass, thus dropping the brilliant effect of the higher voices. This leads us to observe the almost uniform retardation of the time and depression of the voices upon the word *mortuorum* in every mass. MOZART thus avails himself of the analogies by which "the cold obstruction" of the grave may be best imaged. There is no general expedient employed with such certain effect. The *Et incarnatus* of this Mass is at once simple, elegant, and solemn. The *Benedictus* too, contrary to the habitual tone of thinking discernible in the composer's general method of setting these words, is grave—consisting of very little beyond the plainest counterpoint. The *Dona nobis* resumes the opening subject of the Kyrie, and closes the work as it began, with dignity, sweetness, and solemn gracefulness.

The next in order is a *Missa Brevis*, or short Mass for the Minor Festivals. It is the opinion of those most conversant with the writings of MOZART, that this is to be esteemed one of his early productions. It certainly affords a fair specimen of the manner in which polished refinement may be combined with simplicity. The *Benedictus* particularly illustrates this remark. In this mass may be found more of what may be considered as the germs of those musical ideas which he afterwards dilated into such rich expansion in his operas. There is a passage in the *Sanctus*, page 12, lower staff, upon the word *Gloria*, which seems to exhibit the embryo of one in the beautiful

air "*Dove Sono*," sung by the *Contessa*, in *Figaro*. The concluding melody and harmonies singularly marked by the motion of the inner parts of the accompaniment, will be found upon the words *di cangiar*, on their second repetition, after *una speranza*, towards the close of the song. The same song bears also a part, *mi portasse una speranza*, (where these words first occur,) which may probably have been derived from that in the middle stave of page 13, upon the word *Hosanna*. These instances will afford materials for those who love to trace out the origin of ideas, and indeed in these masses there appears to us to be much that not only MOZART himself afterwards developed, but far more that has given the first elements of their compositions to a large proportion of modern musical writers in various styles. Indeed it is impossible that incessantly studied and placed before the whole world of composers as models since their works were known as HANDEL, HAYDN, and MOZART have been, it is impossible, we say, that to them should not be assignable the terms in which the after-thoughts of the later race of musicians have been conveyed.

The ninth (a *missa brevis* also) we should conceive to be the work even perhaps of an earlier date than the eighth, because it exhibits so few marks of the power as well as the desire of elaboration, which grows with the acquisition of the means. There is less indeed to remark about this Mass than any we have yet met. It is of a mixed character, neither grave nor light. It gives great scope to the tenor, who is solo through a great portion of the whole.

The tenth Mass is in parts especially, amongst the most fanciful and elegant of his compositions, though perhaps from its being less in an ecclesiastical style, it demands more liberality in the critic. The *Kyrie* appears to us very obnoxious to this censure, for its levity borders on vulgarity. The *adagio*, *Et incarnatus* is very impressive. The *Benedictus*, a solo for the soprano, is remarkable for the elegance of its melody, and the *Agnus Dei* for its bold transitions and masterly harmonies. The *Dona nobis* is very original, and if executed with the exquisite delicacy which shines in its conception, is truly fascinating. The *motivo* is beautifully simple, and is wrought up and diversified with admirable skill. This movement was probably a favorite air with the composer himself, if we may found such a conjecture upon the common marks of favoritism, the time he dwells upon it—the repetitions, the inexhaustible fancy with



which he has treated it throughout the various modulation, and the obvious reluctance with which he relinquishes it for the coda (under the form of a pedal point) with which it terminates. We caution the examiner, however concerning the mode of execution, for this seems to us one of those things which may easily be ruined by an injudicious performance. It requires the utmost delicacy and propriety, both in the time, degree of force, and entire manner. There is a passage of a bar or two, note for note the same with one in the air of "*The marvellous work,*" in HAYDN's *Creation*.

The next is also one of the superiors, both in the general design and in the detail of its execution. The *Kyrie* and *Gloria* are more bold, but at the same time more grave and magnificent than usual. The *Sanctus* has a full solemnity, and the *Pleni sunt cæli et terræ*, animates by its noble simplicity not less than by its spirit and force. The *Agnus Dei* is at once graceful and affecting—the beauty of the melody leaves the first train of emotions in the mind, and the harmony the last. The transition from D minor, through B flat major, to the key of F, is particularly effective. We reckon this amongst the most striking of the Masses. In it is to be found another resemblance, if not the origin, of one of his other works. It is the passage in the fourth bar of page 22, which is very like that which forms a conspicuous feature in one of his most masterly sonatas; in the finale see the Cahiers.

The twelfth Mass is a composition to descend to the latest posterity, and had MOZART written nothing but this or even parts of it alone, his name would have been immortalised amongst musicians. It commences in G, but in the course of its various movements extending through 73 pages, it adopts the several keys to which belong those particular analogies and effects the composer appears to have sought to obtain with the most sedulous care, as well as under a feeling and apprehension of his subject that amount almost to inspiration. At every step in our progress through this article we have felt the increasing difficulty of doing even partial and incomplete justice to such a work as MR. NOVELLO has presented to the world, and the study of this Mass overwhelms us with the conviction of our own insufficiency, as well as that of the limits by which we are confined.

The *Kyrie* unites grandeur, solemnity, eloquence, and pathos in a manner unexampled. From a portion of the accompaniment, the conclusion of the sixth bar of the middle stave of page 3, (a passage

continually recurring,) WINTER seems to have borrowed one of the most expressive adaptations, of which he appears to be equally fond, in the duet "*Vivo per te,*" in his "*Il Trionfo dell' Amore fraterno.*" These resemblances, if the effects of design, manifest how much the world owes to MOZART; or if only casual, how much his genius has anticipated.

The *Gloria* opens most magnificently in unison with the notes of the common chord of C in succession (though of unequal times), with a trumpet accompaniment. We can conceive nothing more splendid or more simple at once. The *Qui tollis* which succeeds, is not less original than beautiful in its melody and accompaniment. The rising of the bass by semitones repeated through the *Miserere*, and again resorted to, though with a difference in the following *Suscipe*, has a prodigiously fine wailing effect. This is a frequent expedient with MOZART, who has availed himself much of it throughout. It appears again in the *Credo*. The noble fugue at the end of the *Gloria* closes this part of the service with a vigour which all may feel, but none except those whom musical erudition enables to judge as well as feel, can duly appreciate. It is indeed a glorious composition. The *Et incarnatus* is exquisite. The flow of the melody is so graceful—the answers are so finely made in the several parts, and the whole is so divinely pathetic as well as simple, that we thought it could not be exceeded, till we arrived at the *Benedictus*. We do not however purpose to let this carry us past the noble *Et resurrexit*, raised to a degree of almost unequalled splendour by the florid bass which gives such force, dignity, and fire to this grand movement. Again, we must recount the effect of simplicity in the *Sanctus*, which in the close thrills every nerve, and the energy this quality imparts to the words *Pleni sunt cœli, &c.*

For the *Benedictus* we have no language that can adequately convey our sense of its various perfections. Impressed as we are by a thorough and long acquaintance with the *Benedictus* of the *Requiem*, we cannot help assigning to this of the 12th Mass a superior place, to which we think it is entitled by the solos, by the charm of the accompaniment, by the variety, beauty, and inexhaustible invention and art displayed through the entire and protracted whole. The accompaniment, whether we regard the structure of the bass or of the upper parts, upon which the composer alternately delights to exhibit his power, affords the most astonishing proofs, not only of

imagination, but of the most polished judgment. And here we cannot defer to notice the consummate skill with which MR. NOVELLO has managed the difficult task of arrangement.—It was our intention to have reserved all comments upon this department of the work for the last place—but praise, not premature, is here extorted from us. The Editor, erudite alike in the theory and practice, has made his adaptation as full, rich, and various as possible, embracing all the effects; and though probably intending his arrangement for the more accomplished class of performers, yet scarcely any of the passages will be found, after the necessary practice, to be too difficult for the generality of accompanists.

We wish that our review of this Mass could close here. “See Naples and die,” say travellers. If we should still desire to live, and hear the *Benedictus* again and again, we may yet wish the *Dona nobis* had never been written, or rather, not so elaborately wrought. Parts of it, the conclusion particularly, are soothing and delightful—but the middle of the movement is worked too much in the mannerism of the close of an overture; indeed they cannot fail to convey the belief that MOZART wrote as if he were working up a conclusion, without sufficiently attending to the nature of the termination, not fitting it to the composition in its general style and its particular adaptation to the words. We regret this, as we esteem it, unfortunate interspersions of a mere common-place train of perceptions, because it irritates, and so in some degree obliterates the satisfaction which every note of the former part inspires, and impressively inspires, from the first chord of the *Kyrie* to the last of the *Benedictus*. We almost wish MR. NOVELLO had, with a judicious daring, expunged the middle part of the *Dona*, and our delight, we might say our raptures, would have been as perfect as intense.

We cannot quit this Mass without pointing out what every body will discover, the introduction of the opening of the minuet of *Il Don Giovanni*. It occurs in the ninth bar of page 49, and is afterwards repeated.—The minuet is one of the most elaborate and ingenious things MOZART ever wrote; for while the vocal parts take different melodies, admirably adapted to the characters to which they are given, he has contrived that three different orchestras shall all be performing together, but in different measures, viz. one in  $\frac{1}{2}$ , one in  $\frac{3}{4}$ , and another in  $\frac{4}{4}$ ; one playing a minuet, the second a country dance, and the third a waltz, but all so skilfully combined, that these appa-

rently incompatible movements do not at all interfere with each other.

There is internal evidence to support the supposition entertained by very competent judges, that the *Kyrie* and *Gloria* which constitute No. 13, were written in Italy; for it is usual there to set these parts of the Mass for particular occasions, and to divide the latter into detached solos, duets, &c. The Germans, on the contrary, make the *Gloria* one consistent whole, choosing a subject, which they only relieve by short solos. To this may be added, that the style (which bears occasional similitude to *ASTORGA*, *PERGOLESI*, and *SARTI*) is more Italian than his other works. The most beautiful piece, and that most in his own manner, is the *Domine Deus*, which is devotional and solemn. The fine fugue, *Cum sancto*, particularly where the subject is brought in in the bass (bar 13, page 25,) is similar as to subject, though not in treatment, to one by *ALBRECHTSBERGER*, in *CLEMENTI*'s Practical Harmony, vol. 1, p. 67. The duet, *Christe Eleison*, is a fine composition *alla Capella*—but on the whole we are not so captivated by this as by most of the others.

The Mass No. 14 unites elegance, pathos, and solemnity in as high a degree as any of the former, though neither so magnificent nor so studiously wrought as some others. The *Kyrie* (no ordinary praise) is appropriately beautiful—the melody of the *Et Incarnatus* not less so, and the *Sanctus* eminently devotional. The *Benedictus* affords perhaps the only instance known since the days of *PALESTRINA*, of those words being set as a fugue. The *Agnus Dei* is an exquisite solo for the soprano, and resembles the beginning of the air in *Figaro*, "*Porgi Amor*." The key is the same, and the management of the wind instruments (obligati throughout the score) is (we are told) so strikingly similar, that there can be no doubt of this movement having first suggested that charming song.

The length to which our article has already extended, warns us that we must rest upon the universal reception which the *REQUIEM* has met throughout the world, rather than upon any comments it is within our competency to make upon this the most celebrated of all *MOZART*'s sacred works. So wonderfully indeed does it combine all the attributes of grandeur in design and execution, so concentrated and deep and intense is the feeling that it inspires, so inimitable the imagination, so sound the judgment, so consummate the mastery over all the erudition and all the graces of the art possessed by

MOZART exerted upon this his last effort, that it might almost seem impossible to resist the belief of a supernatural stimulus which the story connected with its production is calculated to engender, did we not know that in human affairs a cause equal to its effect is generally to be traced out. Such a cause we should say existed in the actual state of excessive irritability to which the nerves of MOZART were excited. This was the very condition upon which any extraordinary circumstance would act with double force; and when the mind had received the impressions which his mind is related to have received from the commission of the stranger who employed him in this work, the very predisposition and the impression would reciprocate their mutual power and bring on that enthusiastic and preternatural depth of feeling and vigour of thought, of which there are so many marks in every bar of this prodigious effort. So multiplied, so extraordinary, and so exalted indeed are the triumphs of genius throughout, that a volume to students in composition might be usefully written to illustrate the philosophy and the science of the REQUIEM.

There is one point, however, upon which we wish to say a few words, viz. the very difficult question of who finished the work. To us it seems to turn upon the state of consciousness as to his approaching death under which MOZART appears to have written. It is quite clear, that whatever might be the strength of his apprehensions concerning his impending fate, it did not impel him to any intermission or relaxation of his desire to make this the most perfect, as he anticipated it was the last monument of his genius. He still kept on; and as we cannot suppose his invention exhausted—as there is but slight authority in his former productions for his recurring to subjects already applied, and more especially (upon which MR. NOVELLO very judiciously insists) as the words were of a different character, strong ground for the belief that he did not put the finishing hand to the Requiem is hereby afforded. This latter argument, however, may perhaps be *somewhat* invalidated by the former instances, although MOZART has obviously studied more severely in this work than in most of his Masses the adaptation of sound to sense, as well as in the Kyrie itself, which is the subject repeated.

But there is yet another circumstance which demands explanation. Had the whole not been his work, it is singular that each part should be actually complete, and that the hand of fate should have arrested

his course at the exact conclusion of any one division of the subject; yet had he left any portion in an incipient state, it is scarcely probable that the memory of so curious a particular should have been lost or suppressed. There is certainly no one so competent to decide this point from internal evidence as MR. NOVELLO, and from his great authority we are exceedingly loth to dissent; but when we consider the acknowledged state of weakness to which MOZART was reduced, the apprehension of death under which he wrote, the inevitable fatigue and wearisome exhaustion which so mighty an exertion must bring upon a frame so near extinction, and the desire he entertained to complete this commission—when we couple with these considerations the melancholy satisfaction with which affection loves to dwell upon the minute circumstances and the earnestness with which the survivors of departed genius always strive to perpetuate every particular, and the last most especially, that attended its decline, we cannot help inclining to the opinion, that had any other hand been employed in the conclusion, there would have been evidence of the fact more conclusive than is to be drawn from the very natural supposition of MOZART'S anxiety to give the utmost diversity to his composition.

Our general opinions will be gathered from the particular relation we have given. It is impossible not to regard these productions with the highest veneration. Genius, by which we mean to signify that inventive faculty which invests its object in new and beautiful forms, shines throughout, while the depth, fertility, and erudition of MOZART'S mind have been shewn in the combination of ancient learning with modern elegance, and gracefulness of musical phraseology with an intensity of feeling, peculiarly his own. It has been his particular attribute to sustain, by a constant flow of melody, all those parts where his harmonious combinations are most grave and striking, and his transitions of the grandest nature. It was his to give almost equal beauty to all the parts of his score, and to enrich accompaniment without degenerating into frivolous elaboration. He has too, in many instances, thrown such philosophical light upon the art of expression, that they will enter into the theory as examples, and be received as rules.

Yet it must, upon the whole, be admitted, that the Masses are composed in a mixed style, not thoroughly ecclesiastical nor indeed without a certain allowance of dramatic effect. It is this admixture

that has given an air of levity to some of the Kyries, the Credos, and the Donas, as well as the latitude he has taken from the examples of other writers for the church, in setting these parts of the Mass to strains which certainly serve to diversify, but which, at the same time, tend to weaken and lower the high tone of feeling the most awful of all prayers—*Lord have mercy upon us! Christ have mercy upon us!* ought to inspire. From this effect the Masses are certainly not to be exempted. But when we consider the body of composition and the generally exalted solemn raptures of the conceptions and the expression, we are acquainted with scarcely any thing equal in merit, except it be a few of our own cathedral services, and nothing superior, save some of HANDEL'S noblest sacred works. And when we take into view the nature of the subject, the universality of the language, the genius of the man, the grandeur of the designs, and the splendour and beauty of their execution, we say at once this is a work for all countries and all time.

To the Editor belongs as great praise as can be bestowed upon the learning, taste, labour, diligence, and accuracy, necessary to the compilation and arrangement of such a work. MR. NOVELLO has, we believe, made it entirely correct, while he has in his organ accompaniment comprehended the real extent of the author's designs, and placed the valuable parts in a lucid and elegant manner, making the whole as full, judicious, and complete as was possible. His directions for the use of the stops are also particularly valuable. In few words, MR. NOVELLO has raised in England a classical and perdurable memorial of MOZART'S fame, while his own name will live as the architect who has collected and constructed into one solid and superb fabric, those materials which the prodigality of genius had scattered abroad.

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*Sonata for the Piano Forte, with an Accompaniment for the Violin or Flute (ad libitum); composed by J. B. Cramer.* London. By the Royal Harmonic Institution.

Whenever we see the name of this composer, we instantly anticipate grace, melody, and science, so strongly are those properties associated with the works of MR. CRAMER. We therefore enter upon the generally pleasing task of examining any production of his with a fervour of expectation which, while it disposes us to look most favourably on the work, is also liable to a stronger revulsion whenever it has chanced that disappointment has succeeded and chased away the more agreeable visions of expectancy. The sonata before us has unluckily this latter tendency.

It is written in the key of D. The theme is of an ordinary and common description, affording us no idea why such a mind as MR. CRAMER'S should consent to its adoption. The commencement too is treated in an antiquated style. At the end of the 16th bar, without any apparent cause, the author comes to a full stop. This sudden suspension is rarely made use of by judicious composers, except for the purpose of giving the listener time for digesting some elaborate preceding part, for the immediate effect of the suspension itself, or to prepare the auditor for some extraordinary modulation. We here however find neither of these purposes attained. The following bar consists merely of two chords of minims in the relative minor, which is a very ordinary transition. He then naturally glides into the key of A, in which he has an extraneous little passage, which cannot however be called the *passetto*. From this he wanders about through many bars, without meaning, or indeed any connection with the principal subject, until he makes his close in A. The coda which follows, though rather common place, is treated agreeably in a kind of dialogue between the piano forte and flute.

In the second part he takes the subject pleasantly, in the fifth of the relative minor of D, which naturally leads him into the key of G and its relative minor E. This part is wrought into an agreeable dialogue between the two instruments. He then falls back into the relative minor of the original key, which leads him into F minor,



where he makes a suspended close *ad libitum*. He next takes abruptly the original key with good effect, but introduces passages altogether irrelative. From this he proceeds to the dominant with the chord of the 7th, and after a full stop begins the subject again, varied with a little modulation. A short passage in the organ style, having no relation either to the subject or the other passages before introduced is now worked into a chain, or what the French would call "en filade." The long passage in the first part is next resumed, which brings him to the close and coda as in the first part.

The second movement is an Andante in the key of A, and has something of the character of a Sicilian song. It is pleasantly and tastefully treated. After a short minor, the subject is resumed with some embellishment for the piano forte, and repeated by the flute, with a sweet accompaniment for the piano forte.

The last movement is an Allegretto, in minuet time, in the subject of which the author seems to have sought neither originality, elegance, or any other quality which might save it from the huge mass of common-place found in the multitudinous works of common-place writers for the piano forte. The second strain is not at all connected with the first, and the passages are so loosely thrown together as to exhibit no pretensions to art. After a close in A, there are six bars of pleasing execution, which again introduce the whole of the first strain precisely in its original state. The second strain is again slightly brought forward, and after a little modulation, the author reposes on the dominant of B minor, which leads him to the dominant of the original key, which dominant has its usual flat 7th. After a full stop, the original strain re-appears, with a running bass of four bars only—the remainder is a species of coda of tolerably brilliant effect.

*Aliquando bonus, &c.* and this sonata, is one of the things that indicates MR. CRAMER is not exempt from the occasional drowsinesses to which even great genius is subject. Had we not indeed seen his name on the title we should never have traced his hand in the workmanship, but have attributed the performance to some infinitely inferior writer.

*Duo for the Piano Forte, and Violin, by Fred Kalkbrenner, (Op. 49)*  
 London. Clementi and Co. Chappell and Co.

This Duo is an original, a regular, and a capital composition. It manifests a rich imagination, singular contrivance, and a mastery over his materials that entitles its author not only to the character of genius, but of science and consummate art.

The first movement in B. minor is bold but graceful, and it is treated with a degree of judgement that displays at the very outset of the work, the knowledge the composer possesses of the powers of both instruments—a requisite somewhat more rare than consists with the apparent facility with which such a multiplicity of duets are given now to the world.

After a modulation which arrests and suspends for an instant the attention, the singing passage is introduced in a simple and effective manner in the key of D. by the violin. The transition into this key is quite unexpected and has a fine effect. The same passage is then taken up by the piano forte, and the natural defects of that instrument are judiciously covered by the introduction of graceful ornaments in those parts where the violin has the power of sustaining the notes. Some very ingenious modulations give great interest to this removal of the passage.

Alternate passages of execution for both instruments then follow, and conclude with a very brilliant one for the violin.

The first subject is next repeated three times, with changes of harmony so as to give a new effect at each repetition. Both instruments then take it up alternately, in a sort of stretta, and the first part concludes with a brilliant passage for the piano forte.

The second part begins after an enharmonic transition, the fundamental seventh on the F # being changed into an augmented sixth, which instead of going into B minor, without changing a note on the piano forte, goes into B ♭ major. The subject is then taken by the violin and the left hand on the piano forte alternately, and worked in a very able style. This is the part where composers mostly fail; and is indeed that in which at once is shewn their real science in a regular composition of this species. Here must be no introduction of new matter, but the author must resume the materials on which he

has already worked ; and if he is not a master of his art his objects will immediately be seen. Variety must now be produced by fine mastery over his materials, whilst the greatest judgment must be employed not to overwork them ; an error with which we could charge a composer of considerable eminence who has lately been amongst us, and who seemed to imagine that to push on this renewal of his subjects in all possible ways, best shewed the abilities of the writer ; whereas true excellence resides in that compression which is peculiarly fitted to the subject on which he treats. Such an introduction of foreign and irrelevant matter is nearly allied to the vulgar garrulity in discourse, which is satisfied only with saying all that can be said, without paying the smallest regard to the wholesome prudence that restricts a man of judgment to those things which ought to be said. It is only after having written a great deal of counterpoint, that a composer renders himself master of this difficult part of his art ; and we should do great injustice to MR. KALKBRENNER'S abilities, not to give him the highest commendation for his excellence in this respect.

The Minuetto is a movement of a wild and singular character, which, though it differs from and diversifies the other parts of the duo, is yet sufficiently allied to the general design not to disturb the unity of effect. The trio, which follows, is graceful, but exhibiting a curious and beautiful and various train of contrivance in the imitations between the two instruments, of which the effect is much heightened by their contrary motion.

The Adagio commences with six introductory bars, quaintly terminated by a suspension on the dominant with its seventh, from which the author suddenly and therefore more effectively introduces his real subject, the air "*O Nanny will thou gang with me*" rendered exquisitely fascinating and pathetic to English ears by its association with the high poetry to which it owes its birth. The celebrated French Violinist, M. BAILLOT (to whom MR. KALKBRENNER has dedicated his work) when in this country played this air with a divine expression, and it is probable that this circumstance led to MR. K's adoption of it. He has used it very effectively, and certainly with manifest delight, for we think the movement altogether a little too protracted, principally however by the iterations at the bottom of page 18 and the top of 19, and by the Cadenzas. The variation given to the piano forte while the violin accompanies pizzicato has a peculiarly pleasing effect.

The best movement is a French air, originally written in imitation of the Hurdy Gurdy, in which the bass constantly keeps on the tonic. Its simplicity is well calculated for the Fugato style, and Mr. K. has not omitted to take advantage of this property. The two instruments are thus kept in a brilliant and effective contention of imitation, wherein the author displays the excellence of the school in which he has been educated.

Thus ends this masterly composition, which does MR. KALKBRENNER great credit. Its design manifests the intellectual, its execution the practical power of the author, for it is not without considerable difficulties, and must be often heard before all its effects can be justly apprehended.



*In two volumes ; a Selection of single and double Chants, with Kyrie Eleesons, Sanctuses, Antient and Modern, in Score, performed at the principal Choirs in the United Kingdoms ; the whole collected and arranged with a separate Accompaniment for the Organ or Piano Forte, with a figured Bass ; by John Clarke, Mus. Doc. Cambridge. London. Birchall and Co.*

A very useful collection of chants, containing nearly all the old chants we have ever seen, and among those of modern date are some which we believe have not been previously published. Though some are rather insipid, yet where the cathedral service is performed twice a day throughout the year, a variety of chants is desirable, notwithstanding many of them have a great resemblance to each other. In so short a composition as a chant, an author will often take both the melody and the bass of the first or second half without being aware, perhaps, that the same passage had been previously printed by another. Thus in vol. 2, page 13, a chant is ascribed to Mr. RUSSEL, which is precisely as to canto and bass in the first half, the same as one printed in Dr. BECKWITH'S collection, with a different second part, and without any composer's name annexed. Among the modern composers we have to thank the Archdeacon of Winchester for contributing so many very creditable chants com-

posed by himself. So correctly is the work edited, that we have observed but one typographical error. In vol 1, page 10, bar 5 from the beginning, the tenor makes consecutive fifths with the alto; we should have thought this a typographical error, or that the note in the tenor was by DR. C. written a line higher, (in which case no such disallowance would have occurred,) had we not seen the same chant, in DR. BECKWITH'S collection, with the same error.— DR. W. HAYES was so correct a composer, we are fully persuaded he never left it so by *design*, and we never observed in any of his publications a similar *oversight*. In a chant by DR. CROUCH, vol. 2, page 33, bar 9 from the beginning, are consecutive fifths between the tenor and treble. In referring to DR. BECKWITH'S edition of this chant, the note *C* in the tenor is pointed, and does not ascend till the *A* in the treble has been heard, and consequently there is no such disallowance. The latin grace, sung in New College Hall, on Founder's Commemorations, composed by READING, A. D. 1681, is too excellent a composition not to be greatly admired even by those who are not under the influence of Wykamical Associations. The Hymnus Matutinus, by BISHOP, A. D. 1695, is even now elegant.



*A Cantata for two Voices, with Chorusses and a full Band; the words taken from Milton's Paradise Lost; composed by Pio Cianchettini.*  
London. For the Author. Mitchell.

The composer of this Cantata was known in London for his early demonstration of talent. He has since studied at Naples under ZINGARELLI, and this composition was performed in the Spring, at a concert, immediately on his return to England, at the Argyll Rooms, where MR. P. CIANCHETTINI also played a sonata of his own, in a very creditable manner. To grapple with the most sublime poetry in our language, and at the same time some of the most difficult in point of accent, on his introductory essay, bespeaks an aspiring mind and a good taste.

The parts of MILTON, which Mr. C. has selected, are small detached portions of the seventh and fifth books. They are so disposed as to commence with a chorus of the heavenly host, which is succeeded by the song of Adam on awaking Eve, and by a recitative and air for Eve in reply. The chorus is again renewed, the morning hymn set as a duet succeeds, and a hallelujah chorus concludes the Cantata. Adam is a tenor.

It begins with a short instrumental introduction in the brilliant key of E with four sharps, which the horns open. The flutes take up the strain, and, after a few notes from the whole band, the bassoon obligato continues it. This symphony is certainly flowing and agreeable, composed of light and elegant strains of melody. It reminds us by its style, and indeed by the general relation of the subject, of the introduction to the third part of HAYDN's *Creation*. The recollection is perhaps unfavourable to MR. CIANCHETTINI. The vocal part is then begun by a chorus, intended to combine solemnity with lightness and grace, but the subject does not seem to us happily chosen. Adam's call to Eve (a cavatina) is certainly not striking, nor are the succeeding parts which appear too of that level smooth mediocrity, that neither elevates nor depresses nor moves the hearer. The duet however we consider to be the best. The concluding fugue is a good organ subject, answered in the fifth above; it is afterwards taken in the dominant, and concludes by a return to the original key. The effects of the chorusses are heightened by their being given first to part of the voices, and repeated by the whole.

In looking over this composition we can but feel disappointed by its want of force, dignity, and animation. The melodies are barely pleasing, and there are few marks of that glow of imagination which we should have thought would have fired the young musician at his first entrance into the circle of competition. There is science, there is suavity, there is some portion of tenderness, but we are afraid we must say MR. CIANCHETTINI has yet to manifest in his music the proof of the elevation of sentiment and concentration of feeling of which his judicious and daring choice of a subject held out the fairest promise.

*Les Plaisirs du Printemps, Rondo for the Piano Forte; composed by M. C. Wilson.* London. Rutter and M'Arthy.

*Introduction and Rondo for the Piano Forte; composed by M. C. Wilson.* London. Rutter and M'Arthy.

*Air, with Variations for the Piano Forte; composed by M. C. Wilson.* (Op. 17.) London. By the Royal Institution.

*Swiss Air, with Variations for the Piano Forte; composed by P. Knapton.* London. Chappell and Co.

*Introduction and Polonoise for the Piano Forte; composed by T. Haigh.* London. Clementi and Co.

It is a part of our duty, and one which we perform with pleasure, to aid in the diffusion of the names and pretensions of that class of composers whose claims are not elevated at once into public regard by public performance, and whose merits must of course become known by the force of their talents as writers. We have with this view selected the three first articles from the works of MR. WILSON, who within no very long period has published about eighteen pieces, and who has obtained sufficient celebrity to be engaged in the *Dramatic airs* now publishing by the Harmonic Institution, the tenth number being by him. The two first of his works we have selected are probably among his earliest; the third (op. 17) is one of his latest. *Les Plaisirs du Printemps* and the *Rondo* are level compositions of no difficulty, but with melody enough to attract the ear, and with sufficient execution to exercise the hands of incipient performers. The *Air with variations*, has more claims to critical notice. The introduction is scarcely marked by sufficient meaning. There are phrases and sentences in music which form the subjects regular composers work upon. There are on the contrary passages of mere *remplissage*. Now we do not intend to accuse MR. WILSON of composing without design, but we think that design is not made adequately and distinctly perceptible. His plan is obscured by chains of notes which have no relation to the theme, (such for instance as occupy the entire third staff and the first bar of the fourth of this introduction,) and which dilute the stronger parts of his composition.

The subject of his variations is marked less by its melody than by its accentuation, which however fits it for the purpose, though the

rule is so general it may be received as a maxim, that in proportion to the spirit and beauty of the melody chosen as a theme will be the impression made upon the hearer by the variations. The examples of this truth are so many, that we need scarcely cite any one in particular—ROSSINI'S *Di tanti palpiti*, however now so popular in so many shapes will suffice. MR. WILSON has sought originality in some of his variations, in others he has been content with set forms to which however he has aimed at adding as much diversity as a good deal of employment for both hands could bestow. The second appears to us to have considerable merit, and the fourth a gracefulness that recommends it beyond the rest. He has, probably unconsciously, fallen into some similitude to the well-known *Sal Margine d'un rio*. The fifth is an exercise for the left hand, and the whole is terminated by a singular sort of coda. MR. WILSON, from a general inspection of his works, appears to us to be an improving composer, but his thoughts want concentration, and his designs and execution obviously lack that regularity which springs from and is only to be acquired by the long and earnest study of really great masters.

MR. KNAPTON'S air is as good and no better than the general heap of such things. We have more than once had the gratification to speak very highly (but not more highly than they deserve) of some of his vocal compositions. All that we have seen of his writings for the piano forte, induce us to think his strength lies in setting words. There he excels most of the present day. In composing for instruments he is lost in the multitude of mediocrity.

We esteem MR. HAIGH'S production chiefly on account of the melody, lightness, and method. It is not so quaint as MR. WILSON'S, nor so common place as MR. KNAPTON'S. It neither tasks the eye nor the hand with difficulties, while it pleases the ear by its melodious simplicity.

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*Duet, for two Performers on the Piano Forte, on the favourite French Air, Au clair de la lune; composed by T. Latour, Pianiste to his Majesty.* London. Chappell and Co.

*Divertimento, for two Performers on one Piano Forte, with an Accompaniment for the Flute, (ad lib.); composed by T. Skarratt.* London. Clementi and Co.

*A Duet, for two Performers on the Piano Forte; adapted from Rossini's Opera of Il Barbieri di Siviglia, by W. Watts.* London. Birchall and Co.

*Di Tanti Palpiti; arranged for two Performers on the Piano Forte, by W. Bennett.* London. Power.

MR. LATOUR's duet is upon an agreeable theme, and takes the character of an air with variations. The first is a series of imitations between two performers, well and effectively managed, the second more common place. The third, in march time, is a bold and good exercise for the bass. The fourth is a very quaint and pleasant movement, the fifth brilliant, considering the intentional simplicity of its structure, the sixth the most original, and altogether the best. A seventh, in the form of a Bolero, concludes the lesson. As a whole, we conceive it to be addressed to the purpose of inciting young players, to which it is well adapted.

MR. SKARRATT's is more in the nature of a regular composition, adopting a theme and working upon it—that theme is a march of a bold but not very brilliant character. Portions of the subject are well worked into a trio, an intermezzo, and an allegro. They are easy, melodious, and effective. The passages arise naturally, and connect themselves by simple relations, and the duet is altogether pleasing.

MR. WATTS has arranged his selections very judiciously, which are from the first chorus, the first song, *Ecco ridente in cielo*, and the parts immediately following, as far as our recollection serves us. The melodies of ROSSINI are so peculiarly calculated to excite the fancy and impress themselves on the memory by their marked accentuation and their lively spirit, that the mind is continually carried along. MR. WATTS has availed himself of passages of this description, and consequently cannot fail to interest.

*Di tanti palpiti*, though heard for the thousandth time and in as many shapes, is still beautiful and still interesting. MR. BENNETT'S arrangement is full and rich, and his variations very brilliant. Of the four we consider this duet as the most attractive, in consequence of the captivation of the melody, and the bright and glittering forms into which MR. BENNETT has cast his work. The connecting cadenzas are something old-fashioned and common place.



*The Groves of Pomona, a grand Scena, sung by Mr. Braham at the London Concerts. The words from Thomson's Seasons, the music composed by Master Barnet. London. Clementi and Co.*

A grand scena—Mr. Braham, Thomson's words and Master Barnet's music.—The first impression from this associated chain was, that a boy who could venture to task his infant strength to such purposes, could be a boy of no ordinary ambition, and the second, derived from a cursory glance at the song itself, was that his daring is supported by a share of ability beyond the customary capacity of extreme youth: The scena is in the key of C, and opens with a somewhat protracted and descriptive symphony that leads to a recitative. There are strong marks of imagination throughout this introductory part, but more in the intervening symphonies than in the voice part, the sense of which is disguised by breaks. *Swift chases from the sky the short-lived twilight*, is, for instance, interrupted by two picturesque ritoruels coming after the words *swift* and *sky*. These, however, are the unreflecting impulses of fancy, and constitute perhaps the most promising symptoms of future excellence. *Semper vellem quod amputem* is a classical maxim which when it can be justly applied, as we think it may in this instance, is to be considered as high if not the highest praise. There is also a pretty rapid but direct modulation, through relative keys from E to A, and back to C. Then the relative flat keys succeed, the recitative closes in G, and the song begins in C. The air is an agreeable andante, changing to an adagio, which is again quickened, and the close is in the original time. This arrangement is dramatic, and affords scope for expression. The accom-

paniment partakes of the generally imaginative turn of the entire piece, and sustains and enlivens the air.

We do not happen to know the age of this young aspirant, nor indeed any of the particulars concerning him, but he is decidedly a boy of enterprize and talent; and as we promised at the outset of our work to encourage the advances of merit, we avail ourselves willingly of this opportunity to point out to all those who are disposed to give effect to such a wish, an object and a means; and we trust, through stangers alike to his name and his person, that **MASTER BARNETT** will feel the benefit of our cordial recommendation.



*Operatic Airs, Nos. 3, 4, and 5.* London. Goulding and Co. Clementi and Co. Chappell and Co.

We noticed the commencement of this work in a former article,\* and we again recur to it in consequence of the excellence of the numbers in continuation.

No. 3 is by **MR. LATOUR**, and he has chosen **CARAFFA**'s beautiful song introduced into *La Cenerentola*, by **SIGNOR TORRI**, *Fra tante angoscie*. This theme is more full of expression than they probably will believe who have only heard it sung. **MR. LATOUR** has treated it with singular judgment and elegance. He has added very little, but contrived to place the most striking and finished passages of the air continually in view, and to repeat them in such keys and in such generally favourable lights as to impress the mind of the hearer strongly with their perfection. His principal addition is a chain of triplets, which diversify and give a brilliant conclusion to the piece. We are particularly struck with the lightness and grace of the entire lesson.

The next, by **MR. RIES**, is amongst the happiest of his compositions in this kind. The introduction is highly interesting though the notes are few. The air—**BISHOP**'s *Stay, pry'thee stay*, is simply pretty, and although **MR. RIES** has worked upon it in the hacknied

\* Vol 2, Page 342.

form of variations, yet he has given to most of them novelty, richness, and beauty.

The second is admirable, and the sixth scarcely inferior—indeed they are all good.

MR. CIPRIANI POTTER, in No. 5, has adopted the same course, not however with the same success. We prefer his introduction, which contains small parts of his subject, interspersed with great feeling; and this movement is altogether full of sentiment. The subject—poor STORACE'S *Carpet Weaver*, one of the sweetest he ever composed, receives, as it seems to us, a character of sadness well suited to its expression by being lowered. The original being in C and this in D has reduced the pitch seven instead of elevating it one note. The variations are generally too much in the old forms, but the third is well fancied and curious; the fifth too is expressive; and the eighth and ninth somewhat above the common tone of variations.



*The Mountain Cot, a Glee for Three Voices; by W. Richards.* London. Power.

*Three Times Three, a convivial Glee for Three Voices, with Chorus; the Words by W. F. Collard, the Music by Sir J. Stevenson, Mus. Doc.* London. Clementi and Co.

The first of these compositions (for two sopranos and a bass) is dramatic in its form and general style—it combines description and personification, and becomes necessarily picturesque and declamatory as to its music. We should liken it to that class of literary productions which has lately been designated by the term *ambitious*, by which is understood a style of pretension rather shewy than solid. If it be an early effort of a young man, it does not augur ill; if that of a more practised composer, it is not in the best taste. We have elsewhere remarked upon the dearth of glees for two trebles and a bass, since which we have met with MR. HORSLEY'S collection of six, and though some of his earliest productions, (op. 3) they are chaste and elegant in a high degree, presenting a pure model for such writings, and we embrace this opportunity to point them out to those

who, like ourselves, may have sought such things without knowing exactly where to find them: Another excellence they possess is, that they are eminently calculated to be sung without accompaniment, the genuine method of part-singing.

SIR JOHN STEVENSON'S glee is convivial in its strongest sense, and we esteem it rich in that bold and generous spirit both in sound and sentiment which, well timed and well given, adds zest to the flavour of the wine, and kindles the sudden flash of animation which (like the burst of a pack of fox hounds,) forms the extatic moment of boon companions. We look upon the Irish to be better judges than the English of the merit of such a work, and we happen to know that the Beef Steak Club of Dublin has decided with especial favour in behalf of this glee—authority indisputable. To our understanding of the thing, one of its principal recommendations is, that it is full of the *esprit du vin*, without degenerating into coarseness.

*Forget me not, tho' thus we part ; composed by George Goss.* London. Phillips and Mayhew.

*Because it looks like you ; by Dr. Jay.* London. Phillips & Mayhew.

*The Shrine of Love ; by Dr. Jay.* London. Phillips & Mayhew.

*The Snow on Beds of Roses ; by Leoni Lee.* London. Phillips and Mayhew.

*Every Hour I lov'd thee more ; by J. Blewitt.* London. Power.

*When Love was fresh from his Cradle Bed.* London. Power.

*If ye a Highland Laddie meet ; by Leoni Lee.* London. Phillips and Mayhew.

*The Maid with a love-beaming Eye ; by J. Emdin, Esq.* London. Phillips and Mayhew.

There is scarcely an individual in the kingdom perhaps, except a very few most largely engaged in the sale of music, who can form any competent notion of the multitude of compositions which now issue from the press. In proportion to their numbers the task of the Reviewer becomes more nice and difficult; for it seems to be expected that some general idea of the talents of the rising generation

of composers should be afforded, as well as justice done to those whose acknowledged excellence makes it almost imperative that their works should be the first object of his regard. In order to reconcile, so far as we can, these conflicting claims, we find it necessary to class, according to their proportions of merit, a series of those compositions of the minor order, of which little can be said separately.

The ballads whose titles we have here brought together just reach mediocrity, and do not soar above it, yet may perhaps rise a little each above each, from the first to the last. DR. JAY'S compositions are deformed by small grace-notes of anticipation here and there, which are, we beg to assure him, not only in bad taste, but most injurious to the singer, since they tend to engender an habitual want of firmness in coming at intervals, fatal to the best principles and purposes of vocal art. In this list the amateur beats the professor, it is to be observed, which in ballad writing does not seem to be a solitary instance.



*I love thee dearly ; by His Grace the Duke of Marlborough.* London. Chappell and Co.

*Oh! wear for me this blooming Rose ; by His Grace the Duke of Marlborough.* London. Chappell and Co.

*Him who sighs for thee ; by J. Emdin, Esq.* London.—For the Author. Phillips and Mayhew.

*If e'er Compassion Shelter found ; by G. Lansa.* London. Chappell and Co.

*Inform me, O delicious Kiss ; by G. Nicks.* London. Clementi and Co.

*'Tis vain to deck thy Brow with Pearls ; by Joseph de Pinna.* London.—For the Author. Clementi and Co.

*The parting Look she gave ; by Walter Turnbull.* London. Power.

To the list of noble composers we may now add a Duke, the descendant of the House of the illustrious MARLBOROUGH. His Grace's ballads have, from their peculiar accentuation, something of the air of national melodies, and rank just above the class of songs we have just dismissed. They are distinguished from the common by their quaintness.

MR. LANZA's air is remarkable for its conjunctive resemblance to "Sleep you or wake you," the trio in *The Castle Spectre*, with the exact notes of which it commences, and to MR. BRAHAM's celebrated "*Is there a heart that never loved,*" to which there is somewhat of a general likeness. We mention these, but really there is no end of similitudes in modern ballads, and therefore if there be not manifest and direct plagiarism, they amount to nothing more than proofs that new and more appropriate combinations of old though short phrases is all that is to be hoped or expected.

MR. NICKS's song has a good share of melody, and is particularly fitted, by its words and by the latitude it allows to a singer of expression, for the table, where we think it would be found particularly effective.

MR. DE PINNA's is the taste of an earlier date, and is sounder and sweeter than those we have put before it. There is one miserably bad vocal passage—the arpeggio of the chord of E, in a division on the second page. Any arpeggio, of a common chord especially, is always to be esteemed (considering the rule) as more instrumental than vocal—the instances where such combinations can be successfully employed are the exceptions.

MR. TURNBULL has given a pleasing and spirited adaptation to words which have been set before, (by MR. WALMISLEY.) He has however taken for his theme (unconsciously we doubt not) a strain from one of the national airs. We regard his song as very agreeable and melodious, and as possessing far more originality than belongs to the million.

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*Oh! Woods of Green Erin; by Wesley Doyle, Esq, London.*  
Power.

*Oh! if those Eyes deceive me not; by Sir John Stevenson, Mus. Doc.*  
London. Power.

*The high-born Soul, Recit. ed aria; by George Perry, of Norwich.*  
London. Phillips and Mayhew.

*Thou white rolling Sea; by Wm. Horsley, Mus. Bac. Oxon.*  
London. By the Royal Institution.

In the first two ballads we ascend to a high though not to the highest order of this species. MR. DOYLE'S has the characteristic expressiveness of his writings, SIR JOHN STEVENSON'S the melody and sweetness which captivate so much in his songs. We consider these amongst the best produced by either hand.

MR. PERRY, (a young man whose genius is cramped but cannot be repressed\* by the incessant labour of superintending the orchestra and leading the band of the Norwich Company,) has given us a bass song for an orchestra, consisting of a recitative and bold allegro, and an andante cantabile. This is after the model of Dr. Calcott, adopted both by Mr. Bishop and Mr. Horsley in his *Tempest*, a song which has not yet, from not having been sufficiently often sung, been duly appreciated, but which is alike splendid and beautiful. MR. PERRY'S is certainly composed with ability, but the middle movement is in a style never very powerful and now a little passé, the theatrical manner of SHIELD in his "*As burns the charger*," and like songs. The cantabile part is sweet and melodious, and there is unquestionably the indication of a mind of power in the whole.

From MR. HORSLEY'S great name our readers will naturally expect a composition of mature and solid excellence; there are accordingly the marks of thought, science, and that delicacy for which, above all their other qualities, the works of this gentleman are distinguished. The song is wholly descriptive, and the contrast between a

\* Within a very short period this most industrious musician has composed nearly two entire oratorios, one of which has been performed entire, and a part of the other. They are highly creditable compositions, and their author eminently merits patronage, both by industry and talent.



breathing melody and a picturesque accompaniment is finely drawn and kept. Mr. H. is not a man to compromise his reputation, and in this little piece there is the purity of taste and of imagination which is visible in all he has done—the same graceful flow, the same simplicity and delicacy of expression.\*



*A Musical Vade Mecum, being a compendious Introduction to the whole Art of Music. Part 1, containing the principles of notation, the gamut or great scale, intervals, diatonic, chromatic, and enharmonic scales, keys, and their modes, transpositions, &c. by W. Keith. London. Keith.*

We recommend this little work to the notice of beginners. It comprises a greater quantity of information concerning the first rudiments of musical instruction in a more reduced and popular shape, than any book of the kind we ever saw.

\* We have just received the Asylum Hymns by this composer, but as they reach us when our time is too short to do justice to the simple majesty and beauty of these compositions, we defer the extended notice they deserve till our next number.

## GRAND MUSICAL FESTIVAL AT BIRMINGHAM.

OCTOBER, 1820.

**G**REAT public exhibitions of the progression of an art now gradually winning its easy way into the amusements, habits, and affections of the English nation, will afford us at intervals very interesting topics for discussion, and we doubt not very splendid examples for illustration as time goes on. The first of these that has presented itself out of the Metropolis since our work commenced, is the meeting which stands at the head of our article, and which deserves record and commemoration, not only on account of its superb concentration of the powers of art, in which it is perhaps unequalled since the Abbey performances, but also for the influence over the public mind, and the general praise inherent in such grand displays, and for the admirable uses to which that influence may be applied. Each and all of these properties afford subjects of agreeable and useful contemplation to the artist, the investigator of moral science and the philanthropist; and we are among those who delight to follow out these causes and consequences to their results upon society, because from them may be deduced the moral happiness as well as the scientific perfection which is communicated to a people and attained by them through the sedulous cultivation of the fine arts. Such appears to us to be the philosophical view which it should be the earnest endeavour of all who, like ourselves, are employed in analysing the principles and settling the pretensions of these pursuits, to inculcate as they proceed. There needs no argument at this time of day to prove the general proposition, that to add to genuine refinement is to humanize the mind and to improve the highest and the best pleasures of our existence; we shall however impart new accessions of strength and the most enduring confirmation to this beneficent principle, if we take care to shew its operation, enforce by instances its direct influence, and to connect the most beautiful of its effects with the causes, wherever opportunity is allowed us in such narrations as that which is about to follow.

The inhabitants of Birmingham had long been numbered amongst the most sedulous and tasteful cultivators of music, when a grand

festival, held three years ago, attracted a large portion of the national attention to a public enterprize, that could in one week extract from general curiosity and individual liberality a sum of eight thousand pounds. The renewal of the experiment with increased success, has still further excited universal admiration.

In laying bare the causes we must first invite attention to the fact, that art is here called in to aid the relief of suffering indigence. The profits are appropriated to the funds of the Birmingham Hospital, an institution and an object of sufficient extent and excellence to command the patronage of all the opulence and all the benevolence of the town and neighbouring country, which are thickly peopled with rank, affluence, and taste. This, together with the general populousness of the place and its vicinage, form the foundation of the well and comprehensively laid design. The gentlemen, however, who conduct this grand conjunction of charity, art, and fashion, appear to be philosophically conversant with the principles of our common nature. To these they make appeal, and they judiciously enlist that love of patronage and that desire of being a party to great designs which are inherent in all men. They have so ordered their beneficial project, that to patronize or to assist becomes a subject of personal satisfaction and of public congratulation. They have roused public spirit, and they have generated an *esprit de corps*, which takes for its signs of union the honour and prosperity of the town, the love of science, the estimation of the great and the scientific, and all these are bound up in the bond of charity. The wisdom of this course is shewn in its success, and they are virtuous as well as wise administrators who can turn our foibles to the purposes of good. Of their pre-eminent success in securing the good offices of rank and affluence, the following list of persons will prove:—

The Right Honourable the EARL of DARTMOUTH		
Duke of Devonshire	Earl of Clonmell	Sir Grey Skipwith, Bart.
Marquis of Hertford	Earl Gower	Sir Robert Lawley, Bart.
Marquis of Anglesea	Viscount Dudley & Ward	Sir T. E. Winnington,
Earl of Denbigh	Viscount Curzon	Bart. M. P.
Earl of Plymouth	Viscount Anson	Sir E. C. Hartopp, Bart.
Earl of Aylesford	Viscount Granville	Sir Joseph Scott, Bart.
Earl of Warwick	Viscount Newport	D. S. Dugdale, Esq. M. P.
Earl Talbot	Lord Middleton	E. J. Littleton, Esq. M. P.
Earl of Craven	Lord Bagot	Heneage Legge, Esq.
Earl of Harrowby	Lord Calthorpe	Rector of St. Philip's.
Earl of Bradford	Sir C. Mordaunt, Bart.	
Earl Beauchamp	M. P.	

Music we have said is ardently pursued and highly cultivated at Birmingham. Amongst its permanent establishments (instituted and nourished by public spirit) is a society under the name of "THE ORATORIO CHORAL SOCIETY," which is (we are told) liberally aided by the governors of the charity, to whom in turn they reciprocate their most necessary and useful assistance. Here, therefore, is a band of chorus singers in constant training and progression, at all times emulous of employing and increasing their powers, and actually advancing daily towards the highest perfection both by practice and occasional intermixture with the finest performers of the metropolis. Thus the materials for a solid fabric of musical excellence are prepared in rich profusion.

These arrangements, which could only have been matured by method and perseverance, prove the excellence of the design and execution, for it is the natural tendency of both not alone to ensure the able assistance of the individuals, but to enlarge that circle of interest by all their connections, which it is so important to increase and extend. The plan is indeed as grand and complete as possible, for the conductors in their engagements have shewn a determination to comprehend all the perfection and all the powers of art. Perhaps there was scarcely a single professor, vocal or instrumental, of acknowledged superiority, (with the exception of MR. BRAHAM,) whose name is not to be found in the list which follows:—

*PRINCIPAL VOCAL PERFORMERS.*

Mrs. Salmon, Miss D. Travis, and Madame Vestris.

Signora Corri, Miss Symonds, Miss J. Fletcher, and Miss Stephens.

Mr. Vaughan, Mr. W. Knyvett, Messrs. Beale, Evans, Whall, and Signor Begrez.

Mr. Bellamy, Messrs. King, Goulding, and Signor Ambrogetti.

*INSTRUMENTAL.*

MR. BOCHSA, Pedal Harp.

<i>Violins.</i>	<i>Violins.</i>	<i>Violins.</i>
Messrs. Cramer,	Messrs. Pigot,	Messrs. Tomlin,
Mori,	Erskine,	Rudge,
W. Griesbach,	Watkins,	Pitman,
Wagstaff,	Anderson,	Dori,
Ireland,	Gattie,	Tebay,
Cooke,	Oury,	Hodgetts.
Rawlins,	Taylor,	<i>Violas.</i>
Simonet,	Marshall, jun.	Messrs. Spagnoletti,
Woodarch,	Parnell,	R. Ashley,
Marshall,	Dunn,	Challoner,
Guynemer,	Shargold,	Nicks,

<i>Violas.</i>	<i>Serpents.</i>	<i>Horns.</i>
Messrs. Daniels, Bartolozzi, Hime, W. Fletcher, Marshall, Munden, Read, Bussell.	Messrs. Andre and Damman (From his Majesty's Household Band.)	Messrs. J. Petride, Probin, Horton.
	<i>Oboes.</i>	<i>Bassoons.</i>
	Messrs. Griesbach, Erskine, Witton, Knowles.	Messrs. Holmes, Tulley, Laughlin, Phillips.
	<i>Flutes.</i>	<i>Trumpets.</i>
<i>Violoncellos.</i>	Messrs. Ireland, Price, Stannier, Sleigh.	Messrs. Harper, Hyde, Webb, Norton.
Messrs. Lindley, Eley, H. Griesbach, C. Lindley, W. Lindley, Brooks.	<i>Clarinets.</i>	<i>Tromboni,</i>
	Messrs. Willman, Mahon, Brindley, Risch.	<i>Bass</i> —Mr. Albrecht, <i>Tenor</i> —Mr. Behrens, <i>Alto</i> —Mr. Gilbert, <i>Canto</i> —Mr. Hardy, (From his Majesty's Household Band.)
<i>Double Basses.</i>	<i>Horns.</i>	<i>Double Drums.</i>
Messrs. Anfossi, Boyce, Taylor, T. Fletcher.	Mr. Petride,	Mr. Jenkinson

Conductor, Mr. Greatorex, at the Organ and Piano Forte.

The Vocal Department consists of forty Trebles, thirty Tenors, thirty Counter-Tenors, and thirty-four Basses.

The festival commenced with the celebration of divine service, at the church of St. Philip, in the manner of the cathedrals. A double choir of sixty-five selected voices, on each side, performed the vocal parts. The principal solos, quartetts, &c. being sustained by Miss STEPHENS, Miss TRAVIS, Miss SYMONDS, MESSRS. KNYVETT, VAUGHAN, and BELLAMY. The service commenced by ORLANDO GIBBONS's full anthem, *Hosannah to the Son of David*. It is almost needless to state, that there was no accompanying instrument but the organ. The psalms, chanted by one hundred and thirty such voices, had an uncommonly fine effect. TRAVERS's *Te Deum* and CROFT's *Jubilate* were selected, and the *Gloria Patri* was by BLOW and COOKE. Before the sermon, Miss STEPHENS sung MARTIN LUTHER's hymn, to which the vast volume and rich purity of her voice gave complete effect, and DR. GREEN's anthem, *O God of my righteousness*, was also performed. The anthem after the sermon was PUROELL's *O give thanks*. DR. BOYCE's hallelujah chorus concluded the service, which has rarely, if ever, been equalled in novelty, grandeur, and sublimity of effect. In the absence of the Bishop of Oxford, the sermon was preached by the Rev. Charles Curtis, rector of St. Martin's, Birmingham, and the discourse was in behalf

of the charity. The Rev. Robert Clifton, rector of St. Nicholas, in Worcester, chanted the service, and the collection was made by the Countesses of Dartmouth, Grosvenor, Galloway, and Clonmell, together with other ladies of distinction, on this and the succeeding mornings. We notice these facts to shew with what promptitude and public spirit the objects of the meeting are studied and promoted.

In performances so extended, it is alike impossible and unnecessary to carry our description through every part of the music, but it is desirable to perpetuate the ability and variety with which the selections were made. We shall therefore insert the bills at length, and introduce such remarks as seem to be called for by particular excellences or effects. Of the general merit of the principals so much is known, that particular scientific descriptions would be also redundant. This was a scene of competition, where their powers were tasked to the utmost; and, as the judgment of the conductors had allotted to each individual pieces which were best adapted to the proper style and manner of each, the results would of course be of the highest kind.

The evening concerts were opened on Tuesday, October 3d, at the Theatre, by the following selection :—

ACT I.

SYMPHONY (No. 7.) .....	Haydn.
SONG, Miss SYMONDS, " <i>Deh! calma.</i> " .....	Pucitta.
GLEE, five voices, " <i>Mark'd you her eye.</i> " .....	Spofforth.
RECIT. ed ARIA, Signor AMBROGETTI, " <i>Cappellini, cappelloni,</i> " .....	Fioravanti.
NEW OTTETTO (MS.) for Harp, Clarinet, Oboe, Flute, Horns, Bassoon, and Double Bass, Messrs. BOCHSA, WILL- MAN, GRIESBACH, IRELAND, Messrs. PETRIDES, HOLMES, and ANFOSSI, .....	Bochsa.
BALLAD, Miss STEPHENS, " <i>By the simplicity,</i> " .....	Bishop.
SCENE, <i>Hark, my Daridcar,</i> " (Tyrannic Love), Miss TRAVIS, Messrs. KNYVETT, VAUGHAN, and BELLAMY, .....	Purcell.
ARIA, Signora CORREI, " <i>Della Tromba,</i> " .....	Pucitta.
DUET, " <i>Sull' aria,</i> " Mrs. SALMON and Miss STEPHENS, .....	} Mozart.
FINALE (first Act of Figaro), " <i>Signori di fuori,</i> " .....	
The Vocal Parts by Signora CORREI, Madame VESTRIS, Miss TRAVIS, Signori AMBROGETTI, BEGREZ, Messrs. BELLAMY and BEALE.	

ACT II.

OVERTURE ( <i>Zauberflotte</i> ), with the Movement from Handel's Lessons, .....	Mozart.
Arranged for a full Band, by Mr. GREATOREX.	
SONG, Mrs. SALMON, " <i>Sweet bird,</i> " (Violino obbligato), .....	Handel.
TRIO, Miss STEPHENS, Messrs. VAUGHAN and BELLAMY, " <i>There is a bloom,</i> " .....	W.Knyvett
SONG, Signor BEGREZ, " <i>Pria che spunti,</i> " (Il Matrimonio segreto), .....	Cimara.

CONCERTO VIOLONCELLO, Mr. LINDLEY, .....	Lindley.
SONG, Miss STEPHENS, " <i>Auld Robin Gray</i> ," .....	Leeves.
AIRS, with Variations, Harp, Mr. BOCHSA.	
DUET, " <i>Compassion</i> ," Mrs. SALMON and Signor AMBROGETTI,	Fioravanti.
FINALE (first Act of <i>Così fan tutti</i> ) " <i>Dove son</i> ," .....	Mozart.

The Vocal Parts by Mrs. SALMON, Signora CORRI, Madame VESTRIS, Mr. VAUGHAN, and Signors AMBROGETTI and BEGREZ.

The concert was led by MESSRS. CRAMER, and the power and polish of the instrumental part of the performance was fully evinced by the symphony with which it begun. In the andante a slight confusion for about half a bar, occasioned by some misunderstanding as to the repeat, arose, but with this exception (probably scarcely perceived out of the orchestra) the execution might be said to be as perfect in its kind as it could be. The overture to the *Zauberflöte* also was never more exquisitely done, and professors are almost agreed as to the superiority of this composition. The other instrumental pieces, Mr. LINDLEY's and Mr. BOCHSA's concertos, were unique. It is perhaps to be doubted whether any professor will ever again arise who shall be so fitted by nature to attainment as the former gentleman, for he weds himself literally as well as nominally to his violoncello. His fancy and his facility are alike admirable. Mr. BOCHSA is a performer, whose extraordinary genius and execution we have before spoken of, and upon this occasion he called forth all his powers. But he was not duly appreciated. The harp, however heretical it may be against the dignity of minstrelsy ancient and modern to say so, is not an instrument to impress so vast an audience. It is suited, peculiarly suited, to the graceful sentiment that sometimes kindles round the circle of elegant society, but its raptures are not for the public. Mr. BOCHSA can perform, and he did on this occasion perform all that can be done, but the effect did not respond to the effort. And why? the rapidity and beauty of the tones, the fire and the pathos of the player, were lost in space.

Among the vocal attractions, Miss SYMONDS's *Deh Calma*, which was encored, in merited encouragement probably to the rising talent of a native of the town, Miss STEPHENS's ballad of *Auld Robin Gray*, Miss CORRI's *Della Tromba*, were finished specimens of the art, in simplicity, tenderness, pathos, and execution. SIGNOR BEGREZ has a very fine voice, and the selection of CIMAROSA's celebrated aria spoke well for his taste, which, when time has a little more mellowed it,

will lift him to eminence. SIGNOR AMBROGETTI would however have carried away the palm of popularity by his "*Capellini Capelloni*," a style of *dramatic orchestral mannerism* and vocal execution but newly beginning to make its way generally in this country, had not MRS. SALMON'S *Sweet Bird*, with MR. CRAMER'S accompaniment, succeeded to vindicate the dominion of high fantasy and the charm of musical inspiration, demonstrated by the captivating influences of unequalled facility and brilliancy of tone. It would perhaps be difficult to decide, and we would rather leave it as a question to be determined by others, whether the singer or the accompanist possesses the greater share of those fine qualities which distinguish this amicable competition, in which the noble emulation of the one seems to be (so judgmatically does MR. CRAMER by turns restrain and exert his art) to display and to exalt the qualities of his accomplished consort.—Thus we are alike brought to admire his sound taste and his command of hand, for not to note his discretion would argue an uncommon want of observation, and not to perceive the superior sweetness of his tone and brilliancy of his shake would be impossible. The finale of his first act of *Cosi fan tutti* concluded the concert worthily, for it is said to have been more perfectly given than was ever before known in this country.

Wednesday Morning, Oct. 4, 1820.

PART I.

GRAND CORONATION ANTHEM, " <i>The King shall rejoice in thy strength.</i> " .....	Handel.	
AIR, Miss SYMONDS, " <i>Ye Men of Gaza</i> ," .....	Handel.	
CHORUS, " <i>Let none despair.</i> " (Hercules). .....	Handel.	
RECIT. Mr. BELLAMY, " <i>He measured the waters</i> ," .....	} (Redemption.)	
SONG, " <i>He layeth the beams</i> ," .....		Handel.
CHORUS, " <i>He rebuked the Red Sea</i> ," .....	} (Israel in Egypt)	
" <i>He led them through</i> ," .....		Handel.
" <i>But the waters overwhelmed</i> ," .....		Handel.
SONG, Miss TRAVIS, " <i>What tho' I trace</i> ." (Solomon). ..	Handel.	
TRIO, Messrs. KNYVETT, VAUGHAN, and BELLAMY, and CHORUS, " <i>Disdainful of Danger</i> ." (Judas Maccabeus).	Handel.	
SONG, Mrs. SALMON, " <i>Holy, holy</i> ." (Redemption.) ...	Handel.	
RECIT. Mr. VAUGHAN, " <i>'Tis well!</i> " .....	Handel.	
GRAND MARCH, AIR, and CHORUS, " <i>Glory to God</i> ." (Joshua). .....	Handel.	

PART II.

The SEASONS—Spring and Summer, composed by ..... Haydn.

PART III.

SECOND OBOE CONCERTO. ....	Handel.
RECIT. Miss STEPHENS, " <i>Ye sacred Priests</i> ," .....	} (Jephtha.)
AIR, " <i>Farewell ye limpid Springs</i> ," ..	



CHORUS, "Cum sancto spiritu," .....	Pergolesi.
SACRED CANTATA (from il Davido Penitente) Signora } CORRI, "Fra Poscure ombre funeste." .....	Mozart.
QUARTET and CHORUS, "Sing unto God," .....	Dr. Croft.
Arranged for a full Band by Mr. GREATOREX.	
AIR, Mr. VAUGHAN, "O Liberty." (Judas Maccabeus).	Handel.
DOUBLE CHORUS, "He gave them hailstones." (Israel in Egppt). .....	Handel.
RECIT. Mrs. SALMON, "O let eternal honours," .....	} Handel.
AIR, "From mighty Kings." (Judas Maccabeus). .....	
GLORIA PATRI, .....	Handel.

This is a selection of such exceeding grandeur and excellence combined, that it is not possible to attribute to any part a manifest superiority; for the airs are of so magnificent or so pathetic or so graceful a cast, and the chorusses so sublime, that it is probably only according to the temperament of the individual will preference be accorded. The choral effects were almost those of elemental grandeur, when the war of winds and waves and the artillery of heaven is most majestic. The overwhelming volume of the voices, supported by the force of the immense orchestra, by the serpens and trombones of the King's band, was such as to fill and elevate the mind with awe and exaltation, passing any of the effects of the art experienced since the Abbey. To these sensations, the succession of placid, soothing, pathetic, or devotional strains, which were sweetly heard in the airs, particularly those by the female singers, were beautiful and tranquillizing beyond the powers of language to convey. MISS TRAVIS in *What though I trace*, and MRS. SALMON in *From mighty Kings* (amongst the most excellent of her songs), and MISS STEPHENS in *Ye sacred Priests*, were particularly felicitous. The latter was never heard to sing with such fine expression, as the tears of the congregation silently testified. A finer proof of the perfection to which the art of accompaniment has attained cannot be offered than this air afforded, in the fact, that all the double basses and violoncellos played.

A striking instance of the attention of the conductors to what they considered the most appropriate employment of the talents of the singers is in the song selected for MISS CORRI, who, though British born, has received the latter part of her musical education abroad, and devoted herself to the Italian stage.

HAYDN'S *Seasons*, as yet little known in this country, naturally formed a prominent subject of curiosity. If the title of *the Creation*

to the rank of an oratorio has been disputed by some of the highest living authorities, the generally lighter graces of *the Seasons* will unquestionably raise severer objections. The poetry was written for the occasion by the REV. JOHN WEBB, late of Birmingham; and it has sufficient merit to become the continual associate of HAYDN'S music. With the exception of one couplet, it is however purely descriptive, and is thus scarcely to be called sacred. The effects of the music are generally light and graceful. The accompaniments—airy, elegant, and sportive—picture the appearances of Nature in her freshest and gayest attire, the orient sun in his rising and meridian splendour, and man at his most primitive employments, or under the devotional elevation of soul inspired by the contemplation of the beauties of creation, except when the bursting of the summer storm interrupts only to augment the various and serener beauty of the general design. HAYDN has unquestionably carried the picturesque power of music (it might be too much to say to its extreme limits) to the furthest point to which it has yet gone, and in this performance especially. The rising of the sun, and the storm, were among the most effective of the chorusses; and MR. VAUGHAN'S and MISS STEPHENS'S Duet, that gentleman's recitative, "*Tis Noon*," in which the stringed instruments were muted, MRS. SALMON'S preceding recitative and air, were amongst the most captivating parts. The lightness of the whole contrasted powerfully with the sublimity of HANDEL'S chorusses, and with the solemn dignity and expression of his airs. But the composition must take its place below the *Creation*, and rank with the highest order of cantatas, adding however a source of delightful diversity to the serious selections, now so long in use as to have lost something of their original brightness by being too often exhibited.

## EVENING CONCERT.

## ACT I.

SYMPHONY in C. (No 5) .....	Beethoven.
GLEE, six Voices, " <i>The loud wind roar'd</i> ," .....	Ferrari.
Arranged by Mr. GREATREX.	
RECIT. MR. BELLAMY, " <i>Ye sainted spirits</i> ," .....	} Attwood.
AIR. " <i>When he from towering Malta's yielding isle</i> ," .....	
DUET, Miss SYMONDS & Miss FLETCHER, " <i>As it fell upon a day</i> ," .....	
(Comedy of Errors.)	
BALLAD, Miss TRAVIS, " <i>From glaring shew</i> ," .....	Webbe.
SCENA in <i>Idomeneo</i> , " <i>O voto tremendo</i> ," & GRAND MARCH	Mozart.
FANTASIA HARP, Mr. BOCHSA, for a full Orchestra .....	Bochsa.

SONG, Mr. VAUGHAN, " <i>Gentle Lyre.</i> "	.....	Mayer.
GLEE, Miss STEPHENS, Messrs. KNYVETT, VAUGHAN, and BELLAMY, " <i>This cold fainty heart.</i> "	.....	Greatorex.
RECIT. Mrs. SALMON, " <i>O desiato lido,</i> "	.....	} Garcia.
SONG, " <i>Dolce e pietoso amore</i> (Violin Obligato)	.....	
FINALE, <i>Loadstars</i>	.....	Shield.
Arranged by Mr. GREATOREX.		

## ACT II.

OVERTURE, <i>Idomeneo.</i>	.....	} Mozart.
SCENA, " <i>Nettuno s'onor i,</i> " Soli Parts by Miss TRAVIS and Miss STMONDS, and Chorus ( <i>Idomeneo</i> )	.....	
SONG, Miss STEPHENS, " <i>Echo Song.</i> "	.....	Bishop.
CONCERTO VIOLIN, Mr. MORI.		
SONG, Signora CORBI, " <i>O quanto Parina.</i> "	.....	Mayer.
GLEE, Messrs. W. KNYVETT, VAUGHAN, KING, and BELLAMY, " <i>With sighs, sweet rose</i> "	.....	Callcott.
RECIT. Mrs. SALMON, " <i>O Patria,</i> "	.....	} Rossini.
AIR, " <i>Tu che accendi,</i> "	.....	
FINALE, SCENA, " <i>Alla bella Despinetta,</i> " ( <i>Così fan tutti</i> )	.....	Mozart.

On this evening MR. SPAGNOLETTI led. This violinist will be the more admired the more he is heard. His tone, though not so powerful as some players, is lusciously rich, his execution neatly polished. His talents as a leader were exemplified throughout the entire evening and as an obligato accompanist, particularly in a song of GARCIA'S, sung by MRS. SALMON, which, if our recollection serves us, we first heard at the Philharmonic last season. This song, and the scena by ATTWOOD, sung by MR. BELLAMY, are almost novelties. The first is a song of prodigious difficulty, and was beautifully supported by MR. SPAGNOLETTI. The second is a composition of great merit.

MR. MORI, on this evening, played his concerto, of which the last movement is ROSSINI'S *Di tanti palpiti*.

This professor's talents are of a very high order, and his love of art and studious industry have raised him to share the honors of the orchestra, both at the Philharmonic and other concerts, with the ablest veterans. As a concerto player we are induced to think there is no one in this country who shall dispute the palm with him. His command of style and of the instrument appears to be complete—his tone is full and brilliant—his execution scarcely to be surpassed, and what is particularly admirable is his *vocal* manner of expression. If the Roman critics praised SPÖHR as the greatest singer upon the violin, MR. MORI is no less admirable on this account. Out of this concert a curious dispute arose. MRS. SALMON was announced for

*O Patria* within three pieces after MR. M. had played, made the most striking passage of this song, the theme of his concerto.—Mrs. S. very naturally felt the difficulty thus imposed upon her, (we question however whether her inimitable finish and facility would not have carried her through with an eclat even more honourable by the comparison,) and she refused for some time to sing. At length MR. BELLAMY's good offices prevailed, and she substituted another air. The circumstance was of course wholly unforeseen, and originated in the coinciding choice of the subject of the concerto and the song.

The third morning's performance was the *Messiah*, as entire as it is usually performed. It is sufficient to say that this inspired composition has never been heard to such advantage since the Abbey performances.

It appertains to our particular objects most especially to detail the musical facts of this grand festival. But as one of the reasons which induce us to so minute a relation is the hope of exciting similar efforts wherever there may be similar noble designs to accomplish, through the great example of the public spirit demonstrated by the inhabitants of Birmingham and its neighbourhood, we cannot omit to enumerate, amongst the means of gratification, the DRESS BALL, which took place on the Thursday evening. The spacious area of the theatre was formed into one splendid saloon. The walls of the stage were lined with scenery, and that part of the building lighted by four tripods. The difficult task of metamorphosing the place from the concert room was rapidly accomplished by MR. CHESHIRE, assisted by the voluntary and most acceptable services of MR. BUNN. Nothing could exceed the universal magnificence of the spectacle of so much beauty, rank, and fashion, as was here assembled—"in all their bravery."

FRIDAY MORNING.

PART I.

OVERTURE and CIACONNE. ....	}	(Requiem).
CHORUS, " <i>Requiem eternum</i> ," .....		Jomelli.
CHORUS, " <i>Kyrie Eleison</i> ," .....		
DEAD MARCH, .....		Dr. Boyce.
Arranged by Mr. GREATORIX.		
MOZART'S REQUIEM, beginning at the " <i>Dies iræ</i> ," Service.		
AIR, Mrs. SALMON, " <i>Gratias agimus tibi</i> ," (Clarinet Obligato, Mr. WILLMAN), .....		Guglielmi.
GRAND DOUBLE CHORUS, " <i>Gloria patria</i> ," .....		Leo.

## PART II.

## THE FIRST PART OF CREATION.

## PART III.

OVERTURE (Esther). . . . .	Handel.
AIR, Madame VESTRIS, "Return, O God of Hosts," . . . .	Handel.
SESTETTO and CHORUS, "This is the day," . . . . .	Croft.
Newly arranged for a full Band by Mr. GREATOREX.	
AIR, Miss STEPHENS, "Pious Orgies" (Judas Maccabeus).	Handel.
DUET and CHORUS, "O never bow we down," Mrs. SALMON and Miss TRAVIS. (Judas Maccabeus). . . . .	Handel.
SONG, Mr. VAUGHAN, "Lord, remember David," . . . . .	Handel.
DOUBLE CHORUS, "Immortal Lord." (Deborah). . . . .	Handel.
AIR, Mrs. SALMON. "Praise the Lord," Organ Obligato. (Esther). . . . .	Handel.
RECIT. Mr. BELLAMY, "When King David," . . . . .	} (Redemption.)
GRAND CHORUS, "God save the King," . . . . .	

This grand selection closed the sacred portion of the performances. That portion of MOZART'S *Requiem* which was given, afforded an almost new and most glorious specimen of science and of art. The effect of the serpent in the bass solo "*Tuba mirum spargens sonum*" was superlatively awful, and in the *Benedictus* the vocalists and the orchestra seemed to rival each other. Nothing more exquisite in its kind was ever heard. There was a consent between the parts, which only the most assiduous attention and most consummate acquaintance with each others powers could have arrived at.

HAYDN'S *Creation* (first act) followed; and as the highest perfections of this most elegant work depend upon fine instrumental accompaniment, it was heard to great advantage. Here, if in any thing, was felt the want of MR. BRAHAM'S fire, brilliancy, and splendour, in the recitative describing the creation of the planetary system. It has always seemed to us, that in order to attain the most complete execution of this extraordinarily contrasted piece of musical description, MR. BRAHAM should sing that part which relates to the sun, where the fire of his declamation, the volume of his tone, and the light-like velocity of his execution, produce a sensation upon the ear analogous to that glorious burst of tempered flame with which the sun, emerging over the broad expanse of the calm and glassy ocean, gladdens the sight—while the pure and polished sweetness of MR. VAUGHAN'S tone and manner, soothing the mind to the delightful tranquillity to which it is softened by the placid serenity of the moon's "milder light" in the "most calmest and most stillest night." In the *Creation* also, somewhat more than in the other performances, the absence of MR. BARTLEMAN was mourned.

The third part was remarkable for the prodigiously fine effect observed in the middle movement of the *Overture to Esther*, by the immense body of tone from so many basses: MADAME VESTRIS sung *Return, O God of Hosts*. Her voice is singularly fine and her style expressive, but her studies not having been addressed to sacred music, of which the manner (HANDEL's particularly) is entirely traditional, there appeared a deficiency to ears accustomed to the genuine mode. The performance to-day concluded with the grand chorus from *Redemption of God save the King*, which was encored.

## FRIDAY EVENING.

## ACT I.

SYMPHONY (No. 2) .....	Beethoven.
GLEE, six Voices, " <i>Hence, all ye vain</i> ," .....	Webbe.
SCENA ed ARIA, Signor BEGREZ .....	CARAFFA.
RECIT. " <i>Ecco il momento</i> ."	
ARIA, " <i>Fra tante angoscie</i> ."	
DUET, Mrs. SALMON and Miss SYMONDS, " <i>Cara non dubitar</i> ."	
SONG, Miss STEPHENS, " <i>A compir</i> ," (Violino Obligato, Mr. MORI) .....	Guglielmi.
OTTETTO, for two Oboes, two Clarinets, two Horns, and two Bassoons, Messrs. GRIESBACH, ERSKINE, WILLMAN, MAHON, PETRIDES, J. PETRIDES, HOLMES, and TULLY	Mozart.
SEQUEL to " <i>O Lady fair</i> ," .....	Stevenson.
Arranged by Mr. GREATOREX.	
BALLAD, Mrs. SALMON, " <i>Pity a Poor</i> ," .....	LANZA.
SCENE from " <i>Don Giovanni</i> ."	
DUET, Signora CORRI and Signor AMBROGETTI, " <i>Lacidarem</i> ,"	} Mozart.
AIR, Signor AMBROGETTI, " <i>Finchè dal vino</i> ," .....	
TERZETTO, Mrs. SALMON, Signora CORRI, & Signor BEGREZ,	} Mozart.
<i>Protegga</i> .....	
FINALE, " <i>Venite pur avanti</i> ," .....	
The Vocal Parts by Mrs. Salmon, Signora Corri, Madame Vestris, Signori Ambrogetti and Begrez, and Messrs. Bellamy and Beale.	

## ACT II.

GRAND OVERTURE (Anacreon) .....	Cherubini.
SONG, Mr. VAUGHAN (Alexis) Violoncello Obligato .....	Dr. Pepush.
GLEE, Miss STEPHENS, Messrs. KNYVETT, VAUGHAN, & BELLAMY, " <i>Let not rage</i> ," harmonised by Mr. GREATOREX.	
SONG, Mrs. SALMON, " <i>Fellon la pena</i> ," .....	Rossini.
SEPTETTO, Messrs. SPAGNOLETTI, WILLMAN, HOLMES, PETRIDES, ASHLEY, ANFOSSI, and LINDLEY.	
SONG, Madame VESTRIS, " <i>In Infancy</i> ," .....	Dr. Arne.
MADRIGAL, Miss TRAVIS, Messrs. KNYVETT, VAUGHAN, and BELLAMY, " <i>There is a Lady</i> ," .....	Ford.
RECIT. " <i>Esulto appieno</i> ," .....	} Zingarelli.
SONG, Signora CORRI, " <i>Questo sol</i> ," .....	
SCENA, Signor AMBROGETTI, " <i>Presto, presto, Signori</i> ."	

This concert was led by MR. MORI, who evinced the firmness, command, and acquaintance with the compositions he had to direct, which constitute the skilful leader.

The second act commenced with CHERUBINI'S far-famed *Overture to Anacreon* which was played with such precision as leaves it a matter of doubt whether the composer himself, when he directed its performance at the Philharmonic Concert of London, heard it to such advantage. The attention was rivetted from the first chord; the audience seemed "all ear," a solemn silence prevailed till the end, when it was broken by the expression of the general desire for its repetition.

Among the vocal pieces which afforded the greatest pleasure stands MISS STEPHENS' "*A Compir*," which was finely supported by MORI, who was perhaps something more florid and imaginative than becomes an accompanist; and MR. VAUGHAN'S "*Alexis*," to which MR. LINDLEY'S playing bears the same relation. Mr. L. does indeed make this song a short concerto, but notwithstanding, we believe it gives as much gratification as any solo he ever played, and although he heaps ornament upon ornament with a prodigality that would exhaust any common genius, he does not draw off the attention from the extreme polish of MR. VAUGHAN'S singing. Never perhaps was there such an instance of simplicity, purity, and beauty of style in the one contrasted with such fertility and luxuriance in the other,

"each giving each a double charm."

ARNE'S old air, "*In Infancy*," by MAD. VESTRIS, was encored; and SIGNOR AMBROGETTI, in his directions to the orchestra, "*Presto Presto Signori*," successfully asserted the power of grimace. He flew about the space allotted for his activity, knocked out the lights, and set the whole orchestra laughing, together with his audience.

The festival concluded with "*God save the King*," which was called for, and accorded with true good will, as the singing declared.

There is one person whose important services on this occasion we have left till the last, namely, MR. GREATOREX, whose skill and experience as a conductor, together with his powerful presidency and support at the organ, can never be too highly estimated. This gentleman and MR. CRAMER have been so long associated in the concert of antient music, that nothing can so particularly conduce to the excellence of sacred music as their union. This the directors felt, and while two of the evening performances were delegated to

MESSE<sup>S</sup>. SPAGNUOLETTI and MORI, the mornings were committed entirely to MR. CRAMER.

Little more remains for us to record than the result—in which the success appears to be as justly apportioned to the effect as the effect is to the cause in any other phenomenon of nature or of art. The receipts according to the documents published in the Birmingham newspaper, were as follows, but we understand they on the whole nearly came up to the enormous amount of NINE THOUSAND, FIVE HUNDRED POUNDS. The disbursements were four thousand seven hundred.

TUESDAY.			FRIDAY.				
£.	s.	d.	£.	s.	d.		
Church Admissions	271	2	6	Brought forward	5826	0	11½
Collection	341	15	3¼	Church Admissions	1293	0	0
Theatre	791	14	0	Collection	475	11	3¼
				Theatre	1070	13	0
			1404	11	9½		
WEDNESDAY.			FRIDAY.				
£.	s.	d.	£.	s.	d.		
Church Admissions	1162	10	0	Additional Dona- } tions	95	0	0
Collection	300	15	1¼	Received for Books, } supposed.	300	0	0
Theatre	839	12	0				
			2303	4	1¼		
THURSDAY.			FRIDAY.				
£.	s.	d.	£.	s.	d.		
Church Admissions	1006	10	0	Total	£9000	5	2¼
Collection	433	0	0				
Dress Ball	678	15	0				
			2118	5	0		

This amount was increased by large donations to which even many of the principal performers generously contributed. One anecdote has reached us of an elderly gentleman, who sent a message to the directors, that if they would *secure* him a good place, which the general arrangement for an impartial allotment of seats did not assure to him, he would present them with 100*l*. The request was complied with, and a further offer made to the liberal benefactor that if he came a second time, on the same terms, he should seated between two of the handsomest Countesses in the Peerage. But the Gentleman did not dare to meet the promised blaze of beauty.

To those who would stimulate a similar spirit into exercise we point out the advertisement of thanks issued by the Committee. In this it appears how generally the excitement to serve the cause was diffused, and how carefully it is nourished by a public expression of the gratitude of the organs of the charity, to every individual who in any way contributed to the festival.

Nor can we confine the good effect of such a display of art to this object alone, although it is unquestionably the main spring and master movement. The directors addressing their attention to the progress of science, have in their selections retained the grand and capi-



tal features of the antient lore of music, while, with a judgment that cannot be too highly extolled, they have availed themselves of the riches of modern art. They have thus advanced the general taste, by attracting amateurs from the kingdom at large, and they have benefitted the place, not only by the pecuniary circulation thus allured to it, but by the more permanent incitements to the cultivation of this solace of leisure and softener of manners, which in its private enjoyment is amongst the most heartfelt, most innocent, most refined, and most elegant of accomplishments, and that of all others most adapted to mixed society and extensive participation. We invite attention to the principle, to the practical example, and to the consequence. The first is the selection of an adequate purpose, the second is the application of art, in combination with such purpose, as an incitement to public spirit, and the last is that desirable and healthful diffusion of money and of knowledge, that forms the best employment of the one, and leads to the most virtuous and the most felicitous enjoyment of the acquisitions of the other—all these things working for general good and general happiness.

## TO THE EDITOR.

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### ELEMENTS OF VOCAL SCIENCE.

#### CHAPTER 4.—*Section 2.*

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#### ON THE ELOCUTION OF SINGING.

**M**Y last essay closed with a notification of a future design to exemplify by instances, some of those licences the elocution of singing affords for the display of the nicer intellectual distinctions that exalt the general expression when reduced to practice; and as Recitative affords the strongest examples, I shall commence my present section with the application of my notions to this particular species of execution.

Recitative, in its general acceptation, signifies a kind of composition in which declamation is regulated as to melody, but released from the fetters of time. Yet though it possesses melody in its tones, it is divested of all the rhythm of melody, and its accents or emphases are directed as in ordinary speech, by the quantities of the syllables and by the customary distinction of the emphatic words.\* The cæsuras are observed, without respect to the measure of the music, though such measure be kept to the eye according to the written form. But there is a second species of Recitative, the accompanied, which is devoted especially to the expression of passion and those short and vivid exclamations that depict the strongest workings of the mind, where however diversity and sudden changes of sentiment are pourtrayed, which are incompatible with any continous or regular strain of melody. Upon such passages “the composer bestows his

\* The German critics take a distinction between melismatic and syllabic song. The former term they use to distinguish that kind of melody in which several notes are to be sung to one syllable; the latter, that in which every syllable has its distinct note. They consider that recitative should be of the unmixed syllabic kind.

strongest light," as has been observed by the philosophical Mr. Brown in his letters on the structure of the Italian Opera,\* and here it consequently happens, that the singer is enabled most frequently to display his power of adding to the conceptions of the composer by dignity and force of manner. Recitative is indeed the peculiar province for the exercise of the noblest species of declamation, for it exceeds, in degree, the middle tone of dramatic representation, while in the depths of passion, expression is heightened by the charm of musical adaptation, of protracted and varied melody, and indeed by all the aids which harmony can afford. In Recitative the singer has the fairest range allowed him. He is here impowered to improve more freely upon the original conceptions by the play of his own imagination, and by giving full scope to whatever fancy may dictate, and facility enable him practically to enforce.

The principal means by which the singer can improve the declamation of Recitative is, by the judicious use of pause and emphasis, which last is not only to be given by throwing additional vehemence upon any particular word or passage, but oftentimes by protracting the duration of the word and by gradually swelling and diminishing the note appended to it. I shall endeavour to illustrate my theory by examples, ascending from the least complicated. HANDEL and HAYDN afford instances which are within the knowledge of almost every one who aspires to science. From their works, then, I shall select. *The Creation* is particularly fertile.

The first example I shall choose is the short recitative introducing the beautiful air "*With verdure clad*," this being of the simplest kind. But though it is purely narrative, it contains matter susceptible of illustration from the elocutory powers of the singer. The words are, "and God said, let the *earth* bring forth grass, the *herb* yielding seed, and the fruit tree *yielding* fruit after his kind, whose seed is in *itself* upon the *earth*—and it was so."

The first division—and *God said*—requires to be delivered with a declaratory solemnity of manner, neither sustained too heavily nor with too great force, that should prepare the mind for the command which follows—the next closing with the period at the word *earth*, requires Majesty softened by its import. The emphatic words are those dis-

\* See page 29, vol. 1, of the Quarterly Musical Review, where will be found a complete analysis of this part of our subject.

tinguished by italics. A long appoggiatura should be introduced upon the word *seed*, when first used—connecting appoggiaturas should also be added between the words yielding fruit, beginning by a turn on the syllable *yield*. But the most striking passage remains—*and it was so*. The word *and* should be protracted, and the note swelled and diminished to convey elevation of mind, and to excite the admiration of the suddenness of the fulfilment of the word of God. *It was so* should be distinctly, forcibly, and somewhat rapidly spoken, enforcing the word *so* with more than usual energy.

Such I conceive to be an elucidation of the process in which the elocutory parts of singing are to be studied and arranged, and, if fairly executed, I will venture to answer for its success. If then so simple a sentence as that we have examined appears to be, shall be found to present so many parts for the exercise of the imagination and the powers, how much more must belong to those poetical representations which image the workings of passion!

But we will prosecute our enquiry somewhat further, and the next Recitative I shall select is from *Redemption*. It introduces the fine song *He layeth the Beams*, (originally set by HANDEL to the Italian words *Nasce al Bosco*,) but is I believe the composition of DR. ARNOLD.\*

“ He measured the waters in the hollow of his hand and meted out the heavens with a span; and comprehended the dust of the earth in a measure, and weighed the mountains in scales and the hills in a balance.”

The first word in this sentence HE is of singular importance.—It designates the Most High, and it is the first of a sentence which declares the wonders that “ He doth in the deep.” *He* therefore should be sung with a solemnity, a fullness, and duration of tone that will prepare the mind for what is to follow. The words *measured, waters, hollow, hand*, falling upon the accented parts of the bar are musically as well as by meaning emphatic, but as these express no passion there must be preserved a level dignity of manner, elevated by the majesty of the subject. Our next observation will mark a peculiarity in vocal declamation that is of great general application, and it proves that words are more consequential in singing by their position than

\* These words are set in two ways—that to which I allude begins in the key of F, and during the symphony modulates to C, in which the vocal part begins.

from their actual signification. The conjunction *and* occurs four times during this short sentence, and a great part of the excellence of the performance, depends upon giving this word of little significance a due effect. The first *and* has appended to it a high note and which ought to be amongst the finest in a bass voice; this, therefore, should be swelled and protracted with consonant majesty, to raise the expectation and prepare for the image that is to follow. The second time we meet with *and*, it should be pronounced in nearly the same time it would occupy in speaking, because the melody is colloquial though grave, and because it falls upon the middle part of the voice; on its occurring the third time it is again invested with more meaning, for the same causes as at first, but it has lost some of its original brightness by repetition; the word should therefore be dwelt upon longer than the second but not so long as on the first occasion; the fourth is intermediate between the second and third as to importance and duration. These distinctions are necessary both for variety and expression—they are necessary to mark the divisions of the verbal and the musical sentences, and they show upon what minute circumstances polished elocution depends.

Enough has been said to point out to the student the method by which emphasis and accent, power and duration, are to be employed with a view to heighten declamatory effects. I shall give one instance of the change of a passage, but I beg to be understood to confine this license within very narrow limitations, and to warn the student that it is always hazardous. For a singer ought to take it as a rule that what is obvious to himself must have been obvious to the composer; and consequently that the passage he proposes to substitute may most probably have occurred to the author and have been rejected. The consideration therefore that the composer has weighed and balanced all the parts of his work and chosen for the best, will guard the singer against the hasty suggestions of his own mind, and he will adopt any invention of his own, only for very special reasons. Such reasons there seem to me to be for preferring the passage I shall venture to offer in the place of HAYDN'S original disposition. It occurs in the Recitative, beginning *And God made the firmament*, in the *Creation*, upon the words, *And awful rolled the thunders on high*. I propose that it should be sung as follows:—The word *and* should be protracted and solemn; the next notes (*awful*) should be transposed to the octave below, and sung in equal times, but considerably length-

ened. The next syllable (*roll*) should be taken in its place, but a shake, long, swelled and forceful, should be introduced upon it. The reasons which induce me to suggest this alteration are these.—the extension of the duration of the note upon the word *and* raises expectation into that solemn and undefined feeling of what is to succeed that the composer has desired to inspire. The sinking the notes an octave on the word *awful*, and to one of the finest, fullest, yet heaviest in the whole bass compass, bears analogy to the grave and distant sound of the storm, which bursts with its full majesty and is typified by the powerful shake upon one of the most brilliant notes of the voice, and immediately contrasted with the lower octave—the properties of which are solemnity and weight. Thus it is that this method of altering the passage will augment its sublimity by employing its original powers of inspiring awe, terror, and imposing a deeper sense of grandeur.

These are only applications of the principles which Mr. Burke lays down in his *Essay on the Sublime and Beautiful*. He notices the effects of excessive loudness in natural phenomena, of suddenness, of sounds repeated at regular intervals, and of low and tremulous sounds. Vocal music is constructed on the same bases, though vastly modified as to quantity and quality. Having sought to illustrate the effects of heavy monotonous tones and sudden bursts, I shall cite an example of the sublime effect of low and tremulous voicing. It occurred in the Recitative—“And lo the Angel of the Lord came upon them, and the Glory of the Lord shone round about them.—*And they were sore afraid.*”\* This Recitative MADAME CATALANI performed, with a nobleness of conception and majesty of expression not exceeded even by MABA herself; for having poured forth the full magnificence of her prodigious volume of voice, supported by the arpeggio accompaniment of the orchestra upon the words, “*The Glory of the Lord shone round about them,*” she suddenly attenuated her astonishingly ductile tone to the least possibly audible sound, and sung slowly, in a voice so slightly as to be scarcely tremulous, “*And they were sore afraid.*” The effect congealed the very blood, till the mind recovering, became conscious of the simplicity, the delicacy, and the exquisite beauty of the thought and the execution, which rushed in extacy over the general feelings.

\* The Messiah.

I may instance another alteration, invented by MR. BRAHAM, in the Recitative of HAYDN'S *Creation*, descriptive of the rising of the sun, where upon the word "*darts*" he introduces a volata, running rapidly down and up a considerable number of notes, with vast effect. Here the analogy lies between the diffusion of the solar rays and the splendid execution of the singer passing through such a space of notation with a velocity that images the passage of light itself. HAYDN has himself given liberty and example for the use of such ornaments by the beautifully gliding division upon the word "*silent*," in the same Recitative, and which is usually increased by some additional notes.

These instances may serve to illustrate the general instructions I would wish to inculcate, and teach the young student how to think. The works of PURCELL and HANDEL abound in the finest examples, embracing all the attributes of dramatic elocution and effect.—*Mad Bess*, and *Let the dreadful engines of eternal will*, by the former, are two songs entirely made up of capable passages. In *The Messiah*, *Hercules*, *Samson*, and *Jephtha*, and indeed in almost all HANDEL'S Oratorios, there are Recitatives which derive all their sublime effects from the power which the singer has to enter into the feelings of the composer, and to illustrate his apparently plain ideas with the full force of dramatic and vocal execution. *Deeper and deeper still*\* is perhaps the most perfect instance, where the ever-varying passions demand all that change of tone, force of elocution, and the most melting pathos can convey—for the most part these effects are produced by the agency of energetic and pathetic declamation.

The principles we have thus endeavoured to elucidate in Recitative, are all capable of being applied to Air, but in a degree limited by the nature of such compositions, by the time and by the melody, which is more continuous, more connected, and more strictly vocal than recitative. The elocution must therefore be more uniform, and the transition, if not less marked, yet not so sudden. However certain songs, *Total eclipse*† for instance, or *Sound an alarm*,‡ are more completely declamatory, yet all admit of the display of elocutory powers. The difference between a cold and an impassioned singer will be found principally to reside in the degrees of vehemence which the one employs above the other; and these degrees are

\* Jephtha.

† Samson.

‡ Judas Maccabeus.

chiefly imparted by energy of delivery and modification of power, speech and tone both ministering to conception and feeling.

Besides those expedients we have already considered, the licence which the Italians name *Tempo rubato*, or the taking a portion of the duration from one note and giving it to another is one of the greatest helps to powerful elocution in singing, and enables the singer frequently to throw great force upon a word of importance, which would otherwise be deprived of its meaning by the uniformity of the passage. The abridgements of such words as *the, to, his, he, my, &c.* are commonly the objects of this rule, and indeed we frequently find long and short syllables, or such a trisyllable as *repentance*\* (which consists of a short, a long, and a short syllable,) set to notes of equal times. In this case common feeling dictates the propriety of shortening the first and last, and allowing the time thus taken to the middle note—in short, wherever it is possible, without absolutely disturbing the rythm or those accents with which the cultivated ear cannot dispense,† the time of the notes should be made to conform to the syllabic arrangement of quantity as completely as possible. The abbreviation of a note will sometimes also enable the singer to enforce a word, although the time be absolutely given up. Thus in "*Revenge Timotheus cries*,"‡ a song of pure declamation, to shorten the initiatory note upon the first syllable of "*Revenge*" tends to the forceful expression of the word, and throughout the entire song will be perceived many opportunities for similar effective alterations.

Another use of *Tempo rubato* will be found in correcting the false accentuation into which many composers have fallen. I have rarely met with a difficulty of this sort which a very little adroitness would not overcome. One of the worst may be seen in the words, "*But without thee*," occurring in the last part of HAYDN'S duet in *the*

\* See HANDEL'S beautiful song, "*Pleasure, my former ways resigning*," in *Time and Truth*.

† The strict observance of time is much more important than it appears to ears unaccustomed to its limitations; and therefore young singers and particularly amateurs, who are not often subjected to its restraints, should be on their guard against the seductions of their own confined acquaintance with the effects of a breach of measure, accent, or rythm. The ear of a thorough practical musician, we may assure them, is as much shocked when the time is broken as when the note is out of tune, for the knowledge of both are the results of long and fixed habits, which cannot brook disturbance. The tyro in art feels little of this, but should not therefore distrust or brave the precepts of experience.

‡ Alexander's Feast.



*Creation, "Graceful Consort,"* where, *without* coming on the accented part of the bar, reverses the quantity of the word, making *with* long and *out* short. It can however easily be restored by carrying the time of the word *but* by a semiquaver into the time of the note allotted to the syllable *with*.

I now call upon the student to remember that these few precepts and examples are but hints to be developed and improved by his own understanding and study of the subjects which may be presented to his choice and examination. I can only endeavour to point out the path which he is to tread, and shew him the footsteps of some of those who have occupied and who beckon him on to the eminences of art. Numerous indeed are the applications and the examples which might easily be found to illustrate further the same general notions, for every song is susceptible of the principles laid down by

TIMOTHEUS.

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## REMARKS ON INSTRUMENTAL COMPOSERS.

## TO THE EDITOR.

SIR,

**T**HE estimation in which music (in every one of its branches) is held at the present day among all classes of people, and in none more than the fashionable world, must contribute greatly to facilitate the improvement of so delightful a science both theoretically and practically, and indeed it is to this increasing stimulus that the more elaborate improvement in instrumental music may be traced. Since **HAYDN**'s time, composers finding how much his superior talent in this branch of the art was appreciated and applauded, have endeavoured not only to imitate, but to surpass him; a labour of no small difficulty, when it is considered that his whole life (from 15 years of age) was devoted to composition chiefly in concerted pieces. But fortunately for the lovers and patrons of music, this desire, this praiseworthy emulation, has not been unsuccessful, for it has produced composers whom **HAYDN** would rejoice to applaud, (were he living), and whose works have the certainty of remaining long after they themselves cease to exist. In the hope that a few observations directed to the peculiar style of some of the most eminent authors of the present time from one who is himself a professor and a true admirer of superior talent and genius wherever found, may not be wholly unentertaining to the younger amateur and student, I shall, if you, Sir, may deem this first letter deserving a place in the *Musical Review*, continue to send you my remarks on *Instrumental Composers*. To prevent any idea of undue preference it is my intention to class them alphabetically; and in this order, by a curious chance, the two greatest composers are first presented to our view. The list stands thus:--

1. **BEETHOVEN.**
2. **CHERUBINI.**
3. **CLEMENTI.**
4. **CRAMER.**

5. **HUMMEL.**
6. **KALKBRENNER.**
7. **RIES.**
8. **SAM. WESLEY.**

By the above it will be seen, that out of eight authors enumerated, only two, the first and second, are *generally* known as symphonists, although the third and seventh are composers of several pieces for a full orchestra, and the rest are such complete masters of ability for keyed instruments, that to omit them in these remarks would be no less an insult to them than to the profession in general, more particularly as the piano-forte now yields to no instrument in the number of its students and admirers. We therefore begin first with BEETHOVEN. If any man can be said to enjoy an almost universal admiration as a composer, it is this original author—who disdaining to copy his predecessors in any the most distant manner, has notwithstanding, by his energetic, bold, and uncommon style of writing, carried away the prize from our modern Olympus. His peculiar beauties may be enumerated as follows: originality of invention—uncommon passages, a *very* energetic manner—imitative passages almost innumerable, and abstruse scientific modulation. The first of these peculiarities no sincere lover of music who has heard any of the symphonies will refuse to admit, and it is principally to this most prominent feature in all his works that the fame he has acquired is owing. There is something in the first movements of all his overtures and symphonies, which, to the hearer, conveys a clear impression that the piece is not similar to any he ever heard before by other composers. The frequent employment of discords unresolved with a full harmony, the apparent sombre cast of expression by a continual richness and depth of the bass, the evident preparation for some beautiful allegro or vivace movement; all these conspire to raise the author in our estimation and to keep our attention alive. Yet when he does lead us to the quick it is not upon a light, unmeaning, or dance-like passage that he chooses to work; conscious of his resources, he gives an excellent subject, gradually rising into importance as the instruments one after other join in the stringed chorus, and when (as MAISTER MACK would say) “that vast conchording unity” of the whole band comes “thundering in,” we perceive with what admirable skill the orchestra are brought together, and afterwards to the latter part of the piece, continue our admiration of the scientific manner in which the parts are worked up. The conclusion leaves us in regret. In the opening of the introductory symphony to his oratorio, “*The Mount of Olives*,” the second peculiarity may be discovered where the trombones, hitherto only used to fill up and give effect to the

bass in full pieces, are found beginning by themselves (entirely obligato) a sort of fugal subject of few notes, beautifully conceived in the minor key which has a most uncommon effect; after this, the instruments come in with such a style of expression and almost terrific feeling as might well be supposed to agitate the minds of those who witnessed the "agony on the mount." The whole movement is so affecting, superior, and appropriate, that I know of no other piece like it, excepting HAYDN's introduction or representation of *Chaos* in *The Creation*. But indeed, in this particular instance, BERTHOVEN has, in my opinion, surpassed his predecessor, for HAYDN only represented by his beautiful introduction the confusion, the impenetrable darkness, and the gradual moulding and formation of the elements by the great Creator; certainly his conceptions and the subject producing them are grand and awful, but yet there is a sublimity in every thing relating to the "Son of Jehovah," an eager interest in all the circumstances and actions he was engaged in, which to persons who have any feeling in such matters generally convey a very intense sympathy for his life and sufferings. It is precisely *this* kind of feeling that the movement is intended to convey; but we must not enlarge upon this topic; suffice it to say, that the student may find in nearly every page of the oratorio (particularly the opening of the last chorus) enough to convince him that this author has fully developed his skill in uncommon passages. The next peculiarity I have mentioned, is the energetic manner or style of his compositions. It is not possible to adduce separate instances of this beauty, for every single piece, whether symphony, overture, quintett, or piano forte-sonata abounds so plentifully with it, that unless I were to transcribe nearly the whole of any one of his works, I could not do justice to the merit he discovers in this respect. To incorporate in one or two examples, very few out of the many that every active student may discover for himself, I will mention the chorus in the above oratorio, "*Here seize him,*" in which the soldiers and others in search of the Messiah having found him, are exulting with ferocious joy, while the disciples in plaintive notes bewail the fate of their master; this is a truly contrasted piece. "*My soul with rage*" is another beautiful specimen. In instrumental pieces, the symphonies in C, that in F, and the 9th, abound with the fourth peculiar beauty of BERTHOVEN's style, and indeed so do all the others in different degrees, more or less; but chiefly in piano-forte music he has shown

an extraordinary *passion*, as it may be called, for imitation. Every one who has practised and perused the works of antecedent writers for the harpsichord and piano forte must acknowledge, that with the exception of such authors as HAYDN, MOZART, and HANDEL, (for *his* harpsichord lessons may be ranked with any compositions for any instrument) that in running arpeggios, sliding the right over the left hand, working up unmeaning and cramped passages, together with a plentiful portion of trills, turns, shakes, and demisemiquavers, the whole art of playing those two instruments consisted. But there is an old Italian proverb, "Genius makes a road for itself. BEETHOVEN has struck out a path for himself, which is not more original than appropriate; for compare the sonatas of SCHROETER, SCARLATTI, PARADIES, or even the BACH's with his, and how rapid, superficial, and unmeaning do they appear? His trios for the piano-forte, violin, and violoncello, I conceive to be the most scientific of the piano-forte works he has written, and in them may be seen innumerable instances of the manner in which he uniformly (whenever an opportunity occurs) interweaves imitative passages into the texture of the piece. After the opening of the trios until about twenty bars, you discover no symptoms of the peculiarity, but then directly begin the questions and answers of this musical conversation, and they are brought in so very unexpectedly and naturally, as not in the least to break the flowing of the movement. There are some sonatas of his published at LAVENU's, with the titles, "Sonata, Letter A. B. C," that are beautiful and abound with imitations.

We come now to the last of our authors peculiarities, and here I am fearful the admirers of simplicity will say, "we do not consider *abstruse modulation* as any great beauty in composition, neither do we consider it as any proof of genius, because in that case every person who can modulate is a genius." To this I must in part agree, with the reservation of a particular point, namely, that to introduce unexpected and abstruse modulation into instrumental pieces, the composer of real talent will not and must not sacrifice taste, expression, and originality. But on perusing Dr. Burney's valuable work we shall there find a curious and not uninteresting refutation of the above opinion. From the first ages of music, and when the first compositions *in parts* were given to the world, it was thought necessary by the theorists and contrapuntists of the day to give *rules* for modulation, and woe to the adventurous hardened being who dared sacrilegiously to break

through them. But notwithstanding, MONTEVERDE published his "system of discords." Immediately the whole host of critics were up in arms, and could scarcely express their astonishment and horror at so audacious an attempt. Yet in time *these* were received as current, and other composers gradually extended the number of chords, derivative discords, and modulation, until HAYDN's time each succeeding generation of musicians improving upon, and rejecting the severe fetters which the rules imposed by the preceding one would have laid upon him. So that the modulation which the worthy, "Thomas Tallis hight," and his scholar "Maister Bird," would have thought very heterodox and harsh, CORELLI adopted and introduced into his compositions without fear of criticism; and what ever he would have characterized as bold, unlicensed, and without precedent, MOZART, HAYDN, and their imitators looked upon as nothing extraordinary. Accordingly as music keeps on gradually accumulating and enlarging its territories, it surely cannot be expected that every composer is to tread in the exact path of former authors? If these observations be admitted as correct, it must consequently follow that the most modern writers are those in whose works modulation, both scientific and abstruse, is displayed to the fullest advantage. BEETHOVEN will not be forgotten in the number of these, he has entirely out-stripped every other composer, except MOZART in this respect, and there is very little fear of HANDEL's laconic criticism, "*now D tromp, now A tromp*" being applied to his compositions. The student will find numerous examples of this kind of modulation in all his piano-forte pieces; one or two will be sufficient here to notice.—In the duett on a "*Theme*," by COUNT WALSTEIN, the variation in C minor, where the first performer is playing the air in the minor, while the second is modulating and winding round almost the whole repertory of chords, in a masterly and beautiful style to the end of the variation. The three sonatas op. 12; the first and third of these exhibit many successful specimens of BEETHOVEN's singular command of the instrument, particularly in the effective Adagio, and in the Rondo of No. 3.

In closing my remarks on Beethoven, I cannot feel satisfied without directing the student's attention to that unique and surprising composition—"The Battle Sinfonia," if grandeur of effect, originality of invention, and energetic passages, are to be considered as necessary constituents of that musical compound—an instrumental

piece; it is not probable that any other piece of the same length can vie with this specimen of what a man of genius, and only a man of *real* genius, can accomplish when he is determined. In the midst of all the seeming confusion which the title of this piece would lead us to expect in the performance of it, there is one passage trifling in *itself*, but which, from the way it is introduced, shews the master-hand as fully as the most elaborate symphony could possibly do. I allude to the air of Malbrouk, which is at the beginning of the *Sinfonia*, understood as the national march played by the French army in advancing, but as the horrid "confusion worse confounded" proceeds gradually to accumulate, we are morally certain that the enemy is giving way, they fall in numbers under the British army, the whole band are dispersed, and only *one* fifer is heard attempting to keep up the fast fleeting valor of his countrymen by playing Malbrouk, but the fatigue he has undergone, and the parching thirst he endures, obliges him to play it in the minor key—sorrowfully, instead of the joyful march of his comrades. It may be considered fanciful, but I really think there is as true and genuine a touch of nature in this passage as can be found even in the dramatic writings of the "*Bard of Avon*."

At least the admirers of simplicity\* will not quarrel with him here, although he may never gain their entire approbation, from having so frequently made use of those abstruse kind of harmonies, which, by their oaths, that brotherhood are bound to repel and oppose.

My next paper will contain remarks on CHERUBINI and CLEMENTI. In closing this give me leave to congratulate you on the great success your valuable Review has obtained in the musical world, not more complete than its merits deserve, or than its conductors were entitled to expect.

Believe me, Sir, Yours, truly,

NOVEMBER, 1820.

F. W. H.

\* Speaking of simplicity in music, the mind naturally associates the name of WILLIAM SHIELD, (who has lately obtained a post to which he does honour.) This composer's eminence is well known, and although I feel the greatest admiration, and yield to none in the strength of that admiration for him, yet I cannot help thinking he has driven his love of simplicity to rather an imprudent length, when in "The Introduction to Harmony" he exalts into beautiful specimens of that admirable quality, such songs as—"The pretty little Heart."—Mr. MOORE's "*Jacky Horner*," and "*Sing a song of Simplicity*," have an equal chance of approbation for the same reasons.

## MUSICAL PROPRIETORSHIP.

## TO THE EDITOR.

SIR,

THE question proposed in your Eighth Number (page 505) to Mr. Davy in the notice of a song which he had recently published, appears to me a demand founded on common honesty and fairness. You ask that gentleman, whether, "he had already adapted words to an Indian melody, *before* the same melody appeared in the first number of Moore's National Airs?"

It is not my intention to make any personal allusions, particularly to a gentleman who ranks so deservedly eminent in his profession as Mr. Davy; but from your own principle of justice I trust you will permit me to offer a few remarks on the shameful manner in which musical copy right has been invaded, and property which is, and ought to be considered sacred, wantonly violated.

National airs are correctly supposed to be national property, but they are only so being the unmodulated ditties of the multitude or the wild mountain strains of the peasant—songs that have been orally preserved for centuries; such of course every person is at liberty to publish, or rather print; but when a man of genius and of science softens down the asperities of an air which has long been familiar to every ear, and by his labour and peculiar skill produces new beauties and harmony which the primitive melody never possessed; I would ask, is that melody snatched from the vulgar mouth, refined, improved and adorned, (often at more pains, than the formation of an original composition) is that melody, to be considered as common property, and the arranger possessed of no further controul over the disposal of it than any other individual of the community? Certainly not, and I believe I am borne out in this conclusion by the opinion Lord Ellenborough delivered on a recent trial, that "*so far as the song was altered, it is original.*" These I think were his Lordship's words.

What I have said may not be considered as particularly applicable to Mr. Davy; I do not intend it to be so; my object is to speak in



general terms of the disgraceful tricks (I can find no better name) so long and so scandalously practised by many who ought to have been above resorting to such infamous dishonesties; my wish, and it appears to be yours Mr. Editor, is to see talent fairly estimated, to see every man receive the wages he has earned, and your candour I am convinced will coincide with me in the endeavour to drive out those drones, who would prey upon the honey collected with painful industry, and benefit by the creditable labour of others.

The protection of copy-right is a matter of general importance. It is the opinion of Sir John Stevenson that "*the world would be in a sad state if copy-right was not protected,*" and further that "*music is of IMMENSE advantage to the world if from no other cause than the thousands of pounds collected by its aid for CHARITABLE purposes,*"\* but without descending to the erudite manner of Sir John's reasoning; where is the stimulus for exertion—where the incentive to action—if pillage—open and direct pillage be permitted?

Suppose for instance, I am a publisher of music (which in the present state of affairs I am happy to say is not the case) a fair and honorable tradesman; I have that feeling for my own respectability, I have that feeling towards the public, that I do not wish to claim their patronage for ephemeral productions, nor with an inundation of worthless ballads to over-whelm the boundaries of good taste; I consequently employ men of known talent; the first lyrical writers, and the first musicians of the day, and I have to pay a suitable price.

Perhaps fifty pounds will be considered a large sum for a single song,† however let us suppose half that money; my song is published; should it prove what is called unsuccessful, that is have little or no sale, the weight rests upon my shoulders and no one will step forward to share in my expences, but on the contrary, should that "awful tribunal" public opinion, pronounce a favourable decision and my song become popular, I soon discover many who are *kindly* willing to share the larger portion of the profit, to which I must certainly

\* See the cross-examination of Sir John Stevenson on the trial of Whitaker v. Hime in the Court of Exchequer, Dublin, May, 1815.

† "Clementi and Co. have given as much as fifty guineas for a musical composition without words, and more than one hundred for one with words." See Mr. John Green's examination by Serjeant Johnson in the case Whitaker v. Hime. "The words of songs must be of value when that gentleman" (Mr. Moore) "receives 500*l.* a year for his compositions in that way from one person." See Sir John Stevenson's cross-examination in the same case.

consider myself as fairly entitled; my song is immediately printed and published by others, and I have the mortification of seeing it exposed for sale at three-pence, and thumbed copies for two-pence halfpenny, on almost every old book-stand in the courts and alleys of the metropolis.

It may be said, cannot the person thus injured seek redress by law? How is literary copy-right preserved? LORD MANSFIELD has declared *music* to be a *science*, and that it may be *written*; do not therefore the same statutes equally apply to literary and musical copy-right? and has it not been decided that "*a song on a single sheet of paper is as much within that protection as the largest folio!*" The reply would be, that musical piracy has reached such an extent, it is beyond the means, nay the power of an individual to crush it; and many whose interest it ought to be to suppress this evil, have from the force of habit become supporters of a system, at once injurious to the professional man, and ruinous to the tradesman of principle.

Another species of piracy (now so general that it is scarcely considered as *unhandsome*) is that of taking the title from any popular song which happens to be adapted to a national air.\* This at least indicates a contemptible feebleness of mind, and has every appearance it must be acknowledged of a catch-penny deception: for example, what right have I to publish the name given by MR. MOORE to any air in his *Irish Melodies*, which work I believe is the property of MR. POWER! Yet let me go into a music shop and enquire for (let us suppose by way of illustration) "*Planxty Kelly, an Irish melody, with variations,*" the reply would be—there is no such air published; but let me ask for "*Fly not yet,*" and I am given the air I enquired for. Thus the ancient and original name of the melody, that which is public property, is sacrificed; and why? because the composer in question rests his expectation of the sale of his arrangement, not on its own merit, but on the celebrity of MR. MOORE'S production.

The violation of copy-right does not end here; legal redress can be obtained with a degree of comparative facility when unauthorised persons publish a fac-simile of your work, but imitations—servile

\* In Moore's *Irish Melodies* and also his *National Airs*, the title which distinguishes each song is taken from the verses or the subject which MR. MOORE has written to it, and consequently should be considered as his property, particularly as he has given the original name annexed to each air.

and degrading imitations are put forth as originals; these are a serious injury to the proprietor, and have also a tendency to lower the author in public estimation and undermine the foundation of his fame.

The case of *POWER versus WALKER*, I presume to be generally known, where two of *MR. MOORE'S* songs from the *Irish Melodies*,\* both beautiful, but one perhaps the happiest and most sparkling effusion of his genius, were garbled into wretched parodies and vended by the defendant as the original, which however excellent, was not (unfortunately for the plaintiff) inimitable.

Pick-pockets we find every day transported, and forgers—men who pass off falsehoods and substitute imitations for originals—hanged; indeed forgery seems to be a crime which our legislature will not pardon—this is a commercial country, and good faith must be maintained.

I have to apologize, Mr. Editor, for having extended my letter to such a length, but I hope that it may be productive of some benefit, and I should feel happy should I be allowed to resume the subject at some future opportunity.

I am, Sir,

Your very humble Servant,

T. C. C.

\* The melodies to which I allude, are "*Fly not yet*," and "*Eveleen's Bower*;" as a specimen of the manner of *MR. WALKER'S* imitations I will give part of the first verses of each.

"Fly not yet, 'tis just the hour,  
When pleasure moves with briskest power,  
When fancy deck'd with pinions bright  
Exerts with sons of mirth her flight,  
And lovers court the moon," &c.

AND

"Oh, sing for the hour,  
When to Eveleen's Bower,  
The Knight of the Castle a courting came:  
The sun it shone so bright,  
On the gloomy mountain's height,  
And nature seem'd to smile on the true Knight's flame;  
'The clouds pass'd by,  
And the clear blue sky," &c.

## TO THE EDITOR.

SIR,

**M**UCH delighted with your Musical Review from its first appearance, and convinced that its sound judgment and correct taste are more likely to reform the national feeling of that delightful science than any thing which has hitherto appeared before the public, I have proceeded through your Numbers with constantly increasing satisfaction.

In the eighth Number, I have been greatly pleased with No. 3 of the *Philosophy of Musical Composition*, signed M, and particularly give the author credit for the songs which he has pointed out as examples of the most perfect adaptation of music to words. On that divine composition, "*In sweetest harmony*," in the oratorio of *Saul*, his remarks, both general and particular, are such as my very soul, in every organ of its sensibility avows to be most true. Nor do I feel inclined to dissent from any observation that occurs throughout the treatise.

Having gratified myself by paying this just tribute of commendation, I proceed to mention a curious circumstance, connected with the subject of the essay, the knowledge of which first gave me the desire to take up the pen. Your musical critic says, and I heartily agree in saying, "No one would probably attempt to reset, *I know that my Redeemer liveth*, or *Deeper and deeper still*, after HANDEL. He would be a bold man who should venture to give a new air to *She never told her love*, or *My mother bids me bind my hair*, after HAYDN." No. 8, p. 398.

Now the curious circumstance is, to my certain and personal knowledge, that the words of the latter song were written by that very ingenious poetess, MRS. J. HUNTER, (sister of Sir Everard Home, Bart.) on purpose to suit the air of a beautiful and simple andante of PLEYEL's, occurring in one of his sonatas, then new and fashionable. The sonata, being in B with two flats, is one of a set dedicated to the Queen, but it was afterwards published singly by Bland and Weller. The fair writer had much feeling for music, and succeeded most happily; and the song with that original tune

is now by me. It began with what is now the second verse, "*'Tis sad to think the days are gone;*" and in that simple and original form has, to my mind, a very beautiful effect.

The words were reset afterwards by HAYDN, with other compositions of the same lady, such as "*The mermaid's song,*" &c. and certainly with her knowledge and consent. This set of airs appeared together, and is well known to all musical people. That HAYDN has beautifully set the words it is impossible to deny; but in the more florid music and accompaniment which he added, much of the plaintive character belonging to the poetry is lost. HAYDN also, for what reason I never learned, chose to begin with the second verse, as it now stands; but certainly with inferior effect as to the natural train of the thought and poetry. The lamentation upon the sadness of missing those we love, ought certainly to introduce the whole, as it did in the mind of the poetess.

Now, Sir, if you will only consider the words apart, you will clearly see how much more consistently the poetry proceeds in the original form of composition. It begins with the consideration of the sadness of her condition, and describes the effect of it.

*'Tis sad to think the days are gone, &c.*

Then she comes to the remonstrance of her mother, for which we know no cause in the way it now stands. But seeing her so melancholy, she says,

*My mother bids me bind my hair,*

*For why, says she, sit still and weep? &c.*

Which we had not been told she did.

Why HAYDN wished to reverse this natural order, and how the fair author could consent to it, (except that she set less store by her verses than they deserved, which I really think was the case) it is not easy to say.

You will perceive from my introduction that I have no wish to depreciate HAYDN's composition in this instance, but I thought it a singular circumstance that two airs, of so very different a character, could be adapted, with good effect, to the same words. For the first air the words were actually written, we may even say that the very thought of them was inspired by it; and yet the pastoral beauty of the second has caught hold of every ear and every mind, even of my own, I confess, though I long wished that my favourite words had been suffered to retain the very plaintive character originally stamped

upon them. Should it suit the plan of your work to publish this communication it is wholly at your service.

I am, Sir, your's,

N.

Nov. 2, 1820.

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ON THE  
MEANS OF GIVING AN OPERA TO THE ENGLISH.

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TO THE EDITOR.

SIR,

**Y**OU have in several places, during the continuance of your Work, introduced detached observations upon the state of the English and Foreign Opera—with relation to the first, most particularly in your review of Mr. BISHOP's dramatic compositions, and again in your review of *The Comedy of Errors*. Concerning the last, your notices have been more frequent, as the Foreign Opera must of necessity bear intimate connection with the several composers whose memoirs you have from time to time submitted to the public. A correspondent has also, in a very early Number, by an abstract of BROWN's classical and elegant little book, diffused the knowledge of the philosophical way in which the Italians have gone to work in the construction of their serious musical drama. It is however to be remarked, that since BROWN wrote, the Italian Opera has itself undergone considerable and important changes, in admitting the incidents of common life among its subjects, and not as before, under the express limitation and division of the opera buffa or comic opera. A middle style, something like our sentimental comedy, has been introduced; and this middle style has created a manner of writing more mixed and impure than BROWN's classification, (which was drawn from the legitimate serious opera) allows. Hence it is become frequently impossible to determine to which of his classes an air should seem to belong.

I quite agree with you, Sir, in the opinion that our own Opera is

an insult to common sense as well as good taste, and that until the entire performance be moulded into one consistent *musical* whole, the English nation will still remain under the disgrace of possessing little or nothing beyond melo-dramatic plays or farces—certainly nothing like genuine opera. In short, Sir, I fully concur with all those opinions upon this head you have given at page 349 of your second volume.

I should certainly wish to see the attempt made to establish a better taste. But considerable caution must be used in the experiment.—There are difficulties that embarrass the undertaking which it may be useful and not amusing to examine.

I doubt whether the first endeavours would be so successfully addressed to absolute novelty as to the formation of a taste upon the best foreign models, by translation and adaptation; and I shall recommend this to be tried upon the comic or the intermediate between serious and comic, rather than upon the grand scale of the serious opera. For although it cannot be doubted that if a single song is able to raise emotions of terror or of sorrow, the same power may be prolonged through the whole protracted series of recitatives and airs which make up an entire musical drama, yet English notions of tragic effect are at present too far removed from opera to bear so sudden an innovation—at least, the doubtful nature of the issue would make the trial dangerous at first. Music is rather, in the mind of play-going folk, associated with the lighter passions than the sublime affections. Our operas contain scarcely a single song of pathos; and until the language of music be better understood, it is hardly to be hoped that the operation of sounds would suspend yet keep alive, in the hearts of common hearers, the sensations and sentiments which are necessary to preserve the interest and secure the general object and effect which those accustomed to a continuity of musical feeling are delighted to enjoy during introductory or closing symphonies, or during those that intervene between the regular divisions of a song. The low state of acquirement connected with the profession of the stage, observable in our dramatic singers, would also put this necessary train into great jeopardy, for they are unequal to fill the void by any thing approaching to fine acting—with which such performers as TRAMEZZANI, GRASSINI, and CATALANI were wont to sustain the dignities, the spirit, or the distresses of their assumed characters. I should therefore incline to think that the selection and adaptation

of some of the fascinating and most perfect of the dramas of Italy, in the middle style I have alluded to, the effects of whose music are tried and undoubted, would at the outset be more likely to superinduce the understanding of and the taste for opera than any thing of our own. My proposal, in point of fact, goes only to the extension of the plan STEPHEN STORACE was pursuing, and who, had his life been prolonged, might have arrived at last at the execution of the complete design. He selected—I propose to take an opera entire, or at least as nearly so as the judicious curtailments allowed in adaptation might seem to justify. CIMAROSA'S *Il Matrimonio segreto* is one of many instances, and perhaps the very best that could be chosen, for certainly music was never so full of animal spirits and yet of intellectual delight. The story too, though something altered, is familiar to us in the fine old comedy of *the Clandestine Marriage*.—Sparkling, brilliant, and unrivalled, I have never met in the whole range of my musical reading (which has been something extended) with any entire composition that sustains such equality, and at so high an elevation. If then, for the sake of ARNE'S music, the public have borne with such constancy the repetition of *Artaxerxes*, there can be little question as to the pleasure *Il Matrimonio segreto* would bestow. I think sufficiently well of the advancing taste of my countrymen to believe it would be heard with as much rapture as any musical drama that has ever been performed, if not with as much extacy as it was hailed by the more fervent amateurs of the Continent.

Some embarrassment would probably be found in the selection of English words to move with the gliding and smooth rapidity with which the soft Italian syllables slide over the lips; for you have justly observed that a great portion of the delicate humour of Italian comedy is derived from swift articulation of notes and words, and a very simple and ingenious expedient it is, though drawn probably from the lively manner of expression which the warm temperament of the Italians excites them to use in the heat of dispute, the energy of expostulation, in the fervour of description, or the unguarded expression of pleasure, mirth, or amatory satisfaction.\* But, Sir, I should not

\* For examples of these several attributes of Italian elegance and art, I beg to refer the reader (1) to GUGLIELMI'S duet, *Vedete la vedete*; (2) to CIMAROSA'S *Se fiato in corpo avete*; (3) to ROSSINI'S *Alidea di quel metallo*; (4) to CIMAROSA'S *Sci morelli*; and (5) to PUCITTA'S *Quel occhietto cocoletto*.



despair of this impediment being overcome, and the introduction of true Italian musical comedy, would exhibit traits of manners, which if not absolutely new, would still I imagine be found extremely entertaining, without any of the delineation of those coarser picturings to which alone our comic songs are indebted for their effects. Ours like theirs are taken from "the manners living as they rise." But they have better taste in selection of subjects than we have. Our comic songs are all vulgar. If an actor presents us with any thing of this sort, the language and manners of the lowest classes are the objects of description. O'KEEFE'S and DIBDIN'S were almost all of this fashion, and our low comedians prolong the same or similar themes. The Italians, on the contrary, bring into play the habits, manners, and passions of the high rather than the low classes of humourists, and affect us chiefly by the vivacity of the dialogue, the rapidity of the utterance, and the brilliancy of the musical passages. There is no stopping to listen to a story of five minutes, interpolated by the mime, and which represents the complaints of an overgrown grazier to a village apothecary of a long bill swollen by the illness of his wife,\* or details the clumsy practical jokes of a waggoner.† Our comic songs like our comic operas are very coarse attempts to blend a jargon of vulgarities with music, wholly unfitted to such a purpose. The Italians give us the example of a far more graceful species of humour, yet conveying a not less just imitation of manners, and in this respect it seems to me, we should owe much to the propagation of the knowledge of the Italian expedients for awakening a gay train of ideas. The fact is, they select with better taste than we do.

\* DIBDIN'S Country Club.

† His song of that name, from which the following extract will serve to shew its general tone:—

"Your natty sparks and flashy dames,  
How I do loves to queer;  
I runs my rigs,  
And patters and gigs,  
And plays a hundred comical games  
With all as I comes near."

With such slang have the English public been amused. MR. MATHEWS in his song, *The humours of a Play-house*, recites all the incidents of a crowd at the theatre, down to the jokes of drunken hackney coachmen and the hoarse ribaldry of the link boys. They certainly show his powers of mimicry to great advantage, but such descriptions surely form no legitimate subjects for music in any shape.

If then, Sir, we could once originate a clear and distinct perception of the superior pleasures to be derived from the simple design of producing all the gratification that can be produced by the union of sentiment with sound, if as you have said, *the principle* was once received that an opera should be "a continued succession of musical effects" heightening the pleasure derived from the comic incidents and play of words, it would probably be easy to ascend through the various degrees, till we at length arrived at the perfection of the musical drama, in the representation of the most sublime affections in the regular grand serious opera. CIMAROSA, PAISIELLO, PICCINI, GUGLIELMI, MOZART, and ROSSINI, all present us with the means. Some part of all these great composers' works have been rendered to us in an English dramatic dress, by STORACE and by BISHOP especially. It only remains to overcome the absurdity of the connecting dialogue, and to reconcile us to *the principle* which you have laid down, and I have just quoted. In short, all that is required is, to train the mind and the ear to the enjoyment of the Recitative.

The first step to this desirable purpose I consider to be the encouragement of a public discussion of the question, and the preparation of the general mind for the change, by the assistance of the periodical literature of the country. The English, as a nation, have no notion of the genuine structure of an opera; and, I fear, John Bull is still too contemplative (although he has rid himself of much of his ill-habit of reasoning upon what ought to please him, before he condescends to be pleased) to enter without some previous argument into the full enjoyment of an unmixed musical drama. For though he can allow a character to sing a song every now and then, no matter in what situation, he will yet perhaps think it absolutely out of nature, that all the business of life should be conducted in musical phrases. He must therefore be reconciled to the idea of the continuous effect being more consistent with reason than the broken and interspersed jargon of speech and song. He must induce himself to believe (for a couple of hours) that he has been transported to a newly-discovered land, a region called Melopæia, a country where the inhabitants are so happily constituted as to express all their wants, utter all their sentiments, and breathe their softest wishes in measured and sweet melodies. He will in the end profit by his delusion; though such a result may seem very uncommon in the history of his foreign connections and persuasions.

Care should also be taken to apprise him of the general simplicity (both as to incidents, sentiments, and dialogue) which the Italians court in the structure of their musical drama. It is for this reason, scarcely less than for the universal celebrity and real captivation of CIMAROSA's music, that I have ventured to fix upon *Il Matrimonio Segreto*. I have a lurking hope and expectation, that the predilection of MR BULL, in behalf of one of his old favourites, may operate beneficially. And although I can but be aware the opera will suffer by the absence of *Lord Ogleby* and *Mrs. Heidelburgh*, yet I cannot but think the characteristic and novel effects of the music, will atone for the unavoidable falling off in regard to those delightful personages.

If Sir, the absurd prejudices in favour of dramatic speaking and singing could be overcome, what a mine of novelty would it add to our present scanty stock of musical property! We should be able at once to discover, invade, and conquer the El Dorado of the Italian dramatic treasure. Nothing I am convinced would so speedily conduce to our becoming a really musical people. Indeed we have already felt the effects partially, by the graftings of poor STEPHEN STORACE. Since the days of ARNE, who also borrowed from Italy though not so directly or so openly, scarcely a single opera lives except those of STORACE, which are essentially compilations. I would be bound to furnish a store of such novelty and beauty as the English theatres have never enjoyed, for years to come, if it were thought desirable (which however it never can be) to exclude our native talent, and which I rather wish to excite than extinguish or even eclipse.

I have thus, Sir, renewed the discussion of this question because there appears to be a fairer opening than ever for the experiment. Drury-lane theatre has now perhaps a finer operatic corps than an English stage ever before possessed; half the nights of performance have been devoted to music, I therefore throw out these suggestions in the certainty that through your Magazine they will reach the eyes of persons most interested in music, and in the hope that they may set in action some of those springs that move the public amusements. To give to the English nation a regular musical drama is an effort worthy the refinement of the present age, and is a proposal I may safely assert, not more supported by good taste than by

COMMON SENSE.

## ON THE PHILOSOPHY OF MUSICAL COMPOSITION.

No. 4.

## TO THE EDITOR.

SIR,

As we proceed to examine the nature of the intervals employed by composers in the expression of sublime or intense emotions, the essential qualities of particular keys, or rather the nature and construction of the intervals of the scales formed upon certain tonics, appear to have a claim to our attention, because they extend *a priori*, as it were, the principles I have endeavoured to illustrate in my last essay.\* For if there be tempered intervals in certain keys, as there undoubtedly are for fixed instruments, the bearings of that temperament will bestow at the outset a tendency to increase or diminish distances, and consequently to affect in a natural manner the theory I am endeavouring to illustrate.

The calculations of mathematicians affix to intervals exact ratios by which the true Diatonic scale is or ought to be regulated. But these can be said to have no precise operation in practice.—Considering, therefore, that the ideal uniformity of the scale in different keys is in fact abandoned, I propose to say a few words upon the general proportions and effects to be gathered from the use and application which great composers have made of the various keys, assigning such reasons as may appear to arise from the perfection or imperfection, as well as from the augmentation or diminution of the intervals. I look upon it to be true, in the main, that composers have been influenced in their choice of keys (where they have made a choice on the grounds I design to speak of) by the known relations of fixed instruments, viz. the organ or piano forte, and that they have in point of fact lost sight of the approximation to ideal perfection the violin is capable of attaining, when they have sought to extract from the key selected, any peculiar adaptation to senti-

\* See vol. 1, page 398.

ment. RAMEAU says that we receive different impressions, according to the pitch of intervals. For example, the major third, which naturally excites us to joy, impresses us with feelings approaching to fury when it is too sharp; and the minor third, which carries tenderness and softness, saddens us when it is too flat. Able musicians (continues the same author) know how to profit by these different effects of intervals.

It appears to me that until we arrive at those keys which contain intervals considerably tempered, it is not in truth very consequential, which a composer chooses. The difference for instance between C and G, imports the composer very little as to effect, and either will probably be found to be preferred principally as it regards the compass of the voice for which the song may be written. The same may be said of C and F. This rule however will scarcely hold any further, and certainly cannot extend beyond the keys which carry two flats or sharps at the signature, because the nearest modulation will conduct the singer into a key, the temperament\* of which can-

\* *Temperament.*—This word, in an enlarged sense, denotes a small and almost imperceptible deviation from the original purity of intervals, rendered necessary by the different relations in which the tones are used in melody and harmony. In a more restricted sense, it is an arranged system of sounds, in which some tones are deprived of some of their original purity, to bring all the tones used in the system into such a connection that each may form serviceable intervals with any others, and that each may, as fundamental tone of its own major or minor mode, find all the tones necessary to its mode, among the rest of the intervals of the scale.

At the natural generation of tones, when each interval appears in its greatest purity, those necessary to a major or minor mode develop themselves in the following proportions to their fundamental:—

The octave in the proportion	2 : 1;	Major Second	- - -	9 : 8;
Fifth	3 : 5;	Major Sixth	- - -	5 : 3;
Fourth	4 : 3;	Minor Sixth	- - -	8 : 5;
Major Third	5 : 4;	Major Seventh	- - -	15 : 8;
Minor Third	6 : 5;	Major Semitone	- - -	16 : 15;

consequently the degrees of the major scale of C natural for instance, have the following perfectly pure proportions to their fundamental tone:—

C,	D,	E,	F,	G,	A,	B,	C.
1	$\frac{3}{2}$	$\frac{4}{3}$	$\frac{3}{4}$	$\frac{2}{3}$	$\frac{5}{4}$	$\frac{6}{5}$	$\frac{7}{4}$

The tones in this scale have all their pure and original proportions among themselves, except the minor third, D. F, which, instead of having the proportion 6 : 5, occurs in the proportion 32 : 27; and the fifth D. A, which, instead of 3 : 2, has the proportion 40 : 27. The comparison of the proportions of the minor third and pure fifth with the pure proportions of these intervals, shews that both are in this series too small by the syntonic comma.

When therefore in any melody of the major mode C, the tone A as pure sixth of C, is used in the proportion 5 : 3, and the bass plays to this A the tone D, A is too flat, as fifth to D, by the syntonic comma; and as experience

not fail to be felt. It is therefore not only with relation to the primary key itself which the author adopts, that he needs to regulate his choice, but the sentiment of the words he is about to set will necessarily determine whether the music is likely to require or to be advantaged by frequent or remote changes of key, as by the nature of the emotions those changes will be directed. It may also be observed that the keys with sharps are certainly more stimulant than those with flats—and this property has not only relation to the intervals, but to the general pitch, for if we transpose a song into a higher key, (except so far as the tempered intervals may contravene the general law) we render it more brilliant, and, on the contrary, if we lower a composition, we shall find it heavier. The key of F then, in relation to G, is likely to produce less excitation, and the key of B, as related to that of D, a still lower degree, simply on the ground of depression.

The score of *The Messiah* presents a work that has universally been acknowledged to reach the height of the sublime affections. We may therefore safely apply to that source. HANDEL has chosen for the opening recitative the key of E with four sharps. Brilliancy has been esteemed the peculiar characteristic of this scale, which arises from the tendency of all the intervals to elevation rather than depression. The third and the seventh are in tuning made perfect, or sharper than perfect. Our great master then, to express not only the sedate satisfaction which is implied in the words *Comfort ye*, (and which by the way is done first by the smooth descent of close intervals, and afterwards by continuity, thereby signifying the soft sinking of the soul into tranquillity and its subsequent quietude,) but the first call to the holy fervour and religious joy, which are the immediate effects, has chosen a key which carries brilliancy beyond that which attends the one nearest approaching to truth, the key of C. The immediate introduction of

teaches that the ear is offended at the deficiency or excess of a whole comma in a consonance so pure as the fifth, it is obvious that some expedient must be resorted to, and a temperament must take place.

This single example demonstrates the necessity of a temperament of tones, even in a very simple and limited use of them. But this necessity becomes still more absolute when all the tones used in music are to be combined into a system in which each tone is not only to form serviceable intervals with all the others, but also to find as fundamental tone of a major or minor mode, all the tones necessary to its scale in a proportion satisfactory to the ear.—*German Musical Dictionary*.

an accidental A sharp, by which the key is changed to B with five sharps, pushes this tendency still further, and towards the latter part of the recitative a B sharp extends the same notion, which is progressive excitation. On the contrary, the taking off the D sharp upon the passage "*Speak ye comfortably to Jerusalem,*" (besides the peculiar quality of the close interval itself) restores the tranquillizing effect of a key less stimulant.

"*I know that my Redeemer liveth,*" an air which combines the grandest view of eternity with the "sure and certain hope of a joyful resurrection," thus connecting the most sublime affections with confident triumphant emotions, is also written in the same key, and its modulation is restricted within exactly the same confines. The next sharp is added to elevate as in the eminently fine passage, "*and that he shall stand at the latter day upon the earth,*" and when a more solemn expression is to be made, the sharp seventh is taken off as in "*yet in my flesh shall I see God.*"

We find the same notion supported in another place by the beautiful air, "*Read'il sereno,*" in *Sosarmes*, but now better known as "*Lord, remember David.*" This begins in B with five sharps, and the sentiment is very nearly allied to that of "*Comfort ye my people.*"

The series of recitatives, beginning "*There were shepherds,*" exhibits a train of results which I think illustrates our enquiry. For although it must be observed that the compass of the voice would naturally impose restraints upon the composer, yet a tone or a half tone higher or lower would make no such alteration as would distress the singer. When, therefore, HANDEL selects the key of C as the foundation, he perhaps contemplated the modulation; or if he did not, after he had made his Recitatives, he would probably be directed in his final decision as to the keys, by their adaptation to the sentiment. Thus then we find the mere narrative "*There were Shepherds abiding in the field watching over their flocks by night,*" in the open key of C. But in the next, "*And lo! the Angel of the Lord came upon them,*" which is a circumstance of terror, the key is changed to F, and to signify depression more strongly, an E flat with the chord of  $\frac{7}{4}$ , in other words, the discord of the seventh is used till the words, "*The glory of the Lord shone round about them,*" while they add to the sublimity, diminish in a degree the terrific sensation. This superior dread is succeeded by the consequence "*And they were sore afraid,*" when the recitative closes (with the addition of another

flat) in B flat. The transition consummates the idea we entertain. The words of the next strain are—“*And the Angel said unto them, fear not; for behold, I bring you glad tidings of great joy, which shall be to all people; for unto you is born this day in the city of David a Son, which is CHRIST THE LORD!*”

This passage of glory begins with the chord of A with sharps, and accidentals are introduced at every following bar, till the whole closes in F sharp key. This succession of increasing intervals is however clearly applicable only to circumstances of the greatest excitation, since the concluding recitative and the following chorus which express the exultation of “*The multitude of the Heavenly Host, praising God and saying, GLORY TO GOD,*” descends to the more agreeable though still bright key of D.

These examples, I apprehend, will be esteemed sufficient to shew the legitimate application of the brilliant and beautiful scale of E with sharps, together with its [extension and perhaps the limits of sharp keys, and as I am not aware of any classical instance in vocal music of modulation being extended beyond the bounds to which these songs and recitatives advance by progressive sharps, it may be almost with certainty pronounced, that the temperament of instruments and the conforming power of the ear and the voice will scarcely allow a composer to go beyond the key of F sharp, carrying six sharps at the signature, and this only when extreme excitation is intended.

Having taken this view of the use of the keys having sharps at the signature, I shall turn to the application of those which on the contrary are distinguished by flats, following the same guide.

It appears at first inspection difficult to decide why HANDEL should have chosen the key of B flat for his air “*Rejoice greatly,*” which in its incipient and closing passages seems to be purely a song of exultation. But here, Sir, I must recur to the remark I have before made at page 404 of your second volume, “that we must take the expression of the whole in order to understand that the design of the composer is to avail himself of the impression by such whole rather than by parts.” If then we consider the entire nature of the sentiment of this song, we shall find it to be the joy of religious peace, which is rather marked by a sublime consciousness than a strong and tumultuous exclamation, although the word “*shout*” would seem to militate against my interpretation. This song is



indeed of a completely mixed character, and we accordingly find the modulation extending to the key of A with three sharps; and what is more singular in one of the divisions upon the word "*Rejoice*," the introduction of an A flat conveys us for a moment into E flat. I should therefore be disposed to instance this song as a proof of the consummate art with which HANDEL knew how to commingle the finest incentives to emotion, and thus to dash the cup of joy with that delicious and momentary infusion of sadness, that renders both more poignant, and which in truth are the ingredients the mind may be said to taste, when mortal thoughts begin to fade away before the contemplation of eternity.

HANDEL seems gradually to have descended into the depths of sorrow from this air in his transition through—" *He shall feed his flock*," (also in B flat) and the inimitable chorus "*Behold the Lamb of God*,"\* to the song, "*He was despised*," when adopting the key of E with three flats, he wanders at once into the darkest regions of pathos. The lugubrious effect of the key of A flat is well known to result from the extreme imperfection of the intervals composing the chord of the tonic; and the further we go the more powerfully the ear feels the accession of additional flats. The extreme closeness of the interval G flat, introduced upon the word "*grief*," is distressingly fine, though prepared by the opening symphony. Here however the limit seems to be placed somewhat earlier in the succession of flats than of sharps, as D flat with five flats at the signature, appears to be the extremest boundary to which HANDEL has ventured to go.

You will perceive, Sir, that the entire substance of this essay tends only to corroborate the deductions drawn from and inserted at the close of my last. We have, however, I conceive, arrived at an important distinction in addition to those laws which I therein ventured to lay down.

The effects of music in exciting the passions are susceptible almost of the same minute divisions and classifications as distinguish the passions themselves.

For I find, with such uniformity that the exceptions only establish the rule, that augmented intervals are employed in the expression of

\* I have purposely omitted to speak of the effect of minor keys or of songs purely chromatic as they may hereafter become the subject of separate consideration.

elevation of mind and the livelier sentiments, while diminished intervals as uniformly demonstrate grief and depression. These too have their just degrees, as may be easily proved by the examination of songs that exhibit regular gradations of feeling. These gradations appertain as completely to the different keys and their scales, for the principle is the same.

With respect to the effects of the keys I think we are warranted in drawing the following inferences;—

1st. That the key of C from its approximation to perfect tune is adapted to narrative and to sentiments which are shaded by no intense passions or affections; that it rather indicates a mind free than impressed.

The keys of F and G are adapted to the highest touches of feeling, the former being adapted to expressions of sadness, the latter to those of gaiety. The keys of B flat and D carry a little further the same impressions.

The key of A with sharps affords an interval in the application of the stimulant proportions of music, which is not to be found in the succession of flat keys that are appropriate to the pathetic trains of emotion. E with sharps, occupies in the one, the place which E with flats possesses in the other; and hence it follows that the number of sharp keys, to which a composer may recur, is greater by one than of the flat keys. From this key, however, in both cases, it appears that the intensity of the operation of temperament begins to be felt, and that its limits stand, in compositions for voices, at F sharp and at D flat keys—beyond which there is no passing without infinite risk and danger.

I am, Sir,

Yours, respectfully,

M.

## TO THE EDITOR.

NORWICH, FEB. 14, 1821

SIR,

CHLADNI'S Treatise on Acoustics contains many very valuable and novel experiments on the nature of the vibrations of sonorous bodies; and if you think extracts from this work worthy of insertion in your Magazine, which increases in worth and utility, you are extremely welcome to avail yourself of my endeavours to excite the attention of those who can read French to the translation in that language from the original German.

C. J. SMYTH.

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 ABRIDGEMENT OF CHLADNI'S LIFE,

*Prefixed to his Traité D'Acoustique.*

My father (first professor of law at Wittenburg, in Saxony,) had given me a good education in my paternal mansion, and at length in the provincial school of Grimmé. My education left me very little liberty; so that if others consider their youth as the most happy part of their lives, I cannot say as much of mine.—This continual restraint, which would not have been necessary, because I was not disposed to abuse liberty, produced a quite contrary effect by impressing me with an almost irresistible inclination to chuse for myself my occupations, to travel, to strive against adverse circumstances, &c. Being returned to Wittenburg and to Leipzig, and after having fulfilled what was required, I obtained at Leipzig the employment of a professor of law; but after the death of my father I quitted jurisprudence, because it was not conformable to my inclinations, and I applied myself principally to the study of nature, which had always been my secondary occupation, and yet

the most cherished. As a lover of music, of which I had begun to learn the first elements a little late, in my nineteenth year, I observed that the theory of sound had been more neglected than many other branches of physics, which inspired me with the wish to supply the want, and of being useful to this part of natural philosophy by some discoveries. In making (in the year 1785) a great many very imperfect experiments, I had observed that a plate of glass or of metal gave different sounds, when it was confined and struck at different places; but I found no part of the discovery on the nature of the manner of these vibrations. The journals had given in those times notices of a musical instrument made in Italy by the **ABBÈ MAZZOCCHI**, and consisting of bells, to which he applied one or more violin bows; which caused me to conceive the idea of making use of a violin-bow, in order to examine the vibrations of different sonorous bodies. When I applied the bow to a round plate of brass, fixed in the middle, it gave different sounds, which, compared with each other, were equal to the squares of 2, 3, 4, 5, &c. &c. but the nature of the movement to which the sounds corresponded, and the means of producing each of these movements at pleasure, were hitherto unknown to me. The experiments on electric figures, formed by a plate of resin covered with sand, discovered and published by **LITCHENBURG** (in the Memoirs of the Royal Society at Gottingen), made me presume that the different vibratory motions of a sonorous plate ought to offer different appearances, if a little sand or other similar matter was strewed on their surface; and employing these means, the first figure which presented itself to my eyes on the surface of a round plate of which I have been speaking, resembled a star with 10 or 12 rays, and a very acute sound was heard in the series mentioned above, such as agreed with the square of the number of the diametrical lines. Only guess my astonishment, in seeing this phenomenon which no other person had ever seen before.— After having reflected on the nature of these movements, I did not find it difficult to vary and multiply the experiments, whose results followed with rapid succession. My first Memoir, which contains researches on the vibrations of a round plate, of a square plate, of a bell, of a ring, &c. appeared at Leipzig in 1787. The results of the researches which I have since made on longitudinal vibrations, and on other objects of Acoustics, are to be found in certain German journals and in the memoirs of different societies. Finally, after having

made yet more experiments, I have united as much as possible the results, in my Treatise on Acoustics, which appeared in German at Leipzig, in which I have abridged, changed, and added a great deal, as appeared to me most convenient.

The invention of the *Euphon* and of the *Claircylindre* and their execution, in very unfavorable circumstances, cost me much more time, more labor, and more expence than my researches on the nature of sound, of which these two instruments are the practical applications. Those who have laboured in a similar way, as for example, those who have tried to perfect the Harmonica, know full well the unforeseen difficulties which are met with in similar efforts. Too often, when we would apply to practice the ideas which appear conformable to theory, nature, consulted by experiments and trials, disavows our conjectures, and opposes to us insurmountable obstacles, which we could not foresee. Thus, after having laboured in vain during a long space of time, we must sometimes destroy all we have done, and begin again. But the least success causes us to forget all these trials of patience.

The *Euphon*, invented in 1789, and finished in 1790, consists externally, in small cylinders of glass, which are rubbed longitudinally with the fingers moistened with water. These cylinders, of the thickness of a pen, are all equal in length, and the difference of the sounds is produced by interior mechanism. The sound more resembles that of the Harmonica than that of any other instrument.

The *Claircylindre*, began about the year 1800, and since brought to perfection, contains a finger-board, and behind this finger-board a cylinder of glass, which is turned by means of a pedal and a leaden wheel. This cylinder is not itself the sonorous body, as the bells of the Harmonica, but it produces the sound by its friction on the interior mechanism. The principal quality of this instrument is the power of *prolonging* the sounds at pleasure with all the shades of *crescendo* and *diminuendo*, according as we augment or diminish the pressure of the keys. This instrument never goes out of tune. The reports of the Institute of France and the Conservatory of music, have judged very favorably of this instrument, which if well made, will always be conformable to the theory. The best manner of producing the sounds will be to use a violin-bow.

Extracts from Chladni's *Traité D'Acoustique*,

REPRINTED AT PARIS 1800.

## PRELIMINARY OBSERVATIONS.

Every possible motion is either progressive, rotatory, or vibratory. A vibratory motion sufficiently rapid and sufficiently strong to act on the organs of hearing, is a *sound*.

If the vibrations of a sonorous body are appreciable as to their quickness and change of figure, they are called *distinct sound*, or *sound* properly so called, to distinguish them from *noise* or inappreciable vibrations.

*Elasticity* is the moving force of sound. A sonorous body may be elastic, either by *tension*, by *compression*, or by *internal rigidity*. In order to our perceiving a sound there must exist a continuation of some matter between the sonorous body and the organs of hearing. The air is commonly the conductor of sound, but all liquid matters propagate sound with more rapidity and force than the air.

*Acoustics* are the theory of sound. The objects of *acoustics* are—

1. The numerical ratios of vibrations.
2. The peculiar vibrations of sonorous bodies.
3. The vibrations communicated or the propagation of sound.
4. The sensation of sound or hearing.

The *first* forms the arithmetical part—the *second* and *third* the mechanical part—and the *fourth* the physiological part of acoustics.

## OF THE NUMERICAL RATIOS OF VIBRATIONS.

By the word *sound* is meant *the quickness of vibrations*. The word *pitch* is an appropriate term for *sound* in this sense. An *acute* differs from a *grave sound* by the greater or less number of vibrations in the same space of time.

An *interval* is the ratio of one sound to another. We generally consider the most grave or lowest sound as the base with which we compare the more acute.

A *melody* is a succession of sounds.

A *chord* is the co-existence of many sounds.

*Harmony* is a succession of chords or the co-existence of many melodies.

*Music* avails itself of the materials of which acoustics furnish the theory, in order to excite sensations.

MR. CHLADNI invented a very simple method of proving to the eye and ear the number of vibrations which belong to every sound. To effect this he availed himself of a sonorous body, of a sufficient length to admit of the vibrations made in a certain space of time to be seen and counted: this sonorous body admitted of being lengthened and shortened at pleasure, in order to compare the sounds and the lengths of the parts with the number of the vibrations counted, and with the length of the whole body. He made use of a plate of iron or brass, almost half a line [—] in thickness and half an inch wide, and of a sufficient length to vibrate very slowly. It must be of the same thickness throughout. The quickness of the vibrations of such a plate are in the inverse ratio of the squares of the lengths, when all other circumstances remain the same.

One end of this plate is fixed into an immovable vice, making it vibrate more or less, until it shall give in each second of time, a certain number of vibrations visible to the eye, and which may be compared with the oscillations of a pendulum vibrating seconds, which are heard while astronomical observations are making. A little practice will enable us to count eight vibrations in a second. Suppose we wanted to make four vibrations in a second, in order to mark exactly the length of the (*sallie*) sally or leap of the plate, let it be divided into 2, 4, 8, and other numbers of parts. If the plate be fixed in a vice, so that the half projects above the vice, it will give 16 vibrations in a second. These vibrations are too slow to be heard and too quick to be counted; but a distinct sound is to be heard if the plate be made to vibrate in two unequal parts, so as to form a knot of vibration, at the distance of the end which is free, a little less than the third part of its length. This will make two vibrations in a second, as does the fixed sound of *Sauveur*. It will give G $\sharp$  almost a third major below the lowest C of the finger-board. If the part of the plate which projects from the vice be shortened, so that it shall be equal to the fourth of the whole plate, it will make 64 vibrations, which will sound C, answering to the largest string of the violoncello. The second sound, which makes 400 vibrations, will give G $\sharp$  more acute by two octaves, than that which made 100 vibrations. Whatever be the manner in which the plate is thus divided, the result of the experiments, if they are well made, will always

be conformable to theory. The best manner of producing the sounds will be to use a *violin-bow*.

## OF THE VIBRATIONS PECULIAR TO ELASTIC BODIES.

### *General Remarks.*

Elasticity being the moving force for sonorous vibrations, a sonorous body may be *elastic*,

By *tension*,

By *compression*,

By *rigidity*.

Flexible bodies, which become *elastic by tension*, may be *fili-form*, when the change of the figures can be expressed by curve lines, as in *chords*, or *membrani-form*, when the changes of the figures cannot be expressed by curve lines but by curved surfaces, as in the membranes of drums and other *stretched membranes*.

Sonorous bodies, *elastic by compression*, are the *air* and the *gases in different wind instruments*.

Bodies *elastic by their internal rigidity* are either *fili-form* or *membrani-form*. The *fili-form* may be *struight*, as *rods* or *lamina*; or *curved*, as *rings*, *forks*, &c. &c. The rigid *membrani-form* bodies are also either *struight*, as *plates* of any form; or *curved*, as *vases* and *bells*.

In *distinct sound* the vibrations of the sonorous body or of its parts are formed in the same time, and all the vibrations are of equal duration; but we cannot suppose the same thing in a *noise*, of which we know not yet the nature. Sounds, when the manner of the vibrations, the quickness and force are the same, have nevertheless sometimes a very different character, which is called (*timbre*) *quality of tone*: it seems to depend on the rigidity or tenacity of the bodies and the quality of the matter which is used to put them in motion. We know not yet the true causes of these different effects, and there is yet no means of submitting them to calculation or to experiments. This difference of quality of tone seems to be caused by a little noise mixed with the appreciable sound: for example, in a melody which is heard, besides the vibrations of the air, the friction of this fluid on the organs of the voice; on the violin, besides the vibrations of the strings, we hear the friction of the bow on the strings, &c. Perhaps the different kinds of noise and quality of sound consist in the unequal motions of the smallest parts of the body, as those by which



heretofore LAHIRE, CARRE, and MUSSCHENBROEK, wished to explain the nature of sound.

1. Every sonorous body may make vibrations very different among themselves, of which each has a certain ratio of quickness with the others, which depends on the size of the vibrating parts.

When the sonorous body divides itself into any number of vibrating parts, these parts of which the excussions (which are called *ventres de vibrations*) separated by immoveable limits, (which are called *knots of vibrations*) make their movements always alternately in an opposite direction; so that one is above the ordinary position while the other is below it.

The isochronism of the vibrations of all the parts, produced by their relative equilibrium, being an indispensable condition of sound, the decision of the sonorous body must be always as regular as circumstances permit. The size of a part situated at one free end, is almost the half of a part which is found between the immoveable limits.

In order to produce a certain sound, we may hold or touch one or more of the knots of vibration, and rub and strike a vibrating part in the same direction in which the vibrations are made.

Many, or all the manners of vibrations may co-exist in the same sonorous body; the vibratory motions may also co-exist with other kinds of motions.

2. The *direction* of a vibratory motion may be *transversional*, or *longitudinal*, or *rotatory*.

*Transversional vibrations* consist in the contractions and dilatations of the sonorous body or its parts in the direction of the axis, or according to the length. The bodies susceptible of such movements are (1st.) the air contained in wind instruments, (2d.) strings or straight rods of a sufficient length.

The laws of these two kinds of vibrations are very different.

The *rotatory vibrations*, of which rods and lamina are capable, consist in the turnings which are made alternately in an opposite direction. In cylindrical rods, or prismatic, the sound of these vibrations is always more grave, by a fifth, than the longitudinal sound of the same body divided in the same manner.

The *intensity* of sound depends on the greater or less excussions, on the size of the sonorous body, and on the quickness of the vibrations.

[TO BE CONTINUED.]

## ON THE CONSTRUCTION OF OPERAS.

**N**OTHING is so difficult as to arrive at truth in matters of taste. Our attention towards the subject of the opera must always be kept alive, but it has been lately excited more strongly than usual by the state of our own Musical Drama, by the temporary derangement of the affairs of the King's Theatre, and by the letter of a Correspondent concerning the English Opera, which is already before our readers. We have turned over many books to ascertain the sentiments of the critics of different nations and of contemporaries upon the topic in question, and amongst our researches we met with the following remarks in a late French publication on the fine arts. With a view therefore to exhibit the feelings and the reasoning of our lively and speculative neighbours, we have translated the article which follows.

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 OPERA.

In the spectacle thus designated by the Italians, there is so great a mixture of grandeur and meanness, of beauty and absurdity, that it is difficult to speak of it suitably. In the best operas one sees and hears such anomalies that they only appear intended to excite the astonishment of children, or of that part of the people who resemble them. In the midst of these insults to good taste, there are scenes to be found which penetrate the heart, fill the soul with the sweetest voluptuousness, excite the tenderest pity, or inspire fear and terror. A scene of the deepest interest is often followed by one in which the same persons appear no better than jugglers, who, with ridiculous pomp, but with great skill, seek to inspire the populace with terror and astonishment. Offended by these frequent follies, it costs some trouble to make the opera a subject of meditation; but on the other side, if one recalls the pleasures derived from it, it is impossible to help wishing that men of taste would unite their efforts to confer upon this imposing spectacle the perfection of which it is capable. The opera may in fact be made the greatest and most important of all dramatic exhibitions, because it unites within itself all the charms of the fine

arts; but this same performance demonstrates the levity of the moderns, who have employed it to degrade those arts, frequently to render them ridiculous and to expose them to contempt. Poetry, music, dancing, painting principally, with decoration and architecture, are combined in the representation of an opera. To avoid confusion, we shall successively consider what each of these arts contributes.

The dramatic action which is the principal object, is due to poetry. —It was formerly the custom in Italy, the cradle of the opera, to take the subjects from mythology. The mythology of the ancients, the empire of the fairies and sorcerers, as well as the fabulous history of the knights, offered persons and subjects. In our days, the poets who write operas have not in fact entirely abandoned the use of mythological subjects, but they also treat of history, the usual foundation of tragedy. It may be imagined that tragedy and opera are engaged nearly upon the same subjects. They both represent an action of short duration, great and remarkable for the passions which operate in different ways and terminate by some remarkable catastrophe. But the poets who write simply for the opera appear to have adopted it as a law, entirely to abandon the natural road. Their maxim is forcibly to strike the spectator by varied scenes and by great pomp. Combats, triumphs, ship-wrecks, tempests, spectres, wild beasts, &c. these are the attractions they offer to the spectator.

One may thus easily imagine how often the poet is obliged to force his subject—to sacrifice the essential points of tragic action, and the development of great characters and strong passions to a secondary object, but one more striking to the eyes. The plan therefore of almost every opera consists of forced events, contrary to nature and even fantastical. They are absurdities to which fashion condemns even the best poets. Unfortunately these are not the only faults. The singers also have their pretensions. In every opera the best voices must be heard several times, but middle rate and even bad singers who are engaged for the theatre, and whom it is necessary to pay, must also be heard once or oftener in airs of a certain extent. The first male and female singer must also be heard together, consequently the poet is obliged to introduce duets, trios, quartets, &c. Further, the first singers can only display their peculiar talent in a particular character, one in a tender adagio, another in a lively allegro, &c. The poet is therefore forced to write his airs so that each may shine in their particular style. It is hardly possible to form an idea

of these numberless inconveniences. To one or two of the principal female singers must be allotted the first characters, whatever be the nature of the action. In default of any other expedient, the poet has often recourse to a love intrigue, however contrary it may be to the general air of the plot. Thus Metastasio, one of the best operatic authors, in order to give two female singers an opportunity to be heard, in despite of the nature of the action and every thing that was reasonable, in the death of *Cato at Utica*, was obliged to represent two women, Cornelia, the widow of Pompey, and Marcia, the daughter of Cato, as in love with Cæsar and beloved by a Prince of Numidia. It needs not much reflection to perceive the folly of mingling the intrigues of lovers with so grave a subject.

Operas present another absurdity. To give each singer an opportunity to appear, they are often made to sing on occasions where no reasonable man ever thought of so doing. Thus Pylades, in the *Iphigenia, in Taurida*, by Guillard, sings an air while he has not a moment to succour his friend. The subject of the song is not frequently better chosen; it often consists of cold reflections, general maxims, or unnatural allegories; of such a kind is the reflection in the fifth scene of the second act of *The Adrian*, of Metastasio, "that an old experienced warrior does not strike blindly, but retains his courage till the moment when he is in an advantageous position;" likewise in the third act of the same piece, the following cold allegory, "The vine, after having been cut, shoots better, and the oderiferous gum only flows from wounded trees." Such in *Quinault's Theseus* is the trite and valuable reflection of the hero, "The softest chains cost sighs; it is necessary to undergo pain in order to arrive at pleasure." Another glaring absurdity, of which almost every opera furnishes examples is, that persons either from the imminent dangers by which they are threatened, or by some other imperious cause, ought to use the greatest activity in their enterprises, remain coldly upon the stage during the ritornel, and then sing airs in which the words are repeated even to satiety, as if the danger no longer existed. This style, inseparable from the structure of the opera, is to be found in the best poems. Thus in the superb chorus in *Armida*, by QUINAULT and GLUCK, the warriors and the magician repeat a hundred times, "let us pursue to death the enemy who offends us," instead of rushing to the pursuit. These extravagancies are owing sometimes to the poet and sometimes to the musician.

There are also many others which are due to the composer of the music. This art is, and can only be, according to its nature, the expression of the passions, or that of a calm or agitated mind. But composers, singers, and musicians, are not contented by this sole application of the art. In this point they resemble those rope-dancers and jugglers, who, in order to excite the astonishment of the populace, make use of their hands to walk upon, and their feet to wield the sword, or for the other functions reserved to the hands. It is the same with the musicians of the opera—there are but few dramas in which the composer has not encroached upon the domain of the painter. Sometimes he represents thunder, flashes of lightning, tempests, the impetuosity of the winds, the course and the fall of a rivulet, the clash of arms, the flight of a bird, or other natural objects, which have no relation to the sentiments of the heart. This depraved taste is doubtless the cause why the poets have introduced into their similes, navigators, lions, tigers, and other objects, which strike forcibly on the imagination.

To this rage for description may be added the desire of shining by difficulties with which many composers, singers, and musicians, are tormented. The singer wishes the public to admire the facility with which he sustains his voice, his extraordinary compass, or his flexibility and volubility, or other like qualities. The instrumental performer is also anxious to manifest his skill in brilliant and difficult passages. They therefore expect the composer to furnish the occasion. Thence proceed those roulades, cadenzas, and passages, whose only merit is the difficulty vanquished, and which often, in the most impassioned airs, absolutely destroy every species of sentiment. From thence arise those strings of ornament, by which an expressive melody is so enveloped, that it is recognised with difficulty.

The music of many operas is devoted to stupid themes which have no sentiment, because it is necessary to have an air in each scene, nevertheless as a dramatic work does not entirely consist of the demonstrations of sentiment, the poet is sometimes obliged to present in the lyric style, orders, projects, observations, remonstrances, &c. and the composer is under the necessity of setting music to them; thus oppressing the auditors with insupportable ennui.

The costume and decorations frequently present great incongruities. In every opera it is thought almost indispensable to introduce scenes which are to produce a surprising effect without consi-

dering whether they agree with the nature of the action. Frequently Princes enter the hall of audience followed by their guards, who for some moments line the stage, and place themselves in order to parade; but as a secret conference is determined on, the Prince immediately dismisses his satellites, and even while they are departing the secret conference commences. At other times a scene is made ridiculous by the poverty of the spectacle. In order to represent an army or a battle, some dozen of soldiers are made to defile, and in order to conceal from the spectators the paucity of their numbers, they go out several times by one side scene and enter by another.

But it would be tedious to mention all the incongruities by which a spectacle (which might be imposing) becomes a ridiculous farce.

Notwithstanding these shocking absurdities, the opera sometimes presents an enchanting isolated scene, which causes, in some degree, to be forgotten that this fine spectacle is, in many of its parts, so far removed from nature. Exceptions of this kind lead us to imagine how far it would surpass every other if it were treated with all the art it requires; and one regrets that such pathetic pieces should be drowned in so many absurdities.

One of the most essential points would be to have a good poet, who without regard to the singers, should write a tragedy, the subject and style of which should conform to the elevation and sentiment of the lyric stage. Any subject would be suitable, provided its progress were not too rapid, nor the incidents too complicated. The progress must not be rapid, because this progression is contrary to the nature of song, which supposes that one's course is arrested by the sensations which give birth to that disposition in which singing appears natural. Complicated incidents are still more contrary to the nature of song, because in such case reason rather than sentiment is employed. When we form projects, concert plans, or deliberate, we are far removed from the disposition necessary for singing.

The poet who writes an opera ought to differ from a tragic poet in so far that he does not represent a complete action. Every great event, and even an agreeable incident, provided it gives rise to many sensations, may furnish a subject proper for an opera, if the poet is able to place the whole under such a point of view as to introduce a sufficient number of different persons, inspired by various sentiments,

and who may have the time to surrender themselves to those sensations, and to manifest them. An opera of this kind would doubtless be a dramatic work in a new style. Besides real events, every great solemnity, every remarkable fete, would furnish a subject of this sort. By thus freeing the poet from the fetters often laid on him by the composer, singer, and scene-painter, and by prescribing to him this simple rule, to observe the unity of the action and to treat it as a lyric poet, he would easily find the means of avoiding the usual uniformity of the airs, duos, and trios. One example will serve to explain all we have just observed. Prince Demetrius Casimir relates, in his History of the Osmons, that Sultan Murad IV. at the taking the town of Bagdad, gave the cruel order to massacre all the inhabitants. During this horrible carnage a Persian musician obtained from the officers of the Sultan, permission to appear in the Prince's presence once more before his death. Murad having commanded him to give a proof of his abilities in music, the musician took a scheschta (a species of psaltery) to accompany a plaintive song on the taking of Bagdad, in which he adroitly introduced the praise of Murad. He performed it with so agreeable a voice and with so much skill that the Sultan could not restrain his tears, and issued orders to pardon the rest of the inhabitants.

This event might very well form the subject of an opera. The poet could choose a place in Bagdad where might be assembled the musician just mentioned with his family and friends, or some of the distinguished inhabitants of the city, waiting the terrible catastrophe. It would be easy to imagine some motive for assembling also on the stage women, young men and girls, in order to give greater variety to the action. The musician who plays the principal part discovers to his friends who are tormented by fear and terror, the means by which he hopes to save them, and he departs to execute his project. Fear, hope, and other sentiments, animate the persons who remain on the stage, and the poet should bestow on each, language analagous to the characters he supposes these individuals to possess. They learn that the sultan has permitted the musician to be conducted before him; one is animated by the hope of success; another has recourse to prayer, to solicit from heaven a favourable issue; a third despairing of safety and resigned to inevitable death, already takes leave of his friends. The poet may then transport the spectators to the tent or palace where the sultan intends to hear the musician; he

may represent the latter singing in plaintive accents, and the sultan filled with emotion, pronouncing the order of pardon to the rest of the inhabitants; in short, the content, joy, the gratitude of those saved from death, would offer to the composer subjects for recitatives, solos, and chorusses of great effect. The author of *Anacreon ches Polycrate* has in some degree imitated this subject, but less happily in employing the effects of music to disarm the rigour of a father against two young lovers, and by falsely attributing this action to a person who is too celebrated to allow it (particularly unauthorised by tradition) to be added to his history.

A man of genius might certainly find many fit subjects for operas, without having recourse to any of those absurdities which so frequently deface them. The music is generally too flowery, and too artificial; composers so ardently seek for the agreeable, that the strength of expression is absolutely lost. It is without contradiction a great abuse to ornament a melody to such a point, that instead of one or two notes there are four, six and even eight for one syllable. This abuse doubtless arises from the inconsiderate desire of singers, to introduce into all airs such changes as may denote the extreme flexibility of their voices. After it was perceived that a melody had more energy and vivacity when not performed altogether monotonously, but by making some additions and by accompanying them sometimes with cadences, singers carried it to an abuse and changed almost every note. Composers then felt that this did not always agree with the harmony of the whole, and judged it expedient for themselves to prescribe the ornaments they might allow; the singers were not to be so contented, and composers yielding to the influence of bad taste, introduced into their score so many ornaments and *riffioramenti*, that frequently syllables and even words became unintelligible.

It is desirable that this abuse should cease and that music be reduced to greater simplicity; that its principal strength should be sought in the true expression of sentiment and not in groups of notes. In pieces where the subjects are simply graceful and where the sentiment is somewhat voluptuous, these passages might be permitted, but applied to serious and pathetic emotions, they are generally absurd, however agreeably they sound upon the ear. The numerous roudades which return on several passages in most airs, and often on each vowel that will allow it, is a license so generally permitted that the public frequently pays no attention to a singer, but in proportion to his



talent for executing these difficulties. It is desirable that composers should not so servilely follow the received form of airs, but on this point admit some variety. Why always a ritornel when it is not necessary? Why always a second part, sometimes entirely opposite to the first although offering the same sentiment? Why divide the two parts by a symphony, and repeat the first? In certain cases this may be suitable, but it would often be better to make a change in this respect. The *arioso* which has frequently so good an effect and the accompanied recitative are almost entirely banished from the opera, so that between the simple recitative and the most finished air, there is no longer an intermediate style. We cannot conceive why the dominion of music has been so much retrenched in this spectacle.

The distribution of the scene and all that relates to decoration and costume, are important in every species of drama, but principally in the opera. A moderate opera may produce the greatest effect, when this department is attended to and the best becomes tiresome when neglected. A solemn silence, a dark and gloomy, or magnificent and sumptuous scene, the entry of persons, their position, their dress and all that relates to the exterior, and agrees with character of the scene, all these united particulars so excite the mind of the spectators, that but a small impulse is required to rouse their passions to the highest pitch. It may thus be imagined that the opera ought to surpass every other work of art, relatively to the strength of its impression. The eyes, ears and the imagination, all the organs of passion are affected at once, the accessory details which contribute so much to the desired impression, require therefore serious and artful contrivance.

The architect and painter should be men of real taste, and at each change of scene they should endeavour to assist the proposed end of the poet. They should faithfully observe the costume, in order that the eye may be prepared before-hand for what the ear is to receive. The opera of Paris is much improved in this point, although it is still far removed from perfection. The scenes from nature, the architectural plans should all be taken from the sentiment of the piece.— A country or view may render us happy, joyful, tender, melancholy or timid, the same sensation may be produced by the elevation of edifices, or the distribution of the interior of apartments. The architect and the painter may therefore prepare for the poet the way

to the heart of the spectator; but they must severely adhere to the rules he has prescribed to them, they must refrain from intermingling insignificant objects solely to flatter the eye, nor must they seek to surprise by effects contrary to received opinions. The costume of the dramatis personæ is also of great importance in producing the desired effect, and it is absurd only to endeavour to dazzle by richness; nevertheless this is but too often the case in our theatres, where magnificence is studied rather than truth.

### NEW PATENT FOR AN IMPROVEMENT OF THE PIANO FORTE.

**M**R. STODART, of Golden-square, London, is well known as being the inventor of the Upright Piano Forte, and he has lately purchased from Messrs. THOM and ALLEN, two of his workmen, their interest in a patent for an ingenious contrivance to prevent those fluctuations in the pitch of strings which arise from change of atmospheric temperature. The idea is simple and philosophical, and has been long since applied to chronometers, though its operation in those delicate instruments is the reverse of that to which it has now been turned.— The principle then is to compensate the natural expansion of strings through heat or their contraction through cold, by providing an apparatus possessing the same properties as the strings themselves, upon which they are stretched. To this intent a plate of brass is laid over the belly of the instrument, of about two inches wide, and corresponding in shape with and placed close to the curved side of instrument: to this the strings are fastened in the usual way. The bar which constitutes the front is fixed in its place, about nine inches from the front, by iron clamps, which preclude its moving, and under this bar the strings pass to the pegs, as is customary in other piano fortes. Within this frame and parallel to the strings, but above them, are placed tubes, about three quarters of an inch in diameter, of a similar metal to the string beneath, i. e. brass above the brass and steel above the

steel. One end of these tubes is placed against the curved side of the frame, the other against the straight bar. They are prevented from rising or curving upwards, through the stress of the tension upon the string, by stout bars of wood laid across. The effect contemplated in this construction is, that as the temperature affects the strings either by expansion or contraction, it will also affect the tubes, which extending or relaxing consentaneously, as it were, with the strings,\* will compensate the difference, by allowing the whole frame to coincide with their action. The only conjecture unfavorable to this project which reason suggests, appears to lie in the size of the different masses of metal to be acted upon by heat and cold, but experiment has determined that the expansion and contraction of the larger and the smaller body are so nearly alike as entirely to answer the purpose. A grand piano has been removed from a low to a high temperature, and back again, without undergoing any perceptible difference in the pitch, or going out of tune in the smallest degree.

In addition to this the main purpose, other benefits are found in the facility it affords in tuning, and in the superior excellence of the tone, which is improved both in volume and quality. This circumstance may be traced either to four separate causes, or to a combination of them all.

1. From the whole tension of the strings being taken off the sounding board, which is thus left to a free and natural vibration. The proof is to be perceived in the longer duration of the vibration in an instrument of this construction, when the strings are struck and the dampers taken off. This duration exceeds, by almost one third, the length of time which piano fortes upon the old plan continue their sound. In slow movements, the tones therefore *syncopate* or connect themselves much more beautifully.

2. No braces are required to strengthen the instrument. A great weight of wood is therefore removed, and the body of the piano forte remains hollow, which certainly improves the tone.

3. The tubes themselves may, by their cylindrical form, add to the augmentation of the tone.

\* It is an opinion commonly received that strings will stretch almost indefinitely if the tension be conducted slowly and gradually; but this doctrine is, we believe, contradicted by facts. Strings having undergone a certain degree are susceptible of no further tension.

4. As there will be no strain upon the belly of the instrument, it will be more likely to continue to preserve its original level shape, and retain undiminished its power of vibration—a circumstance which cannot fail to add to the durability of the instrument, for in a six-octave grand piano forte the pull upon the strings is at least equal to the prodigious weight of six tons and a half.

Such are the benefits which this invention confers; and these gentlemen have thus given another proof of the advantages to be derived from a scientific application of philosophy to the mechanical arts.

- I. Sacred Melodies.*—*A Collection of Psalms and Hymns, composed, selected, and adapted for Divine Worship, by Thomas Bennett, Organist of the Cathedral Church, and the Chapel of St. John the Evangelist, Chichester.*
- II. A Collection of Old and New Psalm Tunes, with Figures for the use of those who have studied Thorough Bass; containing, among others, those which are sung at St. James's, Westminster; selected and composed by J. F. Burrowes.*
- III. National Psalmody.*—*A Collection of Tunes, with appropriate Symphonies, set to a Course of Psalms, selected from the New Version by the Rev. J. T. Barrett, M. A. for the services of the United Churches of England and Ireland; applicable to the proper Lessons, Epistles, and Gospels.—The music harmonized, arranged, and adapted by B. Jacob; with original Compositions by him, and several of the most Eminent Professors. To which are added Chants for the Te Deum, Jubilate, and other parts of the Morning and Evening Service, with the words at length.*
- IV. The Seraph.*—*A Collection of Sacred Music suitable to Public or Private Devotion; consisting of the most celebrated Psalm and Hymn Tunes; with selections from the works of Handel, Haydn, Mozart, Pleyel, and favorite English and Italian composers—adapted to words from Milton, Young, Watts, Addison, Wesley, Merrick, Cowper, Henry Kirke White, Dr. Collyer, &c. &c.—To which are added many Original Pieces, composed and the whole arranged for Four Voices, with an Accompaniment for the Organ or Violoncello, by John Whitaker.*

By the admirable economy of our excellent Church, her congregations are made important actors almost throughout the whole of her service. We do not go to *hear* mass only, like the Romanists, nor like the Dissenters, to *listen* to long prayers, uttered only by the Officiating Minister; but we are called on to take an active and prominent part in the Divine Office; and the Priest himself, in his addresses and adjurations, seems hardly more necessary than the people who reply to him.

Nº1.

Musical score for Nº1, 3/2 time signature, key of D major. The piece consists of two staves. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a bass line with quarter and eighth notes.

Nº2.

Musical score for Nº2, common time signature, key of B minor. The piece consists of two staves. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a bass line with quarter and eighth notes.

Nº3.

Musical score for Nº3, common time signature, key of D major. The piece consists of two staves. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a bass line with quarter and eighth notes.

Nº4.

Musical score for Nº4, common time signature, key of D major. The piece consists of two staves. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a bass line with quarter and eighth notes.

Nº5.

Musical score for Nº5, common time signature, key of D major. The piece consists of two staves. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a bass line with quarter and eighth notes.

Nº6.

Musical score for Nº6, 3/2 time signature, key of D major. The piece consists of two staves. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a bass line with quarter and eighth notes.

Nº7.

Musical score for Nº7, common time signature, key of D major. The piece consists of two staves. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a bass line with quarter and eighth notes.

N<sup>o</sup>. 6.

N<sup>o</sup>. 7.

N<sup>o</sup>. 8. *Andantino Grazioso*

Come we that love the Lord And

let our joys be known Join in a song with sweet ac-

cord And thus sur-round the throne The sorrows of the

mind Be-banish'd from the place Re-li-gion ne-ver

was de-sign'd to make our plea-sures less Sym.&c

**Maestoso**

N<sup>o</sup>. 9.

When the fierce north wind with its ai-ry

forces Rears up the Bal-tic to a foaming fu-ry;

And the red lightning with a Storm a Storm of hail Comes

rush-ing a-main down comes rushing rushing a-main

down. &c&c



Andante

N<sup>o</sup>. 10.

There is a land of pure de-light Where

Saints where Saints im - mortal reign Infi-nite day ex-

cludes the night, And pleasures ba-nish pain There

e - verlas-ting spring a-bides And ne-ver ne-ver

with ring flowers Death like a narrow Sea divides This

heaven - ly land from ours &c. &c.

Andante e Sempre Piano.

N. II.



Stoop down my soul that use to



rise, Con - verse a while with death Think



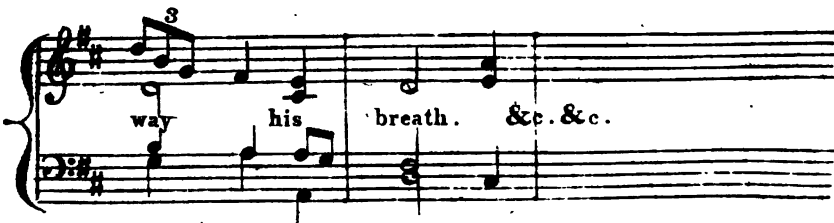
how a gasp - ing mor - tal lies And



pants a way his breath Think how a



gasp - ing mor - tal lies And pants a -



way his breath. &c. &c.

## Andantino.

N<sup>o</sup> 12.

Cre - a - tor Spi - rit by whose aid The  
 world's founda - tions first were laid Cre - a - tor Spi - rit  
 by whose aid The world's founda - tions first were laid Come  
 vi - sit eve - ry wai - ting mind Come pour thy joys on  
 hu - man kind From sin and sor - row set us free and  
 make thy tem - ples wor - thy thee. &c. &c.

Pastorale

Nº13

Andante

Nº14

A wake my soul and with the

sun Thy dai - ly stage of du - ty run

Repeat in Chorus

Shake 'o'f dull sloth and ear - ly rise To

pay the morn - ing sa - cri - fice .

Repeat in Chorus

Slow

N<sup>o</sup>. 15.

Sweet - er sounds than mu - sic knows

Charm me in Em - man - u - el's name

All her hopes my spi - - rit owes

To his birth, his birth and cross and shame

All her hopes - - my spirit owes - -

To his birth and cross and shame Sym: &c &c

The advantages of this mode of public worship have been so repeatedly pointed out, by persons far more competent to such a task than we are, that we shall not presume to dwell on them. Indeed, we should not have touched on the subject, had it not been for the purpose of observing, that the system of psalmody which has grown up among us, seems to have had its foundation in the same wise principles which have originated and which govern the whole of our truly Scriptural liturgy.

There are many, we are well aware, who raise powerful objections to the manner of psalm-singing practised in our church; and, among them, none is more entitled to be heard than DR. BURNBY.

“The Puritans,” says he, “who, during the reign of Queen Elizabeth, had devoted our Cathedral Service to destruction, and who seemed to wish not only to hear the psalms but the whole Scriptures, syllabically sung in metre, assigned as a reason for such an *abuse of words*, as well as annihilation of poetry and music, the absolute necessity of such a simple kind of music as would suit the *whole congregation*. *But why is the whole congregation to sing any more than preach or read prayers?* Indeed it seems to have been the wish of illiterate and furious reformers, that all religious offices should be performed by *field-preachers* and *street-singers*; but it is well known by all who read the Scriptures, or hear them read, that both *singing-men* and *singing-women* were appointed to perform distinct parts of religious rites among the ancient Hebrews, as well as Christians; and it does not appear by any passage in the bible, by any thing which the most ancient and learned commentators have urged concerning the performance of the psalms, or by rabbinical traditions, that they were all intended to be sung by the multitude or whole congregation, indiscriminately.

“*Singing* implies not only a tuneable voice, but *skill* in music: for music either is, or is not an *art*, or something which nature and instinct do not supply; if it be allowed that title, study, practice, and experience may at least be as necessary to its attainment as to that of a mechanical trade or calling. *Every* member of a conventicle, however it may abound with cordwainers and tailors, would not pretend to make a shoe or a suit of cloaths; and yet *all* are to sing.—Such singing as is customary in our parochial service gives neither ornament nor dignity to the psalms, or portions of Scripture, that are drawled out and bawled with that unmusical and unmeaning vehemence which the satirist has described;”

— So swells each wind-pipe—  
Such as from lab'ring lungs enthusiastic flows,  
High sound, attemper'd to the vocal nose.

*Dunciad.*

“It cannot be for the sake of the sentiments or instructions which the words contain: these are better understood when read by the Clergyman and Clerk; and why, after being read, they should be sung,

unless music is supposed to add to their energy or embellishment, is not easy to discover."\*—*History of Music*, p. 64, 65.

There are parts of the foregoing extract with which we cordially agree; at the same time we dissent from the writer's general argument, since it proceeds altogether on the *abuse* of psalmody.

We are most sincere lovers of choral service, and we have not the slightest inclination to be classed with "illiterate and furious reformers;" but we are prepared to maintain, that none but the unisonous or psalmodic system of singing can be adopted, to the extent which is required by the reformed religion and ecclesiastical establishments of our country. The question appears to be simply this, shall the people at large praise God, or shall they only be required to attend while "singing-men and singing-women" perform that delightful office?

Whoever has reflected at all on the constitution of the human mind cannot, we think, hesitate in the answer which must be given on this occasion.

By prayer we are properly humiliated and brought low. Serious and devout prayer impresses us with a deep conviction of our own sinful and dependent state; therefore, even in the exercise of public worship, persons of the greatest devotion and sensibility withdraw, as it were, into themselves, and seek the solitude of their own hearts, to make their humble confession before Almighty God.

Praise and thanksgiving produce in us a very opposite frame of mind. The glories and exalted attributes of the Creator—the mercies and the inestimable benefits which he has conferred on his creatures, are then set before us; all the most delightful feelings of our nature are excited; love, joy, and gratitude, glow within our bosoms; a holy flame kindles in our hearts, and, for a time, mortal man, in sacred unison with his fellows, has a taste of that happiness which is enjoyed by the blessed in heaven.

Now we think it would be improper and cruel to exclude any one from the pleasures which flow from the exercise of praise and thanksgiving, because he does not possess "*skill* in music." Nobody pre-

\* "In many conventicles, and even parish churches, each line of a psalm is pronounced aloud by the clerk, before it is sung by the congregation; which is confessing that even their own syllabic and unisonous singing is not sufficiently plain to render the words intelligible; and indeed they are more disguised and injured by psalmodic singing than by the most rapid and artificial cantilena of florid song."

tends to assert that a knowledge of elocution, or even of grammar, is necessary to enable a man to say his prayers publicly; therefore, as the MORAL effect, and not the MUSICAL, is the chief thing to be attended to in all that concerns religious duties, we may safely affirm that any one, with a sincere and grateful heart, is competent to join the Church in "hymns devout and holy psalms."

But we are also of opinion, that "nature and instinct" do supply most persons with sufficient musical art for the purpose we now have in view. Few indeed are born with so little voice, or with organs of hearing so obtuse, as not to be able to catch those simple melodies which our service requires. And what is that incessant imitation of each other's singing, which every where prevails among mankind, but a species of education? Incorrect, truly, and imperfect—but sufficient to enable the most illiterate to join in the office of thanksgiving directed by the Church.

To DR. BURNBY'S question, "Why is the whole congregation to sing, any more than to preach, or read prayers?" a very obvious answer may be given. The *whole* congregation may be required to sing, because that is possible—but the *whole* congregation is not allowed to *preach* nor to read prayers, because that is impossible. We might add, without any fear of being thought captious, that the congregation do read occasionally: they may fairly be said to read in all the responses which they make to the Minister, and throughout all the confessions and supplications in which they accompany him.

If what we have ventured to observe be correct—if it be delightful to sing praises to the MOST HIGHEST—and decent, and proper, that every one should join in the holy exercise, to the best of his ability—then the sad abuses which have prevailed and which now prevail in our national psalmody, furnish no reasonable ground of objection to the system itself. They call on us, indeed, for reform and improvement in that system; but they do not necessarily lead to a rejection of it.

Nothing, we are compelled to allow, can be more deplorably bad, than the manner in which the musical part of the service of the Church of England is usually performed. Left, as it is too often, to the nasal intonation of clerk, to the discordant screams of the parish children, and to the senseless licence of some organists, no worse effect can be conceived; and we fully agree with DR. BURNBY, that



“such singing gives neither ornament nor dignity” to public worship. To what is this owing? Assuredly not to any defect in the system of unisonous psalmody, which, we repeat, is the only system which can be carried into execution on a national scale. To what then is this owing? Assuredly to nothing but the almost total neglect of Psalmody *by those who can and ought to promote it.*

Feeling a deep interest on this subject, for we believe that much may be made to depend on it, we shall venture to offer a few remarks to those members of our admirable Church Establishment who truly desire its advancement and honour. We do not presume to enforce the duty of public praise and thanksgiving. We leave that office to be executed by those whose talents and acquirements more particularly fit them for it. But, supposing the duty to be acknowledged by our readers, we will not hesitate to affirm, that in no way can it be more effectually performed than by calling in the aid of music. It is not here necessary to go into any thing like a description of the effects produced on the human mind by musical sounds, for there are few who have not experienced them. We are all aware, however, of the sympathetic nature of our feelings; and no feelings are more sympathetic than those of devotion. He must have a hard heart who can listen to prayer and supplication, earnestly offered up to the Divine Majesty, and not himself “pray with the spirit also.” And we would not, for the universe, possess the temper and disposition of him who can stand unmoved when his fellow creatures are pouring out their souls in songs of praise to the Lord of that Universe. Few, we would hope, are of so unhappy a frame of mind; therefore it appears that from the cultivation of National Psalmody no inconsiderable advantage may accrue to religion itself.

If any should be slow to believe this, they must certainly admit, that it is of the last importance to remove from our service the reproach and ridicule to which it is too often exposed from the present method of psalm singing. This, we are convinced, can only be done by the *superior classes of the congregations themselves.* So long as they stand aloof—so long as they are too indifferent or too bashful to join in this part of public worship, so long it must languish and remain in its present lamentable condition.

But we look for better things from our countrymen. Their persevering zeal in the pursuit of so many objects which tend to general improvement and the edification and consequent happiness of their

poorer brethren, lead us to think that hereafter nothing more than the suggestions of their own hearts will be necessary to induce them to concur in a work, which in our opinion may be called of national importance. Most earnestly also would we hope that our fair countrywomen will not be backward to lend their aid in so good a cause.—The great diffusion of musical knowledge among them, must add to the prodigious influence which they have on all that relates to manners, morals, and religion. Therefore, as it is from them that we generally obtain our first religious principles, as it is from their lips that our own are taught to utter prayer and praise, we call on them now to come forward and assist in completing what they have so happily begun. And let no one imagine that her example is too insignificant to be of use; for the force of example never can be accurately estimated. To the glory of the female sex, it has been frequently observed that they are “naturally inclined to religion;” and when we see a woman seriously and unaffectedly engaged in devotional exercises, we are tempted to cry out, with the Psalmist, “Thou hast made HER but a little lower than the Angels.”

We are convinced, such is the state of music now among us, that if a large congregation were to unite in singing the psalms, a considerable proportion of its members would be found to possess some of that “skill” which Dr. BURNET, and many more, require. But supposing this not to be the case, and that the majority sang by ear only, with such assistance as they could derive from the organ, or from the few among them who were acquainted with music, even under such circumstances, we are persuaded that the effect would be vastly superior to what it is, where the singing is left only to young and illiterate children. We never heard a congregation of adults sing out of tune, and tune, in the present instance, is a consideration of the first importance. Nor let it be thought, even for a moment, that such a performance would not be calculated to make a most powerful impression. When we speak of effect in works of art, we only mean to speak of the impressions which those works make on us; and if these impressions be grand and elevating, we find it impossible to call the art which has produced them mean or despicable. If we apply this observation to Psalmody, when conducted on a large scale, we must acknowledge that, by its vastness and grandeur, it compensates us for the absence of many other qualities.

As a mighty rock, rising from the waves and braving their fury, is

a more noble object than the most finished piece of statuary, so the unisonous style of singing, which may be carried to an extent quite impracticable for a choir, fills the imagination and melts the heart more than the most curious contrivances of harmony. No one, we think, will deny this, who has had the good fortune to hear a numerous congregation sing our admirable church melodies, with simplicity and devotion.

Earnestly then do we desire to see metrical Psalmody carried to its utmost extent, and to the highest degree of excellence, and for this purpose our humble efforts are now employed. But so desirable an object can only be achieved, as we before observed, by the example and assistance of the enlightened and educated classes of the community. Such persons must not suppose, that we would have them take any extraordinary trouble, or put themselves to any great inconvenience on the occasion. It would be enough, were they to give their protection and sanction to the practice of psalmody, BY UNITING CORDIALLY IN IT, and by totally laying aside that cold and indifferent manner which too many display, though assembled and met together "to set forth the most worthy praise" of God, and to ask those things necessary "as well for the body as the soul."—Were the custom of joining in psalm-singing once to become general, a salutary effect on those more directly concerned in it would soon be perceived. The clerk would become less obstreperous; the parish children would scream less, and many organists might be taught that they are required to attend the church, not to display a *fine finger*, but for the solemn and noble purpose of adding to the effect, and heightening the impression of religious worship.

In these respects so much has already been done, in the way of real improvement, that all who feel a sincere interest in the prosperity of our Church have the best encouragement to proceed.

The absurd custom, mentioned by DR. BURNBY, of pronouncing aloud each verse of the psalm or hymn, before it is sung by the congregation, is banished from all Churches and Chapels of the establishment; and we believe that the good sense and improved taste of the dissenters have led most of them to explode it. We no longer think it proper to *drawl* out each note of the tune till all perception of melody is lost; neither do we *bawl* out, till those who do not sing, but are compelled to listen, imagine their sense of hearing in danger. With many organists a more simple and decorous method

of accompaniment prevails. We are no longer startled and disgusted with flourishes on every note, nor with *runs* from one part of the instrument to another. Above all, the barbarous shake, between each line of the verse, is laid aside—that foe to taste and grammar; and it has been discovered that the double bar should be employed merely to mark the divisions of each strain, and not to destroy the sense of all that is sung.

Another pleasing proof of an increasing attention to psalmody (an attention which we trust will become universal among persons of religious habits,) may be found in several excellent collections of psalms which have been published within the last few years. Some of those collections have furnished us with reflections which have led to the composition of this article, and, as our introduction, we fear, has been most disproportionately long, we ought at once to proceed to the consideration of them; nevertheless we feel it still necessary to offer to our readers a few preliminary observations.

If Psalmody be of importance in our mode of public worship, it follows of course that the composition of the tunes themselves is a matter of serious concern. We are aware many think that nothing is more easy than to write a psalm tune; judging, it is to be presumed, from the *shortness* and *simplicity* which are essentially necessary. But to us these essential qualities constitute a real and considerable difficulty, which can only be fairly overcome by one who has both genius and knowledge in his art.

When it is considered that psalm tunes are to be sung by a number of persons, the major part of whom may be quite unskilled in music, it is clear that the melody should be of the most simple kind. No chromatic progressions should have place in it; since it is not to be expected that they can intonate them correctly who sing only by ear. Neither should the composer clothe his melodies with abstruse harmony, since nothing is more likely to embarrass his unlearned performers. By this time we have narrowed the composer's sphere so much, that none but he who is very well skilled can move in it. There is yet another consideration paramount to all the rest, and that is—the general style and character of the composition. To decide what these ought to be, we have only to consider the purpose for which such composition is intended—namely, the service of God.

He, whose spirit was “stirred up” among the Israelites of old,

brought the most precious substances for the use of the holy tabernacle; and if costly sacrifices are not required for our temple, we should, at least, when in it, carefully guard against all unbecoming associations, and resolutely put away all things "which offend:" all things which are common, or low, or vulgar.

With these impressions on our minds we must say, that the finest models of psalmody are to be found among our old writers. PURCELL, BLOW, CROFT, and others, have left specimens so admirable, that he, who in composition can approach them is fortunate; to excel them we think quite impossible. Those tunes are chaste and impressive, their harmony simple and effective. They lead to no low or disgusting trains of thought: they never bring to our minds, while we are treading the borders of the sanctuary, songs sung in our theatres, nor ballads vociferated at the corners of our streets: in a word they are always devotional, and frequently sublime.

Having thus briefly explained our notion of what should be the characteristics of psalmodic composition, our readers will be better prepared to accompany us in a review of the works mentioned in our title.

MR. BENNETT'S selection is made (in general) with much judgement and good taste, and his book is printed in a pleasing and creditable manner. The poetical selections from the psalms consist chiefly of the better parts of TATE and BRADY'S version, with some few extracts from STERNHOLD and HOPKINS, and MERRICK. In selecting words for the hymns, the writings of ADDISON, HAYLEY, MERRICK, and BISHOP KENN, appear to have been most frequently consulted.

That portion of MR. BENNETT'S musical selections which we most admire, is taken from the works of the fine old masters whom we have lately named; and we do not call to mind any tune, justly popular, which may not be found in one of the three parts that constitute the selection before us.

Much cannot be said for the modern compositions of this work: the best melodies, perhaps, are those composed by the Editor himself. There is, however, in all, a want of that grave and devotional style, which so highly distinguishes the more ancient tunes. DR. HAYES'S compositions are remarkably poor; and he has interlarded them with symphonies which increase their natural monotony.

MR. BENNETT is not very systematical in the figuring of his

basses. Why should the 6, which denotes the second inversion of the dominant harmony ( $\frac{6}{3}$ ) have a dash through it, when such a dash is not required by the modulation. According to the general rule, a dash drawn through a 6 raises the note a chromatic semitone. Were we to adhere to this rule, in the second bar of Wakefield tune, (p. 4) the F, which is sharp by the signature, would become doubly sharp by the dash. In Abridge tune (p. 6) the dash is used in the 3d bar, where there is no modulation, and it occurs again in the 5th bar, where the scale changes. Such an arbitrary use of a sign, tends much to puzzle young harmonists; besides, we may observe that MR. BENNETT is not consistent with himself, for in bar the 11th, the harmony of  $\frac{6}{4}$  again occurs, but the dash is omitted. In the 4th, 9th, and 13th bars, the  $\sharp$  under the 5, is superfluous; for the 3d is already sharp, and therefore requires no sign to indicate it.

We mention these things, though they may seem trifling, knowing well, that the difficulty which is experienced by students in harmony proceeds chiefly from the redundancy of the signs employed, and from the capricious use which is often made of them. Should MR. BENNETT agree in the justness of our remarks, he may be induced to correct his useful work, in a subsequent edition.

The selection made by MR. BURROWS does not differ much from the preceding. It is very portable, and is exceedingly well adapted for all those who wish to cultivate psalmody according to musical rules. Some of Mr. B.'s basses we think might be improved, and his harmonies occasionally are too harsh and chromatic. These however are chiefly matters of taste, therefore we shall not dwell on them.

MR. JACOBS has produced the best work of psalmody which we have yet seen, whether we consider the music, the poetry, or the arrangement of the whole. In the choice of his words he has availed himself of the able assistance of the REV. MR. BARRETT, who has been at the pains to select portions of our received metrical version of the Psalms, applicable to every Sunday, and the principal Holidays throughout the year. We shall present our readers with a few passages from the author's preface:—

“The design of the excellent selection or course of Psalms to which the following tunes are adapted, is to render the musical part of divine worship more attractive and edifying, by connecting it with

the subjects which the Church has appointed for meditation on the Sundays and principal Holidays throughout the year.

“To aid this design, an attempt is here made to suit music to the words; and accordingly each psalm, or portion of one, has a tune adapted as nearly to the spirit of it, as was judged after attentively considering the prevailing sentiment.

“Thus a psalm of praise has a tune of dignified cheerfulness and energy; a psalm of prayer, a tune of solemn sweetness and supplication; a psalm of complaint, a tune of plaintive melancholy, and so forth.

“A little observation will suggest the true manner of performing, so as to make sound and sense agree; and to this end the symphonies are written or attempted in the style of their respective tunes.

“The finest of the old church melodies have been selected and introduced, after undergoing a revision in the basses and harmonies, together with many new and excellent compositions, written expressly for the work by some of the most eminent composers.

“The order of the work is the same as MR. BARRETT’S course of psalms, namely, two psalms for each service throughout the year. Utility being the chief design of the whole work, it is humbly hoped that it may become an instrument of exciting a greater spirit of devotion in that part of divine worship, which, if properly performed, will animate and cheer the heart, socialize the affections, and prepare the mind to receive those instructions which are for the everlasting welfare of the soul; and, in the performance, may the Apostle’s exhortation be impressed on every one—“*Whatsoever ye do, do all to the glory of God.*”

These passages afford a very pleasing specimen of the author’s disposition, and of his fitness for the task which he has undertaken, and which he has performed in a manner that does him much credit. He has preserved “the finest of our old church melodies,” and the manner in which he has harmonised them proves him to be an able contrapuntist. We have however observed a few slight inaccuracies, which we should hardly notice, if it were not for the desire we feel to make this excellent book as correct as possible.

In page 8, from bar 6 to 7, there are hidden 5ths between the melody and the bass, which proceed by similar motion, from an imperfect to a perfect consonance. There are also direct 5ths in the accompaniment.—See plate 1st, No. 1.

Hidden 8ths are found at p. 11, from bar 7 to 8.—See No. 2.

Similar progressions between the extreme parts of the harmony may be met with in several other places, particularly at p. 52, where the whole of the third strain proceeds in this forbidden manner.—See No. 3.

Such progressions are disallowed by every correct writer, there-

fore we venture to mention them to MR. JACOB. In a few instances, he will also find that the tenor moves in direct octaves with the bass; we recollect one, at page 12, between the fourth and fifth bars of St. James' tune.

These, we repeat, are trifling faults, though we think it worth while to mend them; and we have seldom seen so extensive a work as our author's with fewer inadvertencies.

The symphonies or interludes which Mr. Jacob has added to the Psalms are, generally, very appropriate; though we think that, occasionally, he is rather too chromatic. For proof of the justness of this opinion we refer our readers to Nos. 4 and 5, which are the interludes to Oak-hill and Totteridge tunes, and are taken from p. p. 17 and 36 of the work. We likewise doubt whether No. 6 partakes of the character of St. Matthew's, or No. 7 of York; to which fine tunes they are appended.

In the rhythmical construction of his interludes, Mr. Jacob appears to have mostly followed the metre of the psalm; and where the lines are not equal in the number of syllables, to have given unequal periods in the interlude.

From the propriety of such an arrangement we are inclined to dissent. Where music is united to poetry, in simple counter point and without repetition, it must necessarily conform to the poetical metre. But when left to itself, a strict adjustment of the periods to each other is indispensable; because the language of instrumental music must always be indefinite, to a certain degree; and it becomes still more indefinite when an exact rhythmus is not observed. MR. JACOB is not uniform in this respect, for on turning to p. p. 39 and 40, we find to Abridge and Bexley, both tunes of the common metre, interludes consisting of periods of four bars each. These, we confess, are more agreeable to us than many others, which have an unpleasant effect, arising from their irregular construction.

The arrangement of the score, in this work, is not satisfactory, though it is agreeable to a custom too often followed in England. The melody is put next to the bass, and the alto and tenor parts are put above both. This unnatural order of the score makes it difficult to be read; and the difficulty is further increased by the alto and tenor notes being printed in the G clef—the former as they are to be sung, the latter an octave higher. "This inconvenience is occasioned by the use of the G clef, to conform to an absurd custom. The Editor



greatly laments that he did not set this part in its own proper clef, the C clef."\*

Absurd indeed!—Discreditable to us as a people with any musical pretensions, and we sincerely join with the Editor in greatly lamenting that he should have given his respectable sanction to such a ridiculous practice.

We must not omit to notice, that by the industry of MR. JACOB, and by the kindness of his professional friends, his work is distinguished by the introduction of nearly fifty new tunes. These are of very unequal merit; and, we think, that while some may be admired by the public, others will only obtain that admiration which their authors are inclined to bestow on them.

We have paid more than a usual share of attention to MR. JACOB'S Book, because we think it does honour to his head and his heart; and we have no doubt that its worth will be best appreciated by those whom he must be most anxious to please.

It is now time that we introduce MR. JOHN WHITAKER to our readers; and as this gentleman presents himself in the character of a great reformer, we shall make way, and allow him to be heard. He says—

“Having for many years been employed in the various occupations of ORGANIST, COMPOSER, TEACHER OF MUSIC, and PUBLISHER OF MUSICAL WORKS TO A VERY CONSIDERABLE EXTENT, I have thereby had opportunities of inspecting most of the publications of those persons who have been candidates for public favour in the composition of sacred music intended for devotional purposes.

“The result of that experience is, that I have found *much has been done* to produce the desired effect, but *much more left undone*. In order to make myself clearly understood upon this point, it will be necessary to make a few observations upon the present state of this species of musical composition, and the mode of performing it.

“In the CHURCH OF ENGLAND, it appears that the MODEL for composing a psalm tune was formed about the time of the REFORMATION, and is still adhered to with a very few exceptions. But its style is so antiquated and monotonous, that cultivated genius and refined taste (produced by progressive improvement in the science of music) have become satiated with its dullness and insipidity. The MODEL itself, however pleasing it might have been in those days, (when the knowledge of the theory of music was so confined) will be found little else than a succession of chords, without any reference either to MELODY or PATHOS; and any musical com-

\* Preface, p. 2.

position, (however ingenious in point of theoretical construction) without these great requisites, will never win the uncultivated ear.

“ In this system the composers of our church psalmody have so constantly persevered, even up to the present day, that I presume they have either conceived it impossible to improve this MODEL, or that they have never given the subject one moment’s reflection; it is, however, certain, that such a mere dry combination of sounds can never embrace the imagery of poetry.

“ In order to prove that the generality of psalm tunes possess the defects to which I have alluded, I will instance, as a rare exception, that celebrated production of the IMMORTAL HANDEL, known as the 104th Psalm, which has been sung into a degree of popularity that will never cease but with time: and the reason is obvious—it possesses a fine flowing melody, which at once rivets the attention, and delights the ear of the most ignorant.”

The learned author’s logic is here too much for us, for we cannot understand in what manner the “celebrated production of the IMMORTAL HANDEL proves that the generality of psalm tunes is good for nothing.”—But to proceed.—“ In our CATHEDRAL CHURCHES the music is composed and performed in a manner well calculated to express the various passages in scripture, to which it is applied; but even there the impressive and tasteful melody is preferred to the pedantic, cramped, and monotonous composition which is only produced by the joint efforts of labour and art.

“ The unrivalled compositions of the late MR. JAMES KENT, will sufficiently prove this assertion; in short, no one can doubt it who has ever heard these incomparable and soul-speaking productions—*Hear my prayer—My song shall be of mercy; and sing O ye Heavens.*”

It further more appears that Mr. W. has been delighted in the Romish Church “to a degree bordering on enthusiasm,” and has “heard them sing some of the finest airs that could possibly be imagined by human intellect.”

He has also been in Dissenting congregations, and has “heard with wondering pleasure their efforts to laud the Deity,” and “such bold and impressive flights of fancy in their melodies that would have done honour to the first rate musical talent.” Unhappily, he has, “at the same time, found most of them so encumbered with *false harmony, forbidden progressions, and injudicious and fruitless attempts at counter-point,*” that his pleasure and astonishment “have given place to regret.” This severe reproof, from a profound critic

like MR. WHITAKER, might have been too much for the poor Dissenters—he is therefore good enough to observe, that “the effort is laudable, although it does more honour to the *heart* than to the *head*.”

We do not pretend to understand exactly what our author means in his preface. He repeatedly talks of a “model,” without favouring us with any clue to the idea which he affixes to the term. We will presume, however, that he alludes to the character of melody which distinguishes our old psalmody, and this he finds so “antiquated and monotonous, that cultivated genius and refined taste have become satiated with its dulness and insipidity.”

Those who are acquainted with the melodies which have been so long received into our service, will at once be able to determine on the justness of MR. W.’s condemnation of them; and those who have hitherto paid but little attention to this subject will soon be able to decide on his pretensions, as a reformer of our psalmodic music, if, in the course of this article, we have succeeded in conveying to them any notion of what should be its appropriate characteristics.

MR. WHITAKER might here be asked why he condemns our old tunes in a mass, and then helps himself so liberally to them in detail? In page 18 of the Seraph, we find DR. CROFT’S “Angel’s Hymn”—spoiled, we conceive, by the harmony which MR. W. has put to it, but proving, by its having a place in his work, that he does not consider it dull or insipid: many more of our best tunes may be found in the course of the first volume.

But without dwelling on this inconsistency, we will now consider what are MR. WHITAKER’S claims to our attention and gratitude as a musical reformer.

Having discovered the manifold defects of the old “system,” he proposes to remedy them—first, by an adaptation of works by foreign composers—secondly, by an adaptation from the works of our own countrymen—and thirdly, by compositions of his own:

On opening the Seraph, we are struck with the sight of MOZART’S duett, “Ah perdona.” The introduction of such a composition, in a work intended for devotional purposes, induces us to say a few words, because the melody is beautiful in itself, and is among the most popular of the present day.

Of all the arts, music associates itself most powerfully with time,

place, and circumstance, and it is hardly possible to listen to any melody which has had a peculiar appropriation, without calling to mind that particular circumstance. Let us suppose our national air of "God save the King," or "Rule Britannia," introduced into our church, as we hear they absurdly have been introduced by some Dissenters into their chapels, would it be possible for the most devout and attentive among the congregation to listen to those airs without distraction?

Would not the minds of the hearers be insensibly withdrawn from "heavenly things" to those of earth, and would not their praises of the King of Heaven be mixed up with some reminiscences of an earthly prince, or of the political events connected with his government? Even this is putting the subject in the fairest point of view, for loyalty and patriotism are noble virtues, and may and ought, in a degree, to mix themselves in our religious exercises. But what shall be said if we descend lower in the scale, and presume to connect with these exercises earthly passion, and such exhibitions of it as are to be met with in our theatres and other places of public amusement? Is it right, is it decent, when the mind of a man has been purified and exalted by the previous service of the Church, that the current of his thoughts should be thrown back to things which, in comparison, are low and debasing? or that at a moment when "all heaven" seems brought before his eyes, he should be led to think of Theatres Royal, or Concert Rooms, or the Minor Theatres, or Vauxhall. That such must be the case, on Mr. WHITAKER's plan, every one will allow, who has paid the least attention to his own musical associations.

There is, however, no association in music more powerful than that of airs, and the poetry to which we have been accustomed to hear them sung. It is therefore of the last importance that no music should be admitted for the service of God, which has a direct tendency to awaken in our minds ideas which are derogatory to the exalted notions which we entertain of his holiness and grandeur. On this account we strongly reprobate the introduction of "Ah perdona" into Mr. W.'s book, notwithstanding the beauty of the melody. The duett, whence the melody is taken, is in *La Clemenza di Tito*, and, if we remember rightly, is sung by a lover and the object of his passion, whom he offended by too much warmth of expression.

To appease her, he sings—

“ Ah perdona al primo affetto,  
Questo accento sconigliato ;  
Colpa fù del labbro usato  
A cosi chi amati ognor.”

The lady is immediately softened, and replies—

“ Ah tu fosti il primo aggetto,  
Che finor fedel amai,  
E tu l'ultimo sarai  
Ch'abbia nido in questo cor.”

So kind a declaration enraptures the lover, and he exclaims—

“ Cari accenti del mio bene !”

This draws from his mistress a still softer exclamation—

“ Oh mia dolce, cara speme !”

On which the lover very naturally observes—

“ Piu che ascolto i sensi tuoi,  
In me cresce più l'ardor.”

Then they unite in singing the following verse—

“ Quando un alma e altra unita,  
Qual piacer un cor risente !  
Ah si tolga d'alla vita,  
Tutto quel che non è amor.”

To the above amatory lines, MOZART has put music of the most exquisite description ; and we know of nothing which goes beyond it, in heightening those impressions which persons, enamoured of each other, may be supposed to feel. But while “ refined taste” must applaud the genius of the original composer, will it excuse the man who could adapt music, blended with such poetry, to strains like the following ?

“ Let thy various realms, O earth,  
Praises yield to heav'n's high Lord ;  
Praise him all of human-birth,  
And his wonderous acts record,” &c. &c.\*

In page 96 we find the duett, “ *Deh prendi un dolce amplesso,*” arranged to a hymn by DR. COLLYER. The application here is not so particularly offensive to us as the preceding ; but we object to it on the general principle.

\* Seraph, p. 1.

Proceeding to page 164, of the second volume, we meet with another air, by MOZART, taken from his opera of *Le Nozze di Figaro*.

The wife of Count Almaviva, aware of his designs on her attendant, Susannah, who is betrothed to Figaro, has entered into a plot to deceive her husband; to render his attempts abortive, and to restore him to a sense of what is due to love and virtue.

Susannah goes into the presence of the Count to forward the design concerted between her and her mistress; and the Countess, while anxiously waiting for the return of her domestic, falls into a train of reflection on the strange and inconsistent disposition of her Lord, and the danger of the enterprize in which she is embarked. Her mind then naturally reverts to former days of happiness, and she breaks out—

“ Dove sono i bei momenti,  
Di dolcezza e di piacer?  
Dove andaro i giuramenti  
Di quel labbro menzogner!” &c. &c.\*

It was, probably, the situation in which the Countess is placed, which induced MR. WHITAKER to adapt the music, in which she is made to utter her complaints to the verses which follow :

“ Come, heavenly peace of mind,  
I sigh for thy return ;  
I seek, but cannot find,  
The joys for which I mourn ;  
Ah ! where's the Saviour now,  
Whose smiles I once possessed ?  
Till he return I bow,  
By heaviest grief opprest ;  
My days of happiness are gone,  
And I am left to weep alone.”†

If MR. W. should attempt to shelter himself under the notion that the poetry of the airs just mentioned is written in a foreign language, and therefore unknown to a great majority of persons in this country, he merely begs the question, and we deny the fact. From the general diffusion of education, and the inherent beauty of the Italian language, the latter is almost every where cultivated; besides which

\* *Le Nozze di Figaro*. Atto terzo

† *Seraph*, vol. 2, p. 164.

we may remark that the poetry of **METASTASIO** has found numberless translators and imitators, and the popularity of **MOZART'S** music has caused it to be repeatedly introduced on our English stage, and thereby has familiarized it to English hearers of all ranks and degrees.

Every one has heard of the famous **Marseilles Hymn**, and there are few persons without some recollections of the bloody scenes to which it was often a prelude: this composition **MR. WHITAKER** has been pleased to introduce into his "useful, elegant, and complete Collection of Sacred Music," and adapted it to words from **MERRICK'S** Psalms, which begin as follows :

" Arise, ye people, clap the hand,  
Exalting strike the chord;  
Let every isle and every land  
Confess the Almighty Lord," &c.\*

In his selections from the Symphonies of **HAYDN**, **MR. W.** has been more fortunate, inasmuch as the movements he has chosen bring with them no poetical associations which shock the mind.† Serious persons, however, who have been accustomed to listen to the performance of those movements in a Concert-room can never approve of their introduction into the Church.

Before we quit the modern continental writers, whose works have been laid under contribution by **MR. W.** we must, as a specimen of his refined taste "in the selection of sacred themes," refer our readers to No. 8.

This precious morsel having been chosen by **MR. W.** we do not presume to make any comment upon it.

But we venture to question the propriety of his adaptation at p. 26 of vol. 1st.

There are few, acquainted at all with the compositions of **HANDEL**, who do not remember his fine song, in **DRYDEN'S** ode—

" Happy, happy, happy pair!  
None but the brave deserve the fair."

Nothing can exceed the sprightly tone of this air, which is supposed to be sung by an ancient bard to an ancient hero, indulging in the joys of love and wine. Music here lends its aid, in an admirable manner, to produce in us a corresponding train of thoughts; and to

\* Seraph, vol. 2, p. 121.

† Ibid, vol. 1, p. 6, and vol. 2, p. 6.

what has MR. WHITAKER applied such music?—to bring to our minds the stupendous miracle of the RESURRECTION!

“Angels, roll the rock away;  
Death, yield up thy mighty prey:  
See! he rises from the tomb,  
Glowing with immortal bloom,” &c.\*

After such a specimen, we would most willingly conclude; and it is nothing but a sense of duty that induces us to proceed.

Turning to his selections from English, Scotch, and Irish authors, we find the same prevailing taste in Mr. W. which has led to the above monstrous combination.

Those who do not chuse to sing HARRINGTON'S round to words which begin—

“How sweet is the pleasure, how great the delight,  
When soft Love and Music together unite,” &c.

May yet enjoy the music, adapted to the following pious effusion from the pen of DR. COLLYER:

“How great the compassion, my SAVIOUR, my GOD,  
Which led thee to purchase our peace with thy blood,” &c.

In like manner, persons who have sung, till they are tired, PAXTON'S glee—

“Breathe soft, ye winds; ye waters, gently flow;  
Shield her, ye trees; ye flow'rs around her grow;  
Ye swains, I beg you, pass in silence by;—  
My Love, in yonder vale, asleep doth lie;”

Will find variety in Mr. W.'s adaptation of the music to a hymn, the first words of which are—

“Thou Lamb of God, thou Prince of Peace,  
For thee my thirsty soul doth pine;  
My longing heart implores thy grace;  
O make me in thy likeness shine!”†

There are few, we believe, who can think of MILTON, without having their minds instantly impressed with images of grandeur and sublimity. MR. WHITAKER has been so fired by a contemplation of our great poet, that he has adapted one of his fine hymns of praise to the old plaintive Scotch tune of LEWIE GORDON! ‡

\* Seraph, vol. 1, p. 174.

† Ibid, vol. 2, p. 132.

‡ Seraph, vol. 1, p. 76.



This air makes its appearance in notes of a more venerable character than those which are usually employed to express it; but, alas! it is Lewie Gordon still, and being appropriated to words of the most joyous and elevating description, Mr. W. with singular propriety, has directed that it should be sung *with great SOLEMNITY*.

We could produce many more examples of Mr. W.'s talent for selection; but this is a point, we conceive, on which our readers must now be perfectly satisfied.

Before we quit this part of our subject, however, we must enter our most serious protest against the introduction of such poetry, as that which is inserted at p. 224 of the first volume. Our readers may take the first verse as a specimen.

“Thou soft flowing Kedron, by thy silver stream,  
Our Saviour at midnight, when Cynthia's pale beam  
Shone bright on the waters, would often times stray,  
And lose in thy murmurs the toils of the day.”

It is hardly necessary to remark, that this is a parody of Garrick's song, “Thou soft flowing Avon.” To enlarge on the wretched taste which can produce or adopt such lines is surely superfluous; for we think there are few, whose religious feelings are not of the grossest kind, who will read them without a thrill of disgust if not of horror.

It now remains for us to give some specimens of MR. WHITAKER's talent as an *original* composer of sacred themes. He having discovered that the old system is worn out—that it produces only monotony and dullness, and that it *can never embrace the imagery of poetry*—our readers will feel, as we ourselves felt, a natural curiosity to know what he has achieved in the way of improvement. Let them, then, turn to No. 9, where they will find an extract from the first composition with which Mr. W. has favoured us in his Seraph, page 14.

An examination of that extract will, perhaps, induce some persons to lament that the pious Watts did not draw his simile from the Bay of Biscay instead of from the Baltic. In that case our author might have availed himself of the music of a well known song, which we should have considered equally appropriate with his own.

At page 20, we find another of our author's effusions, which he is pleased to term “BLISS.” But to us such a strain, applied to the service of God, is “TORMENT.” Let the reader examine No. 10, and judge for himself.

MR. WHITAKER's power to heighten, by musical expression, the

most solemn emotions of the mind, may be seen at No. 11; and those who wish to know how nearly he can approach the sublime in composition, may consult his hymn on "The Last Day," at p. 155, in the 1st vol.

DRYDEN'S translation of "Veni Creator Spiritus," has been long celebrated. How much it has raised and inflamed the imagination of Mr. W. is proved by No. 12.

We are very glad we met with "Harvest" in a collection of *sacred music*; otherwise we might have been dull enough to suppose it had been written for Vauxhall or the Royal Circus. At No. 13 we give the symphony of this production as a sample of the rest.

BISHOP KENN'S Morning Hymn is deservedly admired, and it has been set to music in a variety of ways. But never before did we see such a union of music and poetry as that which our author has effected at p. 200 of his 1st volume. Our readers will find extracts from it at No. 14.

In justice to MR. WHITAKER, we present our readers, at No. 15, with an example which we consider to be the most favourable specimen of his talents that the Seraph contains. There is no novelty in the air, but it is simple and impressive, and it is disfigured by none of those traits of vulgarity, which abound in the other parts of the work.

We must now hasten to a conclusion of this article, which has extended itself in a manner we did not contemplate, when we began to write. But for our prolixity we shall offer no apology. The subject is so important that it demands the most ample discussion and consideration from all; especially from those who have undertaken to watch over the interests of the musical art in this country.

If, as we have endeavoured to show, it is becoming and pleasant, that they who assemble together to offer up their prayers to the Supreme Being, should also unite in praising him, the manner in which this is to be effected becomes a matter of serious enquiry: and since it is impossible to expect that our congregations should perform the various parts which constitute harmony, nothing remains for them but the simple unisonous style of singing which has generally prevailed among us from the period of the reformation. We are quite aware of the neglect into which this style of singing is fallen, and we have pointed out the only method by which, in our opinion, it can be restored to its due rank in the public service, and be made to produce the grand effects of which it is susceptible.

The species of music to be adopted for this purpose, is another point worthy of grave consideration—and here we are completely at issue with MR. WHITAKER. It appears to us that he has rashly come forward to condemn that which his habits and studies have not enabled him properly to understand, and, like many others, he has undertaken the great task of reform, with means most miserably disproportioned to the end. Having characterized the greater part of the music, employed in the service of our church, as “antiquated and monotonous,” and as repulsive to “cultivated genius and refined taste,” our astonishment, if not our indignation, is excited, when we find him presuming to supply its place by tunes gleaned from the theatres and tea-gardens of the metropolis; or by *original* compositions, which are about equal to those tunes in devotional dignity.—Are these the marks of the “progressive improvement in the science of music” to which our author alludes? Or are they marks of the grossness and barbarous conceptions of the art which prevailed some centuries ago? We are far from supposing that MR. W. is not sincere in his intentions to do good, but he has certainly undertaken an important labour without a due preparation for it. He is at some pains to set forth the various occupations in which he has been engaged; nevertheless we suspect that he is very little acquainted with the works of our great masters. This, indeed, is apparent by the silly rapture in which he speaks of the “incomparable and soul-speaking productions” of KENT—one of the most mediocre of our Cathedral writers.

He who would compose for the service of our Church, and who ventures, not to supersede writings which have been consecrated by time and general acceptance, but to place his works in the slightest competition with them, must be very careful to purge his mind from all vulgar and irreverent associations; lest, when the imagination of his hearers should be fixed on “things above,” they should be drawn down to “things below.” There are men in England, we think, who are capable of thus preparing themselves for the office of composers for the Church. If not, and if our old music be so deteriorated by time, as MR. WHITAKER has described, and if nothing better be forthcoming to supply its place than that which he has produced in the Seraph—we must indeed begin “with shame” to take the lowest place among the musical nations of Europe.

*C. F. Abel's Adagios, in Score, and J. B. Cramer's Specimens, in the Fugue style.* London. For the Royal Harmonic Institution.

The object of the publication, whose title we have just recited, is two-fold—first, to give to the world these Adagios of ABEL; and secondly, to shield MR. CRAMER, their editor, from the charges brought against him in some of our former pages. We are now compelled to speak of our own productions, and we owe it to ourselves to declare, that our work is addressed to good and not to evil purposes; therefore we bring neither wanton nor unsupported accusations, unjustly to affect the reputation of any man; and as the statements we have made do go to impute to MR. CRAMER the character of a wanton or wilful plagiarist, we shall at once meet this gentleman upon the open ground of fair and manly examination. We must necessarily be led into investigations of some length; we shall therefore pass over ABEL's compositions, in order to come directly to the points in dispute between ourselves and his pupil, Mr. J. B. CRAMER.

To put the matter in a clear light we must invert the method of MR. CRAMER's little book, and begin almost where he ends. At the conclusion of his work is inserted a sketch of his musical studies, "drawn from him," says MR. C. "by the request of a gentleman who having accidentally read an article which appeared some weeks since in a late periodical publication, entitled a Musical Review, wherein his early musical pursuits have been particularly alluded to."

The grand design of this memoir is in the first place obviously to lessen the obligations MR. CRAMER is universally supposed to lay under to MR. CLEMENTI's friendship and instructions; in the second, to ward off the direct charges of plagiarism we made against him; and in the last, to impute to us, *by insinuation*, mean or base motives.

First then of the first. From our Memoir of MR. CLEMENTI, at page 311, we extract the following passage:

"In the autumn of 1788 JOHN BAPTIST CRAMER, then about 14 or 15 years of age, became his pupil. He had previously received some not very profitable lessons of SCHROETER, and was studying

counterpoint under ABEL. CLEMENTI at this time resided in Titchfield-street, and YOUNG CRAMER used to attend him almost every morning until the following year, when CLEMENTI returned to France."

MR. CRAMER says, "I ought perhaps to have mentioned, that at the age of 11 and previously (in the year 1782), I received some very profitable lessons from the late and justly celebrated performer, MR. SCHROETER, and soon after this had the advantage of becoming a pupil of MR. CLEMENTI, (in the autumn of the year 1783,) under whom I studied for a few months, during which period he taught me several sonatas of his composition exclusively, for which favour I shall ever feel happy and ready to offer that gentleman my sincere acknowledgments.

It was now my lot, at the age of thirteen, to be left to my own guidance in the practice of the piano forte, when by degrees I became acquainted with and studied the works of the best writers for my instrument, viz. those of HANDEL, the BACHS, DOMINICO SCARLATTI, MUTHEL, PARADIES, CLEMENTI, HAYDN, SCHROETER, and lastly MOZART. It was also my invariable custom to seize every opportunity that might occur to listen with much attention to any and every distinguished performer on my instrument that did either visit or might be resident in England. I take the liberty of enclosing to you a few specimens of exercises, in the fugue style, which were written by me while under MR. ABEL'S tuition; and with confidence submit to your candour whether the chief source from which I am indebted for the principal portion of knowledge which I may have acquired in my art, has not been derived from the instructions I have received from the late C. F. ABEL?"

The capital difference between these averments appears to be, that MR. CRAMER notices those lessons from SCHROETER as "very profitable" which we described as "*not* very profitable." This, fortunately, is a matter which may be settled by recurring to circumstances better than by assertion. We shall therefore refer to facts and arguments.

"At the age of eleven," says MR. CRAMER, "I received some very profitable lessons from the late and justly celebrated performer, MR. SCHROETER." At the age of twelve, it appears he became the pupil of MR. CLEMENTI, under whom he studied for some months, during which period he was soon taught several of that gentleman's

compositions exclusively. Here then are three circumstances to be noted—1st. the age and capacity of MR. CRAMER; 2d. the capability of the two instructors; and, thirdly, the duration of their instructions. With respect to the first, it will scarcely be disputed, we presume, that a boy of twelve, having already commenced his musical education, would be more capable of deriving benefit, in proportion to his advancement, than at any earlier age, especially at that particular and important point of time when, having overcome some of those technical difficulties about which the mind is little employed, his powers had begun generally to expand, and to fit him for a higher branch of study. In this state MR. CRAMER stood precisely when he first received MR. CLEMENTI's instructions. So far therefore as his own capacity is implied, he was most likely to derive far more and far greater benefit from his second than from his first master.

With regard to the powers of the two instructors not a word need be said. Allowing every merit to SCHROETER, CLEMENTI had risen as far above him as the inventor of modern execution is above a player by no means the ablest of an age of absolute obscurity and barbarity, compared with that proficiency which it is universally admitted CLEMENTI CREATED.

With respect to the duration of their instructions, it should appear that the attendance of the one (SCHROETER) was limited to a few lessons, while we have strong reason to believe that MR. CRAMER went to the other (CLEMENTI) nearly every morning for *some months*.

These considerations will, we apprehend, set the first question between MR. CRAMER and ourselves at rest; for they will show that nearly all the directions he could have received in the formation of his style of playing must, from the nature of the time and circumstances, have been derived from MR. CLEMENTI. By thus insisting upon this fact, let us not be understood as by any manner of means intending to detract from those personal exertions to which MR. CRAMER seems to be indebted so considerably for the pre-eminence to which he has attained as a piano-forte player. We desire to do fair justice, and only fair justice, to the parties and to our own representation of the facts. MR. CRAMER's progress in the study of composition formed no part of our relation; what therefore he says concerning his obligations to ABEL has nothing to do with the practical excellence or the direction of his intellectual faculties to the

technical part of his art, which it is clear, on his own shewing, he derived mainly from the kindness and attention of Mr. CLEMENTI; for subsequently, and at the immature age of thirteen, he himself says it was his lot "to be left to his own guidance." Indeed the bare fact of no other master having been thought necessary, sufficiently shews the extent of the benefit he received from Mr. CLEMENTI.

Since however Mr. CRAMER has challenged attention to the proficiency in composition he attained under ABEL, and has thought fit to go to the proof, by printing his exercises, we shall proceed to shew what the amount of that proficiency really was, by a candid exposition of the very obvious defects in the compositions Mr. C. has given us. If these "specimens of the fugue style" be intended to demonstrate the pre-existence of Mr. CRAMER's judgment, a more honest funeral oration over the defunct faculty could not have been pronounced or committed to paper;—but if they be designed to show the knowledge and attention of the master under whom he studied, they are most unhappily chosen, for they exhibit errors so glaring as to be accounted for only by the perfect indifference of the instructor to the performances and improvement of his scholar. If again they are now produced to exhibit the ingenuity of the pupil himself, they fail as egregiously in their object; for we are convinced there are few boys of ordinary capacity, aided by ordinary instruction, who would not have written exercises of equal or superior merit. Now to our proofs, and we beg to say we shall omit to notice many minor imperfections, which would disfigure compositions of a more finished kind.

From long observation directed to the second parts of the movements of all Mr. CRAMER's compositions, which is the place where a profound composer always shews his skill in working up his subjects, we were inclined to believe he had never made much progress in double counterpoint, and the examples of these studies have given confirmation to that opinion. The author has prudently put the parts in these specimens for instruments instead of voices, in order to avail himself of the latitude allowed in such cases; but it is proper to remark, that writing begins or ought to begin for voices, and such latitude is only allowable to those who are in full possession of the strict laws of composition, and who consequently know how to make a judicious use of it. We first learn rules and afterwards their exceptions. To do otherwise is to invert the natural order of study.

Example 1st, page 16, is such a trite and schoolboy subject, that we are surprised Mr. C. should have thought it worthy of publication at all—much more so when, if he really understands the nature of this species of composition, he must be aware of the many errors it contains. In the 4th bar and part of the subject, the triton within three notes is vicious. From bar 12 to 13, the  $\sharp 7$ , instead of ascending to the tonic, descends a third, which is not permitted in this style of composition. In bar 16, the resolution of four parts in unison has a most miserably poor effect, and is never allowed; and what still renders it worse is, that the first violin makes hidden unisons with the 2d. The first note of the subject, in bar 18, being in unison with the bass, is very poor; besides this from the 18th to the 19th, and from the 19th to the 20th bar, the bass ties a short note to a succeeding long one, which is contrary to the best rules. From 31 to 32 are two bold consecutive fifths between the first violin and the tenor. In the 34th, the tenor becoming bass, forms a  $\natural 6$ , which is the poorest inversion of the common chord. Bar 38, although but in three parts, has the same poverty of unison and octave which has before occurred. At the end of the same bar we find the defect mentioned above, of tying a short note to a long one. In bars 40 and 41, there are two successive skips of a fourth, which forms a 7th, and strange to say, not half of this fugue is in four parts, although expressly intended to be so.

Example 2d. contains many of the errors which abound in example 1.

Example 3d. The answer to the theme is decidedly wrong, the intervals being neither tonic nor real. In bars 8 and 9 the vicious reiteration of A. G. three times is condemned by all good writers. From the 9th to the 10th bars, the skip of the  $\sharp 7$  to the third below, is not permitted in strict counterpoint, although this seems to be a matter of predilection on the part of Mr. C. since he has contrived to do the same thing at the end of the first and second part of Abel's Adagio in A, which the author himself has judiciously avoided. In the last bar but two is a *succession of barefaced perfect fifths*, nay there is a complication of error, for the tenor makes hidden fifths with the first violin, and hidden unisons with the second; yet this has been published for the purpose of shewing the goodness and attention of the master, and the progress of the scholar.

Example 4th. In this specimen we could point out various errors



of the description mentioned in the others, but we have done enough to shew with what judgment MR. C. has sent these bantlings into the world, and with what reason he complains of the want of justice and candour in critics.

Here, then, we quit for a time the specimens of his music, and come to his epistolary compositions.

MR. CRAMER concludes his letter by a postscript, which, like the correspondence of the fair sex, contains the pith and marrow of the whole. That we may do Mr. C. no injustice we shall quote it entire.

“And now by way of reference to two unjust and unwarrantable remarks aimed at me by the Editor of the said Musical Review, in vol. 7, page 315, and also in page 357, I will, in reply, quote the words of the celebrated Musician, C. P. E. BACH, who under similar circumstances says :—

“When these critics are disposed to give an opinion, they are frequently too severe on works that come under their lash, from not knowing the circumstances that gave them birth, or being acquainted with the author's original intention; for how seldom are critics found to possess *feeling, science, and candour*; qualities without which no one should set up for a sovereign judge. It is a melancholy truth, that musical criticism, which might be useful to the art, is commonly a *mere trade*, and too frequently carried on by *dry, illiberal, and pre-judiced* writers.”

MR. CRAMER thus it seems accuses us of “unwarrantable remarks.” Now what was the nature of these unwarrantable remarks, and how does MR. C. go about to substantiate his charge? At page 315 of our second volume it was stated, that, MR. CLEMENTI designed to publish his extraordinary work of erudition and technical power, called “*Gradus ad Parnassum*,” under the title of his “*Studio for the Piano Forte*,” but secrets are seldom kept when they are in the possession of more than one, and it is probable that this intention was communicated to an author who has since given that title to a well-known publication.” This passage contains a fact which if not true can be easily contradicted by MR. CLEMENTI himself; and it is also an established fact, that MR. CRAMER did soon after publish a work under the latter appellation. Now it is certainly extremely possible that two men *might* adopt the same title, but it is not a little singular, that such title should be in a foreign language, and that the coincidence in point of time should be so complete. That MR. CLEMENTI being an Italian by birth should prefer an Italian cognomen for his production, is natural enough; but MR. CRAMER would not lie under the same influence. If, however, MR. CRAMER has been suspected wrong-

fully, why not declare at once that when he published his *Studio* he was ignorant of the choice MR. CLEMENTI had projected, and that the title of his book was the offspring and suggestion of his own mind? Our pages have always been and always shall be open to the correction of any inadvertencies of our own or our correspondents. This would have been circulating the antidote through the same courses that conveyed the poison. Not to have adopted such a measure is somewhat strange, and it is yet more remarkable that MR. CRAMER should have avoided such a declaration even in his own reply, because these are the natural means that would first present themselves.

The next step in our investigation is the second "unwarrantable remark" against which MR. C. objects. At page 357, of the second volume of our Review, after the analysis of MR. CRAMER'S most recent plagiarism from MR. CLEMENTI, we said, "this is not the first time MR. CLEMENTI has had to complain of his pupil for similar depredations. "*Tulit alter honores,*" affixed as a motto by MR. CLEMENTI, to the adagio No. 14, in the first volume of his *Gradus ad Parnassum*, we have found, since our review of that elaborate work of genius, industry, and experience, alludes to MR. CRAMER, and the reasons may be found in that gentleman's second piece of his "*Dulce et utile.*"

We have again compared the compositions, and there can be no doubt that the one is taken from the other. The subject is as plainly borrowed as possible, though artfully disguised and despoiled of half its beauty. Nor is it to us alone that MR. CRAMER has to reply in vindication of his character on this score. The head of the lesson in CLEMENTI'S *Gradus* is now thus prefaced:—

"Adapted from my ducts Op. 14, published in London 1784—*Tulit alter honores.* VIRG. apud DONAT. See CRAMER'S *Dulce et Utile*, second piece, where the plagiarism is evident."

Thus MR. CRAMER stands directly accused by the author himself, and is indeed convicted by the very striking similitude of the two productions at every musical phrase in the subject. Taking the internal evidence alone for our guide, we should pronounce that the slight differences, such for instance as the introduction of the B natural resolving into C, which MR. CLEMENTI places in the treble, (bar 3) and MR. CRAMER in the bass, (bar 3) are the results of design, not chance. It is indeed impossible to suppose that any two minds ever coincided so nearly without calling in the aid of uninten-

tional recollection (the most lenient interpretation) to explain the resemblance. This, though it makes the offence more venial, does not render it less a plagiarism. Our remark, therefore, will probably not seem so "unwarrantable" to our impartial judge, the public, as it does to MR. CRAMER.

In conclusion we come to the insinuation MR. CRAMER (by his quotation from BACH) has levelled at the conductors of the Quarterly Musical Magazine and Review. Whether they "possess feeling, science, and taste," must be for the public to decide, and there are now ample materials for forming such a judgment. But, with respect to "illiberality," we challenge MR. CRAMER to produce a single passage, from the first page of No. 1 to the last of No. 9, that is justly amenable to such a charge, or even of unwarranted prejudice. We do not pretend to infallibility—but we do lay the strongest claim to integrity. What we publish we really believe; and to our readers we leave to decide, from internal evidence, whether we judge hastily and lightly, or whether we exhibit such powers of discriminating and of reasoning as may entitle us to credit. These points we are quite ready to submit to those by whose decision we must stand or fall. Nothing is more certain than that the opinions of individuals like ourselves can only derive their reception and their power from a general accordance with justice and truth. They gather all their force from the universal observation of the public upon their progress, and the estimation they gain from the continued tenor of the judgment thus formed. We therefore are creatures of the same mould and supported by the same breath that sustains MR. CRAMER at his elevation. That we have been most sparing of censure, no one can have read our work and forbear to acknowledge; for, taking it as a principle that the reputation of few performers and few living composers is sufficiently high to sustain the severity of criticism without much and painful injury, we have almost avoided to touch any whose characters are not established. We have caught with delighted eagerness at every opportunity of fostering rising talent, and residing, as the Editor and many of the principal Contributors do, apart from the cabals of the profession and of the trade, we have administered neither to the passions nor the interests of any man or any set of men. We have regarded alone what appeared to be due to the honour of the science and the advancement of the character of its professors. To satisfy us that our

labours are regarded in such a light, we have not only the general reception of our work in the musical world, but we have written testimonies from a large number of the most eminent professors and amateurs, to the approbation with which they have spontaneously been pleased to honour the general plan and execution of the work. Nor have we been engaged in controversy with more than a single complainant, until we had the misfortune to run counter to Mr. CRAMER. That we did so from no feeling of hostility against a gentleman of whom we have not the slightest personal knowledge, has been already evinced by the way in which we have spoken of his great talents\*—talents which no one can hold in higher estimation than the writer of this article.

It is moreover extremely singular, that having twice charged this professor with direct plagiarism, he should have thought proper to evade the most serious part of the accusation, and turn aside to insinuate and imply the possible meanness of our motives, instead of refuting the facts we adduced. In the one instance we substantiated our assertion by an actual analysis of MR. CLEMENTI'S and MR. CRAMER'S Sonatas; and in reply to this analysis MR. CRAMER tells us, by means of CHARLES PHILIP EMANUEL BACH, that musical criticism is commonly a *mere trade*. And what then? How does this touch the question? If MR. CRAMER imputes to us any thing beyond that natural and honest desire to combine profit with a liberal, useful, and honourable exercise of such abilities as we possess in the service of the public, which is common to most of those who write and who print their productions, we call upon him to bring forward his proofs. What were "the circumstances that gave birth" to the imitation of MR. CLEMENTI'S works, or what "the author's intentions," we know not, but if they differed from the common reasons that instigate men to actions which are considered derogatory to the character of the person committing them, it was a duty MR. CRAMER owed to himself, to guard against the most natural interpretation, which could not fail to be put upon them by the world at large. This professor would insinuate that we degrade the dignity and the liberality of the critical office into a mere trade, by which we presume he means, if he means any thing, to imply that we turn aside from justice, and considering only our profits, sordidly prostitute our industry and

\* See vol. 1, page 395; vol. 2, page 253.

our credit with the public. In such a case it is not for us to prove a negative; we call upon MR. CRAMER to make good what he insinuates by proof, drawn from our works. And further, we put it both to the reader and to himself to decide, which savours most of an intention to pervert talent to the purpose of "mere trade," and solely to regard the acquisition of unworthy gains—which we ask of the candour of both, speaks most directly of such a desire—to purloin the fruits of another's genius, and transmuting their shape but preserving their essence, whether it be done to ridicule or reduce the estimation of superior merit, or with a mere view to pecuniary considerations—which, we ask, is the mean and which the honourable part, to do such actions or to expose the unworthy agent to the observation and the scorn of the public? So stands the case between MR. CRAMER and ourselves. Nor are we *traders*, be it observed, in any sense of the term in which he is not. On the contrary, there is one interpretation of the word in which he is yet both accused and undefended, that we will take care shall never be used against us with a shadow of truth, nor remain for a single hour without sufficient refutation. If indeed we were really liable to any serious accusation of perverting our industry to gain, without regarding the nature of the means, we should not resort to recrimination as any ground of defence. We are too well aware of its essential vulgarity as well as weakness. But with no view to our own exculpation from a charge which we know cannot be sustained, we tell MR. CRAMER that he is the very last man who has any right to seek refuge in such accusations, and we are prepared to prove the assertion we thus make, though we at present in mercy spare him, for we are of all things most desirous not to say a word more than the occasion fully warrants. We write for truth, not victory.

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- The Sisters, a Duet for two Performers on one Piano Forte; by W. H. Cutler, Mus. Bac. Oxon.* London. Clementi and Co.
- Fra tante angoscie, arranged as a Duet for two Performers on the Piano Forte; by Aug. Meres.* London. Chappell and Co.
- Piu dolci e placide, arranged as a Duet for two Performers on the Piano Forte; by M. Moss.* London. Birchall and Co.
- Cruda sorte, arranged as a Duet for two Performers on the Piano Forte; by M. Moss.* London. Phillips and Mayhew.
- Winter's Overture to the Labyrinth, arranged as a Duet for the Piano Forte, with Accompaniments for the Flute and Violoncello, ad libitum; by S. F. Rimbault.* London. Birchall and Co.
- Handel's Chorusses, arranged as Duets for two Performers on the Piano Forte; by J. F. Burrowes. Nos. 1, 2, 3, 4.* London. Goulding, D'Almaine, Potter and Co.

There are two modes of making duets—original composition and arrangement. The first is now (in England at least) comparatively with the immense quantities of music given to the world, become somewhat rare, while the second species multiplies upon us. Of the publications at the head of our article, one only is original (MR. CUTLER'S) the others are arrangements. The themes selected for lessons of this kind are very various, and however susceptible they may be of more minute divisions, it should seem that the grand distinctions which authors seek, are most commonly to be found either in the attractive qualities of a melody or in the richness of the harmonical combinations: both are seldom united. The duets before us present specimens however of each kind, and in one or two of them, none of the requisites will be sought in vain.

*The Sisters* is slight and simple in its construction, but bold and striking as an air. It is amongst the easiest possible, in point of execution, yet by no means destitute of effect. It may therefore be considered as particularly desirable for very young performers, whom it is wished to excite by the stimulus that attends playing to hearers who will hardly fail to praise with warmth and sincerity what pleases them.

MR. MERES'S theme is a melody of great beauty and elegance, and it is gracefully arranged; the few original passages that are in-

roduced serve rather to connect and embellish, than to vary or lead the ear from the main subject, which contains quite sufficient in itself to render the duet very pleasing though light. The principal addition is in the form of a cadenza towards the close. MR. Moss, in *Piu dolci e placide*, has also a groundwork of great brilliancy and fascination, both in the chorus and in the air *E tu quando tornerai* into which it runs. *Cruda sorte* is not by any means so effective, because perhaps it has not the fullness, although not deficient in melody. Both MR. MEVES's and MR. Moss's arrangements are of the thin light kind, which rely for their support upon the air.

WINTER's overture on the contrary is distinguished by force and richness, which the flute and violoncello accompaniments increase. This composition is in that middle style, which depending for its support upon the strength of the orchestra, does not nevertheless absolutely disdain and reject the assistance of melody, though the traits are neither fanciful nor predominant. Wherever melody takes the ascendancy, it is smooth and agreeable, rather than bold or ambitious.

HANDEL's after all is the true immortality. These things of MR. BURROWES's come upon the ear with a dignity as well as sweetness that satisfy the judgment while they delight the sense. It is extremely difficult to express in words the reflective pleasure that immediately follows in the train of organic sensation, when we listen to the majesty of his choral music or the sublime simplicity and gaiety of his airs. We are however always conscious of these combined satisfactions. We know not to what extent MR. BURROWES means to carry his selections; the demand will probably afford the measure; at present four numbers have reached us. They consist of the chorus, "*O the pleasure of the plains*," from *Acis and Galatea*, which is so rapturously cheerful; the scarcely less enlivening *carillon* chorus from *Saul*, "*Welcome Mighty King*;" the sublime *Hallelujah* from the *Messiah*, and the *March and Glory to God* from *Joshua*, which abounds in descriptive music of so grand and awful a character. These themes are all admirable, and they are very effectively put together.

Here then is a choice for the student between grave and gay, and these things at the same time afford the means, and for the general purpose, a competent means of acquiring a knowledge of the differences and distinctions between the several schools during the acquisition of the practice necessary to make a piano forte player. We particularly recommend to the observation of parents and pre-

ceptors, that by judiciously selecting the progressive lessons submitted to their children or their pupils, they may, through the almost infinite variety of subjects now very ably treated as lessons for one or two performers, complete as they go along the knowledge of the several ages and schools of music. It has long struck our minds that a direction to such a course of instruction would be eminently useful, and we may at some future period endeavour to lay down the track. In the mean time perhaps some of our industrious selectors may think it a fit subject for a separate work, and we know of no one more capable than the gentleman whose arrangements of HANDEL'S Chorusses are now before us. Specimens of all styles in the shape of progressive lessons would, we doubt not, be a useful and an acceptable work both to the public and the profession.

We have only one word more to say concerning Duets—which is to urge upon attention the steadiness in time that the practice confers. It is very important to give an early habit of keeping strict time, in order to prepare the ear against and secure it from the seductions and allurements which the perpetual changes of expression in the works of modern writers for the piano forte, now voluntarily and necessarily accompanied by such licenses, require. We are neither disposed to despoil sensibility and genius of their late acquired prerogatives, nor to rob science of the permanent laws by which it has so long governed and must still continue to govern; therefore we say, first study the rule, least the exception being previously taught, should be mistaken for its legitimate application.



*A Series of Quadrille Rondos (to be completed in 12 Numbers), the Subjects to be taken from the most popular Quadrilles; arranged by eminent Authors. London. Chappell and Co.*

The passion for dancing Quadrilles introduced into this country, and now not of very long standing, has also given birth or admission to a more interesting species of composition, applicable to dances, than has ever hitherto been invented, except for the dancing of the stage. Quadrilles indeed may be said to hold a middle place between the



practice of the theatre and the ball-room; for while they stop short of the extreme agility and finish required in the *pas seul* or the *pas de deux*, they yet afford far greater opportunity for the display of individual art and personal grace than our country dance, or even the old French cotillion, of which the quadrille is to be considered as an extension and improvement, by the more frequent interspersions of solo or obligato parts, as a musician would say. These short and occasional presentations of each dancer to the notice of the rest, have, as it were, something of dramatic effect as well as of sentiment, without however trespassing, in the remotest degree, upon the delicacy of the private character; or pushing it to the exhibition of those qualifications which are absolutely indispensable to public performance. Hence, while the dancers partake of a sufficient portion of the inspiration which regard something more than ordinary must call up to give animation and zest to those efforts, while also they feel the stimulus of an exertion of talent that approaches a trial of skill with those who are at once companions and competitors, there is the protection which example affords and the shelter of numbers to guard them from too prominent a part, or from the too intense, concentrated, and lengthened gaze that attends the performance of a dance, alone. Hence too it happens (and here it is that these premises connect themselves with our subject) that as a greater portion of sentiment mixes with the execution of the dance, a greater degree of expressive power is to be found in the music. Art is creative of art—and accordingly, we now find a series of musical publications branching out of beautiful subjects for quadrilles.

Three of twelve numbers only are yet published.—The first of the set is by MR. BURROWS, and consists (like the others) of an introductory movement and rondo. The introduction bears less analogy to the air than is customary, but is principally made up of arpeggios, conversations between the two hands, and of cadenzas. There is, however, a sweet and graceful passage in the middle, which makes it as a whole attractive and shewy.

A Rondo (in this sense of the term) is a composition consisting of the subject, which is diversified by short alterations of its component passages, and by little original pieces of melody, as well as by transpositions of the entire theme, to which there are frequent returns. Upon the beauty of the air selected, therefore, the excellence of the Rondo will mainly depend. This subject is certainly sweet and

well managed; it is neither too easy nor too difficult, but presents altogether a very agreeable little divertimento.

MR. MORALT'S also is very pleasing. The introduction contains more of the subject than MR. BURROWES'S, for which reason we consider the Rondo to be more legitimate. The theme is also stronger and more effective, but hardly so graceful. This, however, deserves very much the same character as No. 1.

No. 3 is by MR. CALKIN, who has made the composition far more his own, than his predecessors, by the deviations from the subject, which is not of the happiest. MR. CALKIN, however, is much more excursive, and has given scope to his invention in a greater degree than the others, and makes up in force and variety what the lesson lacks in elegance. These Numbers, as it appears to our judgement, run parallel with the *Operatic Airs*, but are a degree lower, both in their style and in the execution they ask of the performer. They are light, easy, and brilliant; and these are their true characteristics.

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*A Morning and Evening Service, consisting of Chants, Te Deum Laudamus, Jubilate Deo, Kyrie Eleeson, Magnificat, and Nunc Dimittis; also Twenty Organ Melodies, adapted to selected parts of the Psalms of David, and Two Anthems, by Charles W. Hempel, Organist of St. Mary's, Truro. London. Falkner.*

The style of MR. HEMPEL'S compositions, though modern, is chaste, the melody is flowing, and the parts sing well, if perhaps we make a slight reservation against an apparent predilection for chromatic passages in the bass, for which nevertheless Mr. H. may plead the powerful authority of MOZART. His work begins with three Chants (in the second of which, by the way, there are consecutive fifths,) which are solemn and impressive. These are followed by the *Te Deum*, in the key of C, with a major third. On the words "*Holy, holy, holy,*" the modulation is not common and the effect beautiful. Upon the sentence "*of thy glory,*" are transitions which we first observed in a Canzonet of HAYDN. "*When thou hadst overcome,*" is a

double chromatic passage, in the Italian manner; and the words "Ever, ever," are a transcript of the well known musical phrase in the chorus of "*The heavens are telling*," in the Creation. We do not however mention these things as derogating at all from the composer, for they are obviously introduced like classical quotations into prose writing, to give the double force of allusion as well as natural grace.

The *Jubilate* is well set, the *Kyrie* solemn and pathetic. These are followed by three more good Chants. The *Magnificat* is in the key of E flat. There are passages excellent in point of modulation, in both this and the *Nunc Dimittis*, which is very pleasing. There is however one in the latter which is objectionable, a diminished fifth resolved (instead of descending) into a fifth upwards, and this in the extreme parts. The Psalms are generally very good. "*Unto thee, O God*," a full anthem, is above mediocrity. In the last bar but one, at the bottom of the page, is this combination,

B $\flat$	A
E $\flat$	B
C $\sharp$	C $\sharp$
G	F

Now evidently the radical bass of the first chord is C, with a flat 7th and a flat 9th; therefore the C $\sharp$  should have been written D $\flat$ . Sharps are resolved upwards, but here C $\sharp$  is resolved downwards. The Funeral Anthem opens with an excellent and solemn symphony and the words "*Man that is born of a woman*," are set with much feeling. The following words, "*In the midst of life we are in death*," are worthy of praise. The solo, "*For they rest*," is a sweet and expressive movement; and the whole anthem does the author credit.

In several passages of his service MR. HEMPEL disregards the rule which regulates the resolution of the seventh. There are very many ascending sevenths—this is directly against a classical canon; at least so says KOLLMAN, whose theory has not yet been confuted, nor do we think it likely that a more perspicuous system will soon appear.

*Judah, a Sacred Oratorio, in score; written, composed, and adapted to the Works of Haydn, Mozart, and Beethoven, by William Gardiner.*  
London. Clementi, Birchall, Preston, Goulding, Chappell, and the Harmonic Institution, &c.

MR. GARDINER is already well known to the public as the Editor of the Sacred Melodies, the compilation of which it appears gave birth to *Judah*, since it was in the progress of that selection that the materials for the present work were accumulated. In the execution of his design of rescuing some of the latent beauties of these great Masters from partial obscurity, it seems to us that the learned Editor has lowered the interest of the Oratorio, by the general nature of the words he has adopted. In his preface he says, he "has found it necessary to deviate in some degree from the usual plan of these compositions. Music of this description is considered as a sort of Sacred Drama, and a certain limitation, as to subject at least, has in consequence been observed by composers. The *slightest consideration* will however be sufficient to shew that this dramatic character of the Oratorio is *altogether* ideal: that its interest depends *in no degree* on the progress of the action, but on the expressive or imitative power of the music, and that the subject is of *no other importance* than as an index of the sentiment or action intended to be expressed."

"Instead therefore of confining himself to any single event of sacred history, which the great variety of his materials rendered nearly impossible, the author has selected at pleasure, from all parts of the canon of the Old Testament, such passages as appeared to him most analogous in sublimity, pathos, or beauty, to the character of the music to which they were to be applied."

We differ from MR. GARDINER upon the extent of these sweeping assertions, which may not however be thought entirely without foundation. That an oratorio can never derive the same interest from its fable or its dramatic conduct a poem or a play enjoys, we are quite ready to admit, but we presume it will scarcely be denied, that these accessories must always bestow consistency, force, and character, and in whatsoever degree they add these stimulants to attention and incentives to the emotions which the various incidents, images, situations, and personifications naturally raise, by so much

do they tend to render the whole composition more attractive. In a case, therefore, wherein it is almost equally easy to frame a legitimate poem, it obviously derogates from the merit as well as the excellence of the performance, to be content and to take up with detached and almost unconnected portions of scripture, though *the Messiah* may be quoted as authority. But we have already discussed this branch of the subject in our Review of Dr. CROUCH'S *Palestine*,\* and shall therefore proceed to the particular merits of the adaptation of "*Judah*."

Nothing can be more loose than the entire structure of the words. This first part contains isolated historical passages from the departure of Abraham for Canaan to the destruction of the Midianites. Air, duet, and chorus succeed each other without implying any character, except that of the narrator himself. The consequence of this arrangement is, that there is frequently considerable confusion between the persons, as for instance in No. 2, the words of which run—"Father, we adore *thee* and worship *thee*, O God most high. Holy Lord we worship *thee*, Holy Lord God of Hosts. Glorify *his* name, glorify *him* for ever." The transitions become even worse as the chorus proceeds. This careless disregard of common proprieties cannot but be injurious to the general effect, and manifests strongly the necessity of a consistent design.

No. 1. Is a recitative accompanied, commencing with five bars of spirited introductory symphony; but the style is not that of sacred music.

No. 2. A fine chorus of HAYDN, for which words of adoration and praise are chosen. A fugue is led off effectively, with "Glorify his name for evermore," and the music is throughout grand and impressive. Neither the extreme poverty of the piano forte part, nor the errors to be found in it, can, however, be passed over without notice.

The short recitative, No. 3, commences and is conducted very ungracefully with respect to harmony.

No. 4 is a slow aria, of a smooth and gentle cast of melody, but injudiciously interlarded with common-place ornaments. The chromatic passage upon the syllable *in* is of this nature. The passage beginning in the fifth bar of page 34, before the words "a silent praise to Jehovah's name," and repeated in an embellished form, is however interesting and felicitous. The words are very feeble.

No. 5 is a recitative with a *tremando* accompaniment, which there is nothing in the words to warrant. The harmony too is very ill managed. In the concluding part, marked *lento*, at the words, "then Abraham fell down and glorified God, the modulation from F\* minor to D major (the key of the succeeding air, wherein the bassoons glide gently along, and the first violin moves in syncopated notes), is sweet and attractive; but the melody is borrowed, without acknowledgement from HANDEL's "*How beautiful are the feet*," and put into common time.

No. 6. Aria, *adagio impassionato*, from BEETHOVEN, "Eternal God, Almighty power," is gracefully solemn and devotional. The expression of the word "Eternal," placing the accent upon the first syllable is faulty, which however is here done by giving the word three crotchets, the *first* of them beginning the bar. In the chorus which follows, upon the same theme, the words, "his awful thunder shakes the sky," are judiciously applied to a fine transition from D $\sharp$  minor into B $\flat$  major, at the 2d bar of page 40. Throughout the entire movement the words are well suited to the composition; but the word "Amen" is repeated at the conclusion in a manner almost ludicrous.

No. 7. "When I think upon thy goodness," an elegant aria of HAYDN, perhaps a little too familiar for the style, to which the words are well joined in sentiment and expression. "When in grief my heart was broken," is pathetically given, especially when the words recur the third time, in the 46th page.

No. 8. Recitative.—The words "Thy name shall be called Israel," are expressed with grandeur, and the semitonic modulation immediately following is energetic and interesting, applied to the conclusion of the sentence, "And as a Prince thou hast power with God, and shalt prevail over men."

No. 9. Chorus of HAYDN, in the free style, to the words "For with strength he girdeth me, and giveth *them* the shield of righteousness, Amen."

The plural pronoun "them" has no obvious antecedent; the repetition of "me," instead, would render the sense clear. "He" (the Almighty) "girdeth me with strength, and giveth *me* the shield of righteousness." This chorus is in fugue, well chosen for the words, upon a bold and animated subject.

Long and complicated divisions in brisk time on *Amen* are not

consistent with ideas of solemnity, and a solo of this kind has a frivolous effect. In the 51st and 52d pages nineteen bars of solo, like *sofleggi*, abounding in quavers, are given to the soprano voice upon the vowel A, and eighteen bars of the same description in the 56th and 57th pages. We may observe also, that the modern continental composers are remarkable for carrying their descant for the alto voices very high. In the first chorus, "Father we adore thee," and in the chorus we now survey, C and D, (the third space and fourth line in the treble staff) are frequently given as prolonged notes, and are certainly beyond the ordinary and legal extent of the genuine contra-tenor voice. Where tones of this altitude are employed, it were more proper to term the part a second treble, or mezzo soprano, and adopt the clef appropriate to it.

The first eight bars only of No. 11 are announced to be from HAYDN, and these can be by no means esteemed among his happiest thoughts. Upon them are engrafted however a tissue of threadbare passages from worn out dramatic bravuras, and amongst others from BRAHAM's polacca, "*No more by sorrow.*" The entire composition is in the very worst taste.

No. 12. Recitative. "Now Israel obeyed the voice of the Lord," &c. and Israel said unto Joseph, "Now let me die, since I have seen thy face who yet art alive."

The author has given true pathetic expression to the words, "Now let me die," &c. and the transition from the melancholy character of the minor mode to the cheerful one of the major, conveys the sentiment of joy that Joseph is "yet alive," with impressive effect.

No. 13. "Hear, O thou shepherd of Israel;" a pretty duo, in a calm, smooth style of movement. In bar 14 the chord of the seventh is clumsily disposed of. The harmony, which commences in page 68, is not at all suited to the general simplicity; and, besides its proper defects, is deformed by the very important omission of an F natural throughout all the parts, vocal and instrumental, in the five first bars, and of a B flat in the second bar of the flute line.

No. 14. Recitative. "Now there arose a new King over Israel," followed by No. 15, a chorus from HAYDN; the words to which begin as HANDEL's first affecting chorus in the oratorio of Israel in Egypt: "Then Israel sighed in bondage, and their cry came up to God." Part of the additional words are, "And the Lord did not

desert them ; and in p. 73 we find, " No, he did not desert them—no, no, no." This employment and repetition of the negative particle is not in good taste, but has a puerile effect. Our great PURCELL, it must be owned, has many examples of it in his secular songs, and even there it often becomes ludicrous. In sacred compositions it is therefore more objectionable.

No. 16 is a most elaborate recitative accompanied ; the words of which are again similar to those in Israel in Egypt, where some of the chief prodigies are recorded, and which furnish the matter of several noble chorusses. This identity of choice in selection savours of designed competitorship. We subjoin the whole passage :—

" Then sent Moses his servant whom he had chosen, to shew signs among them ; and he spake the word, and fire and pestilence smote all the land. But as for the people of Israel, he brought them out with silver and gold, and led them through the deep. Pharaoh and his host pursued them with horses and with chariots into the sea, but the sea overwhelmed them : they sunk as lead in the mighty waters."

In page 80, the melody (in andante measure) to the words, " He brought them out with silver and gold" is singularly happy and beautiful.

Handel's expression of " He brought them out," &c. is given in a bold choral fugue, and " He led them through the deep" is a double chorus in fugue of the most sublime and erudite complexion.

The pursuit by Pharaoh and his host, and their destruction by the overwhelming waves are events of which the author is aware that imitative description is expected. The stringed instruments are made to proceed in a rapid descent through two semitonic octaves, and the words " They sunk as lead in the mighty waters" have an accompaniment in very slow time, consisting of five bars in arpeggio, the violins and basses proceeding in contrary motion. The state of the last bar but one is totally inexplicable, as the chord of the dominant remains throughout the violin parts, but changes from the dominant to the tonic in the bassoon parts, as in the former bar.—The D, and the G without A\* in the last bar of the organ part, are also glaring errors.

As all the recitatives are set in the treble or G clef, we cannot readily ascertain whether the author designed any of them for a tenor voice : if the present recitative be intended for a soprano, the last two notes, placed under three added lines are beyond its limit,



and if designed for a tenor the case is the same, as no tenor voice (and very few basses) can give to E below gamut a clear intonation.

No. 17, a chorus from HAYDN—is a spirited and brilliant movement. The accompaniment is in semiquavers, and but ill assorted with the vocal subject which is fugue. The main outline is nervous and forcible, but we should almost doubt whether the accompaniment is exactly as HAYDN wrote it.

In the 91st page, the 4th bar of the vocal score appears in a state which we cannot believe HAYDN ever intended.

In the same page the junction of all the voices in unison is a magnificent feature. In the 7th bar, of the same page, false harmony is produced at the third crotchet in the bar, the voices having the triad of the dominant, and the instruments the discord of  $\frac{3}{4}$  at the same time. This chorus is in the key of D major; the preceding recitative had terminated in E major; and the sudden removal from the key by a diatonic degree is extremely harsh and extraneous.

The alto part is set tremendously high in this chorus; it leads the subject, commencing on D, (the 4th treble line) and much of its general progression is upon lines added above the staff.

No. 19. A chorus, "Arise O Judah," from HAYDN; also a cheerful and inspiriting movement, with an excellent double fugue, beginning in page 97, upon the words "O praise him for evermore, Amen." In page 101, the 4th bar is rendered a mass of confusion and falsehood by the notes erroneously given to the alto part, and which belong to the next bar only, whereas in the 4th bar, the voice ought to be silent till the 8th quaver. The soprano voice is carried up twice to the formidable height of Bb above the staff in bars 9, page 10 of the same page, and the counter-tenor is also raised to an altitude utterly unattainable by any male voice.

No. 20. Aria, (first eight bars, HAYDN,) "O sing praises to the Lord with cheerful tongue;" this is far from a happy adaptation; the theme of the movement is in a smooth and tranquil style, not expressive of exultation, and the commencing words are awkwardly distributed among the melody. The word "tongue," at best but an unmanageable monosyllable, in the first bar of page 104, is drawled through a minim and four quavers. In the next bar but one, the short conjunction *and* has seven notes assigned to it. In bar 4, of page 105, a shake upon the word "power" is not a judicious embellishment, and an offensive harshness occurs in the last bar of

the same page. Upon the word "note" is lavished a great profusion of *notes* in pages 108 and 109;—ten the first time, fifteen the second, and thirty the third. This air is also of immense compass, and as a whole must be acknowledged to possess much less claim to commendation than any of the others. The words are wretched.

In the recitative, p. 111, at the sixth bar, the natural in the voice part is superfluous, and the sharp in the violin part is false.

The air (*Larghetto*), No. 22, is of a very heavy cast, containing very little of interesting transition. The progression of the harmony through six bars, beginning at the sixth of page 113, affords a slight exception. One of the divisions at the bottom of page 114, is taken from MARCELLO'S Psalm, (appended to *Qual anelante*), and the repetition of the words "to them," in the next page, four times, is very bad.

No. 23. Chorus from HAYDN. "Now elevate the sign of Judah." The chief feature of which is joyous and enlivening. The voices lead off in unison with imposing effect; and the contrast in the soli parts at the words, "O desert us not, O Lord," is affecting. A dotted minim is applied to the short particle "not," in the tenth bar of p. 117, which if sustained for its prescribed time, changes the sound of the word to *naught*, with absurd effect: it is always best to apply a note of short duration to a short word. This chorus is, on the whole, a masterly arrangement.

No. 24. Recitative. "And the Lord said unto Joshua." An ingenious composition of FEMY; in the score of which the plates have been sadly neglected. The voice part begins in the key of B $\flat$ , but neither B flat nor E flat is inserted in the line belonging to it until the fourth bar, although both are requisite in the two first bars. In the 124th page, at the tenth bar, one of the most offensive blunders imaginable occurs, from the gratuitous insertion of a sharp in three several places, and a false chord in the piano forte part.

To this recitative succeeds another short one, "Who can withstand the power of the Lord," (No. 25) introducing No. 26, a quartetto from MOZART, "Blessed are they that wait for him," a simple but elegant strain of melody, to which the tranquil sentiment of the words is perfectly suitable.

No. 27. Recitative—"The host of Midian prevailed," and followed by the concluding chorus, (No. 28,) "The arm of the Lord is upon them," from HAYDN, a grand movement, commencing in

D minor, with awful words, applied to the destruction of the Midianites, and precisely coincident with the intensely energetic character and conduct of the musical composition. Afterwards follows a consolatory verse, "The Lord he will have mercy in peace, he keepeth Zion," with an appropriate change of style in the major mode of F for 30 bars; then the former fulminating subject is resumed for 48 bars more, and again the welcome contrast, appearing now in the major mode of D, which is continued to the termination of this masterly and impressive chorus, and with which this first part of the oratorio concludes.

Our readers may have observed that we have noticed only a few typographic errors in 146 pages, which may appear a little extraordinary to any accurate musician who has perused the score of the volume with close attention. We are compelled by truth and duty reluctantly to acknowledge the cause.—Mistakes of the press were found so numerous, that to have particularized them individually would have been an endless task.

The praise to the Editor we are thus afraid must be limited to the design of giving extended publicity to valuable parts of the works of great composers, which are not likely to be generally known in their original shape, for the execution betrays the inadvertency of haste throughout—a fault we are quite willing to attribute to the zeal of this sincere promoter of the art.

We trust, that a candid admonition, cordially well meant, will not be ill received, and that whenever the two remaining parts of the oratorio of Judah shall appear, a more tasteful selection of words and the correct arrangement of valuable materials will secure both approbation and encouragement to the work.

*The Songs, Duets, and Gleees, in Shakespeare's Play of Twelfth Night; the Words selected entirely from Shakespeare's Plays, Poems, and Sonnets; the Music composed, selected, and arranged for the Voice and Piano Forte, by Henry R. Bishop, Composer and Director of the Music to the Theatre Royal, Covent Garden.*  
London. Goulding and Co.

So much has already been said upon the subject of English operas and the interspersion of music into Shakespeare's plays,\* that we may at once proceed to the merits of the pieces before us. These are not we think of a common order. As MR. BISHOP relaxes in his labours, his genius and his reflection increase the vigour of his style and the felicity of his choice in adaptation, a consequence which is, we believe, almost the necessary result of rest upon minds of any natural strength. The overture is perhaps the weakest part of the whole, being remarkable for no particular feature. The first song is an expressive composition, very singular in its structure, principally so perhaps because the passages have little apparent connection, few as they are. The second piece is a glee for five voices, the first part adapted from RAVENSCROFT, (who wrote in 1614) and the second from MORLEY's old madrigal, "*Now is the month of Maying*," written in 1595.

A duet, "*Orpheus*," follows, and here MR. BISHOP has worked upon his own plan in the duet "*As it fell upon a day*," in "*The Comedy of Errors*;" but we do not quarrel with it on that account, for it is a clever and original strain of writing, suited to the air of the entire comedy and its appended music.

"*Come o'er the Brook*" is FORD's "*Since first I saw your face*," and the third movement of DR. CALLCOTT's "*Mark the merry Elves*," combined. MR. BISHOP has however put a very pleasing accompaniment for the Harmonica to the last, which greatly augments its vivacity.

The glee which follows, "*A cup of wine*," sounds crude and coarse after the light melody which precedes. How much more happily has *Eccles* treated the concluding words, "*Wine gives the slave his liberty*," in his fine old duet, "*Fill, fill, all the glasses*."

\* In our second volume, at page 347, and in our present number.

"*Take all my loves*" owes too much to the latent recollection MR. BISHOP probably entertains of "*Wherefore sweet maid sigh you so,*" a song of his own. But it is on the whole a pleasing air.

*Cesario* is an adaptation of WINTER's duet, "*Ti ceggio, t'abbraccio,* from *Il Ratto di Proserpina*, with however a long superadded cadenza, in duet, which is somewhat new.

"*O by rivers,*" is WILSON's "*From the fair Lavinian shore,*" with a *fal la la* by SAVILLE, "*O how much more doth beauty,*" is just pretty, but it is certainly not improved by the common place ornaments the composer has thought right to affix in extra staves.

"*Crabbed age and youth*" is so strongly associated with STEVENS's captivating glee to the same words, that MR. BISHOP's quaint air does not produce its due effect perhaps. This song too is deformed by a tawdry accompanied cadence. We admit that these things are purely dramatic, but still they are encouragements of a vitiated taste. In this case the music is certainly suited to the words—*thou stayest too long*, is practically true in more senses than one, and the worst is that which appertains to the composer who thus plays upon the sense.

By far the best song in the piece is that which succeeds, "*Bid me discourse;*" and indeed it is so excellent that in our minds it far exceeds any thing in its kind that has lately appeared. There is an airy and elegant spirit that breathes through the whole extremely fascinating, besides which it is not less chaste than expressive. We have heard it again and again with renewed delight.

The next, "*When that I was a little tiny boy,*" is very quaint and lively, and thus the music concludes.

From our detail it will appear that there is but little of absolutely new matter, but what there is appears to us to be excellent; while in the adaptations MR. BISHOP has manifested good taste by choosing compositions of a date that best accord with the manners of the drama upon which his selections are engrafted. Such substitutions however continue to imply that pause in art which we have before remarked and endeavoured to account for, and at present, unless it be in the natural activity which succeeds a season of repose, we see no cause that is likely to lead to a renovation or to a production of operatic power. Late events may perhaps have for some time a contrary tendency.

One word more. We doubt very much whether the substitution of the bass for the C clefs answers the intended purpose of a "read-

ing made easy" to the tenor singer, while it impedes the facility which the constant use of the proper character would soon compel our idlers to acquire. The F is as illegible to one of these drones, we imagine, as the C clef. To the player, in this instance, it affords no help, because a regular piano forte part is appended.

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*Two Capriccios for the Piano Forte, by Musio Clementi. Op. 47.*  
London. Clementi and Co.

The author of these Capriccios has earned the title of a classical composer by studies as severe and by labours as long and as successful as any writer for the piano forte now existing. His erudition is exceeded only by the brilliancy of his imagination, which however is always held subservient to the strictest laws of science. This may be thought high praise, but it cannot be esteemed too high for a man whose first production may be dated back more than half a century, and whose latest, even after such a lapse of time, contains not less fire than his earliest. Neither years nor the austerity of his taste have chilled his invention; on the contrary, these works should seem to shew with what amazing fertility he has learned from art to diversify his materials, and with the theoretical power so long sought in vain by the alchemists in another branch of science—to re-produce from the same few elements what is most beautiful, what is most sterling.

MR. CLEMENTI'S compositions then are to be regarded as objects of continued contemplation and study, for every bar of them is the result, not of fancy alone, but of contrivance and artful combination. One curious design pervades the whole; and to make this design intelligible, even to common observers, shall be our endeavour. To the younger members of the profession who are yet in their early course of instruction, we hope to make our article particularly valuable, and to the amateur not less so, by the insight we trust it may afford into some of the genuine laws by which the intellectual and scientific branches of composition are governed. With this view we shall proceed to our analysis.

CAPRICCIO 1 commences with an Adagio in E minor, which has the character of an introductory prelude. In the fifth bar the author announces the subject of the succeeding Allegro, by inversion both in treble and bass, which, after some modulation, is repeated in the

seventeenth bar with a little ornament. In page 3, and in the first bar of the third score, the same subject is resumed in B minor. In page 4, score three, after various modulations a passage is introduced, of which the author avails himself with great success in the course of the Allegro, page 9, and which he works with admirable skill to the end of the Adagio.

The second movement is an Allegro in E minor; the subject is bold and energetic. In the third score the bass takes up the subject in a new figure, which has been previously announced in the second score. This is immediately answered by the treble, forming an interesting dialogue; the author carries on the same figure to the end of this page. The sixth page commences with the Passetto, which is in fact the subject inverted. In score 6, of the same page, the subject is resumed in its original form, and varied by the new figure-dialogue, above alluded to. Upon the singing part of the bass, in page 5, score 4, the author now introduces (page 7) a more animated motion of the treble, modulating into the key of B minor, which animated motion continues to the second score in page 8. Here the subject is again resumed in B minor for a short time, from whence the modulation conducts to the key of D major. A short dialogue most ingeniously contrived and interspersed with rich modulation, is now kept up for eleven bars in direct and inverted motion, which carries him with a few brilliant passages to the dominant of D minor. The Passetto is here again resumed in D major, and, after a few modulations, the author at the end of score 5, page 9, arrives at the passage previously alluded to in the Adagio. In page 10 the author again takes up the subject as treated in the new figure in score 3, page 5, with augmented vigour; this is continued through the whole of page 11. The brilliant passage, with a singing bass at the commencement of page 8, is now resumed in the key of E minor, and continued to the end of the movement, which finishes after the manner of the ancients in E with a major third.

The third movement is an expressive adagio in C major, the subject of which is taken up by the bass, score 3, in four parts, the counterpoint of which furnishes the author with a double counterpoint\* in score 5, where the subject is taken in the treble.

\* As we write for all classes of students, our more learned readers will pardon the subjoined short definition of double counterpoint *in usum tyronum*.—When a part is set in such a manner that it may be inverted, that is to say, that the upper part may be made the under one or the under one the upper part, it is called *double counterpoint*.

In the last bar of score 3, the treble threatens to take up the subject again, but by a sudden rise and an intermediate agreeable passage the author comes to a close. The subject is now resumed in double counterpoint, as above observed; and the author then proceeds to a close, as before. An expressive and melancholy strain, in C minor, is here introduced, to page 15, score 2. A Da Capo of the first part now follows, but with some variation, and introducing the double counterpoint already mentioned. A short coda concludes this fine adagio, in the dominant of E minor. The finale, an Allegro vivace, is in E minor.—The subject is very pleasing, and the accompaniment is a kind of tambourino, or what the French call Faux Bourdon.

In the last bar of page 17 the author introduces a new subject, analogous to the first with regard to motion, in E major, which leads him in page 19 to the original subject, in canone ad diapason, at the distance of two bars. In this excellent canon, which is formed entirely upon the original subject of E minor, Mr. C. has shewn himself master of that great and rare talent of combining profound science with refined taste. After the canon, he again takes up the above-mentioned major, which is variously worked to the end of page 21, when a suspension takes place. At the commencement of page 22 he resumes the same major in a more animated style, with a new singing passage for the left hand; in the repetition of which he introduces a double counterpoint in the singing notes of the same hand. In the latter end of the last bar but one of the same page, he introduces part of the original subject in the major key, which he treats, in an animated manner, as the coda of this movement. In this coda the musician will observe a vigorous dialogue between the two hands, which gives great effect to the conclusion.

CAPRICCIO 2 commences with an adagio in C major in the time of  $\frac{1}{2}$  which, although unusual and capricious, is highly fitted for this species of composition. This movement may be considered as an introduction—the style, a vision or dream in which the author wanders most delightfully through various keys, abounding with expectations suddenly checked and agreeably renewed, and reposing at last in the dominant of B minor, prepares for his second movement.

The 2d movement is an Allegro con espressione e passione in B minor, and curiously begins with the sharp 7 of the key, as SEBASTIAN BACH has begun one of his fugues. After establishing his subject, he



makes an interrupted cadence and then resumes it in the bass, with a motion of quavers in the treble. At the third and fifth bar of the third score the most interesting part of the subject is heard in the upper part of the bass, whilst a pleasing melody is carried forward in the treble. In the last bar of the fourth score, he settles in the dominant of D minor, and whilst the bass proceeds vigorously in quavers, the interesting part of the subject above referred to is carried on in the treble with singular skill and ingenuity. Part of the subject is next taken in D major, which leads to a close in the same key. The left hand now introduces a passage analogous to the original subject, whilst the right pursues a similar motion to that which is employed in the second score, page 26.—At the fifth bar, page 27, the left hand continuing its passage, the author super-adds for the same hand the passage previously given to the right; whilst the right proceeds playfully by contrary motion; then inverting the superadded notes of the left hand with thirds in the treble, and answering with the left in contrary motion, he glides for a moment into E minor in five real parts, which brings him again to a close in D. The above ingenious passage is then repeated for six bars; at the end of the fifth of which he slides again into E minor. At the sixth bar of the third score he forms from the fourth bar of the second score, a passage in six real parts, which continues for six bars. Here is another suspended cadence in D, at the same time introducing the two first notes of the subject which are twice repeated one tone higher, and naturally lead him to the half-close in F# minor. He then takes the second part of his original subject in the bass, embellished by an ornamental passage in the treble—then takes it up in the treble and carries the ornamental passage to the bass, at the fourth bar of which the treble goes on *per diminutionem*. Then follows a suspension on the chord of B# with a diminished seventh, gradually leading to a suspended close in F# minor, formed on the striking part of his subject employed in page 26, at the head of score four. Then after a little modulation, succeeded by a brilliant passage, he threatens another close in which he introduces for the right hand the passage, page 27, score two, bar four, accompanied by running notes in the left hand imitative of those previously used in the right. A formal cadence now takes place, succeeded by a short coda which brings him in effect to the end of the first part, although not marked by double bars. The original subject is then resumed, followed by a change of rich modu-

lation of the fifth bar of score five, page 29, when he reposes on the dominant of D minor. Here follows a fine elaborate passage in double counterpoint, formed on the notes before so frequently alluded to; but per augmentationem, where the student may remark the two links of the subject, beautifully combined in the most able and artful manner, forming curious and unrestricted dissonances. The last note of page 29, and the first score of page 30, treats the second half of the preceding passage invertedly in crotchets, which is imitated by the bass, after a short suspension, taken again a fourth higher but scientifically abbreviated at the latter end. After carrying on the sentiment with varied modulation, the author now reposes on the dominant of E minor. Here the passage score five, page 26, is agreeably resumed, and comes again delightfully upon the ear after having been exhibited in such varied and novel forms. The materials of the first part are somewhat altered, and now pursued through page 30, 31, and part of 32. At bar two, score three in the latter page, the four first bars are taken invertedly both treble and bass, but with a different cadence. A striking contrast is then effected by the same passage in double counterpoint, the bass being three octaves lower, and the treble one. Then comes the coda which is worked with inimitable art; the bass taking and repeating one bar of the original subject, whilst the treble playfully expatiates above. At bar two, page 33, the right hand repeats the passage an octave higher, whilst the left has for its foundation the above-mentioned bar of the subject, combined with the notes commencing the 32d page. This movement is brought to a termination in a brilliant and effective manner in B major.

Without analysing almost every bar of this admirable movement it is impossible to do adequate justice to the consummate skill, judgment, and science with which it is composed. It is a study of the rarest excellence for those who have even made the greatest advancement towards the perfection of their musical knowledge. The Adagio is comprised in four pages, and pages of greater beauty or skill it would be in vain to look for in the whole range of musical composition; though full of rich and elegant effects, it is so admirably constructed for the hand, that few performers of tolerable proficiency, would find any difficulty in the executive parts—the only difficulty is in the style which is of the highest though of the simplest order.

The first part, which is repeated with some ornaments, is contained in eight bars—the second part, likewise repeated with ornaments, is contained in twelve bars—then follows a minor of peculiar construction, having in a great measure the effect of orchestral music, for you seem to hear the violoncello playing the principal melody, to the right hand is given a melody of a playful and lighter nature, while at the same time a richer harmony is carried on below the violoncello part. The introduction, as it were, of the second violin, at bar 1, score 3, taking the ornamental melody, which is in the succeeding bar taken up by the first violin, has a most charming effect. The last note of page 35 recommences the major with a running bass, and is carried on with various imitations to the end of that page, the last bars of which naturally flow into a rich and brilliant coda, which towards the latter end grows into greater animation, and at length subsides and reposes on the dominant of A minor.

The last movement is an Allegro Vivace in C major, full of life, playfulness, and vigour—and judiciously terminates a work requiring in its previous movements so much knowledge, expression, and skill in the performer. We cannot however conclude without turning the attention of the musician to a fine episode, in A minor, introduced in page 40, score 4, which is skilfully employed to bring on for the last time the original subject. The coda beginning at bar 3, score 3, in the last page, is full of animation and vigour.

After so particular a detail, we need say little respecting the general merits. There is however one remark we must make, which applies not only to these compositions, but to many of the most valuable of the present day.—The notes convey scarcely any idea of the style, i. e. of the real intentions of the author.

The art of practical expression is now so highly cultivated, and great players mark their execution by such infinitely modified and by such astonishingly powerful yet minute gradations of tone and of time, that the characters by which they aim at portraying the true notion of the sentiment that inspires and the feeling that ought to accompany their passages, are feeble, inefficient, and almost destitute, we may say while comparing the symbol and the reality, of meaning. Nor is this defective nomenclature confined to the want of signs to explain the elements alone. Every great master has a distinct and characteristic manner, peculiar to himself, which requires to be completely apprehended before the merits of his com-

position can be perfectly understood.\* We therefore submit to the serious consideration of those who are so highly gifted in practice, the indispensable necessity there is for an endeavour to introduce a new and more available method of conveying the changes of expression they use, and more particularly, as we strongly suspect the licences they are accustomed to employ, come under the head of exceptions rather than of rules. Without paying more deference to the author of the Capriccios than he may justly demand, we venture to pronounce that there is no one now alive so capable as MR. CLEMENTI of this task; and we again as formerly † urge upon his consideration, the service he would render to his art, could he be induced to give the world a means of informing with his own spirit the now (comparatively) lifeless portraiture of strength and beauty.

\* Upon this score we owe MR. KALKBRENNER an acknowledgment, which we here take occasion to make, and which we trust he will receive as freely as we offer it. In our first volume we spoke very disrespectfully of his *Essais sur différentes Caracteres pour le Piano Forte*.—We have since heard Mr. K. himself perform these works, and we candidly admit that the printed copy did not, nor does not, nor cannot, convey the most remote idea of the composer's intentions or of the expression he gives them, which is as varied, as beautiful, and as powerful as can be conceived. This circumstance, however, marks not only the necessity for a more complete means of explication, but it may tend to shew that players of such uncommon attainments may very easily deceive themselves as to the merits of a passage by their powers of execution.—They can exalt what should in itself seem to be of comparatively small estimation to a high rank by the brilliancy of their mere practical power. Here then arises a new distinction out of the prodigious polish to which art is now carried, since to appreciate the true meaning and value of a work, one must be possessed not only of all the elements of fine performance, but of the peculiar use and adaptation the composer himself makes of those elements. Such however must be the consequence of the vast intellectual progression and the minute division of labour bestowed upon art, we of this age have lived to witness. And though we cannot, nor we would not if we could, stay the march of mind, we may yet perhaps almost lament that it has gone so far.

† Vol. 1, page 530.

*A. Collection of Hymns and Psalm Tunes, sung in the Chapel of the Asylum for Female Orphans, composed, selected, and arranged, with an Accompaniment for the Organ or Piano Forte, by Wm. Horsley, Mus. Bac. Oxon.* The profits of the work are applied to the funds of the Institution. London. Clementi and Co.

We have already exhausted nearly all we have to say upon the style of sacred compositions adapted to the ordinary service of our parish churches, in a preceding article of this number. We have however in the work before us an illustration of the principles there laid down, not only as applied to psalmody, the particular object of that enquiry, but also as they regard a species of writing which ascends a degree in the scale. For the construction of the Hymn admits of a freer expansion of thought and of the materials upon which the composer works. The limitations are neither so strict as to measure or to matter as in the psalm. More variety is indeed both allowed and expected. The capital requisite still however must be the austere chastity of mind that is alone able to apprehend how entirely in this mode of writing, the subject is indebted to simplicity for its highest and most perfect qualities. But to reach this true sublime, the manner must be also graceful, flowing, and dignified, (circumstances which are thoroughly consistent with our notion of simplicity,) and to this end the melodies chosen must be pure and elevated, the harmonies natural and rich, the transitions (generally speaking,) easy though various and effective. These attributes can only pertain to a vigorous understanding, whose wholesome taste is not alone unvitiated by acquired appetites, but supported by the continual contemplation of the solid grandeur, the sober magnificence, and the just expression of the great masters of ecclesiastical writing. Of the possession of so sound a mind, the compositions of MR. HORSLEY, in whatever manner they are written, have always given direct proof, and the present publication will, we think, establish not less satisfactorily the effects of such a direction of study as that we have just described.

We consider, we say, the hymn as one remove above the plainest kind of composition, the psalm-tune; and as rules are only authorities drawn from the models of those writers who, by universal consent,

are admitted to have reached the highest degrees of excellence, it may perhaps serve to illustrate the design of such compositions, if we endeavour to ascertain from those before us, which cannot be denied the rank of classical productions, the nature and qualities that ought to distinguish the species. Purity and unity of design are the first requisites—by which we mean that nothing should be given to extraneous ornament, but the whole be made to depend upon the genuine attributes of fine expression—upon energetic, flowing and simple melody—the intervals generally being close and smooth, the transitions few and natural, the time never greatly accelerated or indeed widely departing from that “even step and musing gait” which the sublimest of our poets attributes to the personification of our sublimest sentiments and affections. Whenever the passion rises to religious fervour and thanksgiving, or sinks to the sincerity of humble sorrow and imprecation, the same dignity should be preserved. Such emotions admit of no violence, but even the strongest are tempered by a certain consistent respect to object, place, and person. Hence the whole arrangement is clear, full, and fervent, but there is not a note without its meaning. Changes of time and measure are of course admissible with changes of sentiment—these serve as light and shadow; but whatever the transition, the repose (to speak the language of the sister art,) ought never to be in the least disturbed. Whenever passion requires to be heightened beyond the natural force of energetic melody and diction, the elevation is effected by harmony or by accompaniment; but such accessions must come in grave and learned dress. We observe that the melody is principally supported by sustained tones, and the intervals strengthened and connected by retardations, having the effect of long appoggiaturas, which are seldom introduced without heightening the expression. Any passage approaching to a division is exceedingly rare, and admissible only to illustrate some peculiar effect.\* As the hymn is commonly intended for unisonous performance, the compass of ten notes is rarely exceeded, the modulation is natural, and by no means frequent or crowded, and the harmony rich and clear. In some instances a florid bass is introduced,

\* In DR. ARNOLD's Hymn, “*O God how worlds on worlds proclaim,*” there is a felicitous example upon the words, “*In ceaseless order move,*” (page 84,) but we think a slight recognition of the same passage upon the next page is faulty, though in perfect accordance with the art which composers avail themselves of, in recalling agreeable images, and in working upon them.

to bestow energy and motion with admirable utility.\* Such appear to our minds to be the general laws that govern this beautiful kind of writing; the study of which, we should imagine, would form a fine ground-work for real grandeur in vocal expression, by inculcating at every step reliance on the elements of the great style alone.

The Collection consists of twenty-four Hymns, and the Appendix of twenty-four Psalm Tunes. Of the Hymns two are by DR. ARNOLD, one from PLEYEL—there is one from each of the following authors: Messrs. WALMISLEY, RILEY, BARTHELEMON, BURROWES, WEBBE, JUN. W. LINLEY, and Miss SAVAGE; six are selected and arranged by the Editor from anonymous sources, and eight are from his own hand. The Psalms are principally selected and arranged for two voices.

In this selection the old favourites, the Easter and Evening Hymns will of course be found, and in his adaptations Mr. HORSLEY avails himself of the known and admired air, *Adeste fideles*, with one or two others of almost equal celebrity. He has not been wanting in justice to his cotemporaries, for those he has inserted do great honour to the names we have already mentioned. We scarcely know which to prefer, as each has its separate and appropriate beauties. *Come faith divine* and MR. LINLEY'S appear to us to be in the most modern manner, while MR. WALMISLEY, MR. WEBBE, and MR. BURROWES have almost equal claims. Indeed as a whole we hardly ever met with a work so generally near the standard of excellence. We can make only one objection, which is to the style of the *Hallelujah* in BARTHELEMON'S "*Eternal source of every joy*." It is novel, and as it appears to us weak in effect, failing chiefly in account of its dance-like (though not ungraceful) motion.

MR. HORSLEY'S own compositions and the parts appended are certainly very beautiful, because very simple, melodious, and enriched by clear harmonies in the same sound taste. Yet his chief merit above his companions, in this publication, resides in the necessary station of command and responsibility he takes, for we must repeat the style is remarkably sustained and equal throughout. MR. H. and his friends will therefore enjoy the satisfaction of having justly contributed to a production in which they maintain the character of brothers, alike devoted to the common objects of their la-

\* See MR. HORSLEY'S Hymn "*In early years*," page 80, and again p. 19.

bours; and when science thus ministers to charity, it is a temper and a praise well fitted to the good work. We trust the noble institution, for whose benefit and advancement the book is published, will derive some pecuniary advantage from so excellent a performance, and, in our earnest wish to forward this object, we cannot urge a better or a sounder argument than to recommend the Hymns as an admirable solace to those pious minds who employ music as the vehicle or the assistant of devotion, and as the amusement of their serious moments, at the same time that the introduction of second parts adapts them to the domestic practice of music. Nothing can be more suited to extend the range of devout satisfactions than *MR. HORSLEY'S ASYLUM HYMNS*, while the purchaser will have the additional satisfaction of knowing that he is contributing an alms to one of the most excellent of our multiplied charities.

*How sweet is the Hour; a ballad, composed by George Goss.* London. Phillips and Mayhew.

*O! came ye o'er the barren Moor; by George Goss.* London. Phillips and Mayhew.

*A Nosegay once of varied Flowers; a ballad, by Lewis Leoni Lee.* London. Phillips and Mayhew.

*Dear Harp of sweet Erin; by Barnard Lee.* London. Phillips and Mayhew.

*Mio Alma, Farewell; by John Emdin, Esq.* London. Phillips and Mayhew.

*No dearer Moments ere can flow; by John Barnett.* London. For the Author.

*Take, oh! take those Lips away; a song, by Pio Cianchettini.* London. Mitchell.

We here present our readers with the titles of an unconnected series of Ballads and Songs, rising from a degree below mediocrity to an elevation considerably above that region of indifference. All ages, sexes, and conditions now sing; it is therefore perhaps necessary to



hit the level of every capacity—a reason all sufficient why ballads of high and low degree should be written, published, and *reviewed*.

MR. Goss's will probably be esteemed simple and pretty by very young ladies. MR. L. L. LEE's is upon the old but not yet worn-out image, the Rose and the Thorn—Fair Lady and false Swain; it is however the lover that complains of his own perfidy in this instance. There is melody and a running accompaniment to recommend it. MR. B. LEE's ballad begins with the notes of *The last Rose of Summer*; but it is, we think, an agreeable song, and may be recommended both by its being new, and on the score of its proper merits.

MR. EMDIN's *Mio Alma* is of a still higher order, and it has expressive passages according with the sentiment, particularly the last repetition of "*Mio Alma, farewell.*"

The two last of the list are however raised by a vast remove above the rest. MR. BARNETT sets to work like a mind of power. His song is not only imaginative, but conducted upon the principles of good taste. The first part is sustained, flowing and expressive. We do not however quite like the descent and rising of a seventh upon the word *blossoms*; but the last strain of this movement is excellent and beautiful. The changes of key and the modulation, with the entire structure both of the melody and accompaniment that succeed, also indicate a strength of thought that is not to be satisfied with ordinary trains. As a whole the composition is very creditable to MR. BARNETT.

MR. CIANCHETTINI's song makes us regret that he has selected words which we are apprehensive will operate against the general reception of this spirited and elegant canzonetta. The passages are fanciful, graceful, and beautiful. The accompaniment full and attractive. But the words (though Shakspeare's) contain indelicacies of allusion, which in this refined age will hardly be tolerated. We lament this exceedingly, for MR. CIANCHETTINI obviously, by the sources to which he applies (Milton and Shakspeare) for the groundwork of his productions, entertains an elevated and a right notion of the aims of a composer in his aspirations after fame. We conceive also from his musical style, that he has studied the elegancies of modern art with considerable advantage.

*Ever true; a duet, composed by John Emdin, Esq.* London. Phillips and Mayhew.

*In Celia's face; a duet, composed by S. Webbe, jun.* London. Chappell and Co.

Really good duets are the things in which the English composers excel the least; indeed so deficient are we in the species of this genus, that we are totally without many that afford the highest gratification to our models in musical writing, the Italians and the Germans.\* All we possess are principally in two styles, the dramatic and that of the old canzonett writer, TRAVERS. We have here one in each. *Ever true* is in the genuine English stage or English garden manner, which will not perhaps recommend it, except to those who are content with light and pleasing and somewhat gaudy melody—for there is something for shew. We think however it is quite as good as most of the same kind that have obtained an extensive sale. *Ever true* is for soprano and tenor.

MR. WEBBE'S is in the manner of the older and vastly better school. The poetical subject is very quaint—a dispute between Celia's lips and eyes for the supremacy in beauty, and the musical division is into three movements. The style is well suited to the age of the verses, and it affords an agreeable and a classical addition to our very scanty stock. It is for tenor and bass.

\* Attempts have been frequently made to adapt Italian music to English words, either by entirely new poetry or by translation—never however very successfully. The best way is perhaps to print both in English and Italian in such cases, as has been done in PUCITTA'S *Serbami il primo affetto—Change not from me thy love; Bello e il mattino albore—Sweet is the morning gale; Lusinghevole speranza—Cheering hope*; and the very beautiful duet of FIORAVANTI, *Perdono vi chiedo—Your pardon afford*.

*Sixteen select Movements, in Score, from the classical Compositions of the ancient and modern Schools; for the Use of Students in musical Composition; arranged with brief Remarks, Explanations, and an Appendix, by J. Marsh, Esq.* London. Chappell and Co.

Our duty with regard to this judicious compilation is almost confined to allotting a brief space to the enumeration of its contents, for the Author has taken the task out of the Reviewer's hands by a preface in which he gives a sufficient analysis of the selections he has made. A name so respectable in science as his own will be a warrant for the utility and the accuracy of his work, of which he thus describes the objects:—

“It is, I believe, generally allowed that nothing can be more improving to a young musical composer, than to peruse the works of eminent masters, in score. In vocal music there is indeed no want of such works, the oratorios of HANDEL, with multitudinous collections of anthems, madrigals, glees, &c. being always published *in score*. In instrumental music, however, this is not the case, as, except the scores of HANDEL's overtures (published with the oratorios), the sonatas of CORELLI, and the scores of his and some of GEMINIANI's concertos (now out of print and difficultly met with) I know of no other instrumental works of the old masters printed in that form; and of the moderns none at all, except some of the symphonies of HAYDN, by CIANCHETTINI and others, and some of his quartettos, published at Paris, in small pocket volumes. The expence however of these symphonies in score is so great, that, except some copies used by the conductors of the Philharmonic and other concerts of modern music, they are, I believe, mostly confined to the cabinets of the curious; and after all, they furnish the student with only one particular species of composition.

“It has since occurred to me, therefore, that a more useful work of this kind might be furnished, and at a much smaller expence, by selecting particular movements from different composers, of both the ancient and modern schools, a specimen of which is accordingly exhibited in the following pages; each of which movements I shall accompany with such remarks and observations as may seem natural.”

This introduction is followed by a sketch of the main features of each of the subjects selected, which are from CORELLI, GEMINIANI, ABEL, BACH, VAN MALDERE, HAYDN, SACCHINI, and PLEYEL: To these are appended some of the Editor's own compositions.

MR. MARSH's analysis comprehends the peculiarities of each piece, and explains the reason why it has been chosen. These re-

marks will make the work valuable, and as we hail with true satisfaction every endeavour to unite Literature with Music, in the conviction that nothing will so greatly tend to the advancement of the science and the character of its professors, we have the more pleasure in recommending the book to the notice of students.

*Three Sonatinas, composed for the Piano Forte, by Joseph De Pinna.* London. Clementi and Co.

*Montpelier, a Rondo for the Piano Forte, by William Fish.* London. Balls.

*Merch Megan, a favourite Welch Air, with Variations for the Piano Forte, by Philip Knapton.* London. Goulding & Co. and Chappell & Co.

*An old favourite Air, with Variations, for the Piano Forte, by W. H. Cutler, Mus. Bac. Oxon.* London. For the Author.

*Thema, con Variazioni, by C. S. Cobham.* London. For the Author, by the Royal Harmonic Institution.

*Fantasia, for the Piano Forte, on Di Tanti Palpiti, by Pio Cianchettini.* London. Mitchell.

MR. DE PINNA'S Sonatinas are of the simplest and easiest kind, for very young players. They are full of melody and motion. There is nothing now to be said in favor of such publications, except that they afford variety. Novelty of construction is out of the question. *Montpelier* is also a light pretty little piece.

MR. KNAPTON'S *Merch Megan* is principally made upon the most hacknied forms. The moment you have looked at the first bars of the variation you have seen to the end of it, the rest being merely the repetition of the same idea, so many notes higher or lower in this or that key. But the seventh, though obnoxious in a good measure to the same remark, has yet singing passages that point out MR. KNAPTON'S real line of talent—vocal composition. The charm is broken in the next variation, and we have triplets again, and other "set terms," to the end.

MR. CUTLER has made his variations much more agreeable by giving them national characters. The piece is very simply constructed.

MR. COBHAM'S is in a better because a purer and less common style than the other, yet it makes no pretension. It depends wholly upon the power of expression, and for this reason we should esteem it likely to furnish a good exercise.

*The Fantasia*, by MR. CIANCHETTINI, is upon ROSSINI'S air "*Tu che accendi*," so often made the theme of piano forte lessons. The introduction is sprinkled with brief notices of the air, which appear and disappear again as suddenly, to make way for brilliant illustrations, to which indeed the whole sonata is devoted. MR. CIANCHETTINI'S imagination is very vivid and full, and we know of nothing more florid or requiring lighter and more delicate touching than this Fantasia. By one possessed of this particular requisite, we think much effect may be extracted from the composition; yet, though as completely covered with notes as the paper can well be, such a performer will find little that is really difficult. The player may skim along like the Volscian *Camilla*, gaining equal honour for herself and for the composer.

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*La Gazza Ladra, Melodramma in due atti; Die Diebesche elser,*  
von J. Rossini. Preis Bonn und Cöln bei N. Simrock.

Two circumstances have excited our attention to this production: First, its having been selected for the re-opening of the King's Theatre, under a new lessee and a new direction; and secondly, the growing fame of its author, combined with the intrinsic merits of a work, which has been esteemed the chef d'œuvre of ROSSINI.

The Italian opera is now become as much an article of necessity to the world of fashion and of taste in this country, as a house or a carriage. Yet at the premature close of the last season, the conflicting claims which the equity of law and the law of equity had established with a view to terminate the embarrassments of the property, seemed well nigh to have thrown such permanent impediments in the way of a satisfactory adjustment as would preclude the possibility of

again opening the theatre, until the Gordian knot should have been cut by some sharper instrument than justice had yet employed. A temporary expedient for public gratification has however been hit upon, and MR. EBERS, an opulent bookseller in Bond-street, who has been largely engaged in the interests of the holders of property-boxes for some years, has become the lessee for one season. There were two things wanting to this arduous undertaking—responsibility and talent. MR. EBERS therefore wisely attached MR. AYRTON as his coadjutor, who might take upon him the entire musical and dramatic direction. This gentleman's ability stands upon the double proof of having conducted one of the most successful seasons in the annals of the Opera, and of a legal decision in his favour against the then Manager for the terms of his engagement, given under the sanction of the highest testimony that could be adduced. Professors and other characters, whose taste, knowledge of the subject, and general respectability were all of the first kind, spontaneously and anxiously came forward to support MR. AYRTON's claim by the most gratifying evidence to the intellectual powers and attainments, the scientific skill and the urbanity of manners, that peculiarly fit him for this difficult office.—These two gentlemen have succeeded in again opening the house, against obstacles that would have appalled the courage and daunted the perseverance of most men. They have moreover obtained the patronage of the world of fashion; they have re-assembled a disorganised body of near 400 discontented members and the list of performers equals probably if it does not exceed, in point of character, numbers and expence, all former arrangements.

An estimate may be formed of the energy and spirit with which the new management is conducted, from the list which we subjoin. Excellence, novelty, and variety are sought, and public opinion is conciliated by the boldness and liberality with which the new proprietor enters upon the undertaking. After *La Gazza Ladra*, SIGNORA MARINONI, a contralto new to the stage, appears in *Tancredi*. It is also in contemplation, we understand, to engage MADAME ALBERT. ROSSINI's opera of *Il Turco in Italia*, *Don Giovanni*, and MOZART's *L'enlèvement du Serail*, will probably be brought forward. To these performers are to be added MESDAMES CAMPORESE, VESTRIS, SIGNORA MORI, MADAME RONZI DE BEGNI (prima donna at the Theatre Royal, Paris,) SIG-

NOBIS CURIONI (primo tenore at the Theatre of San Carlos, Naples, and at the Italian Theatre, Barcelona,) TORRI, BEGREZ, AMBROGETTI, ANGBISANI, PLACCI, PAOLO DE VILLE (primo basso cantante at the Opera Buffa, Naples,) SIGNOR DE BEGNI (primo buffo comico e cantante, at the Italian Theatre Royal, Paris,) ROMERO, DI GIOVANNI, MORANDI. The chorus consists of thirty-six voices.

We may now turn to ROSSINI and his opera, and prefix a description of this popular composer by way of a portrait-frontispiece to our remarks upon his work. His person is stout, his head and limbs are large; he is inclined to corpulency, and rather above the middle stature. His features are not particularly striking; his eyes are hazel, and dull rather than brilliant; his forehead broad and elevated, but the contour of this important seat of talent is rather sloping backward than arched. He is affable, easy, fond of discursive conversation, and values himself rather upon his other qualities than upon his musical fame or attainments. He seldom writes till urged by as much necessity as the prospect not the pressure of actual want of money occasions, and then with prodigious facility. When his mind is warmed with exercise his ideas flow so fast that he frequently turns from one subject to another, adapting the succession to various compositions. It seems as if while employed upon one, passages adapted to another part of his work occur to him, and he instantly follows the direction of his thoughts. Solitude is not important to him, for he writes almost as freely when surrounded by company as when alone.

Such is the portraiture of the person, mind, and habits of the composer who agitates and employs, if he does not absolutely enchain and enchant the opinions of this musical age. *La Gazza Ladra* manifests but few marks of the expedition he commonly employs. It is chiefly made up of concerted pieces, and is remarkable for the almost entire absence of airs. It is necessarily therefore distinguished for its scientific harmonies, its canons, imitations, and masterly construction. It is indeed the opinion of every able judge, that this opera approaches MOZART more nearly than any modern composition. The manner of ROSSINI has been said to be less perceptible in this than in his other productions. From this opinion we are however inclined to dissent. Those striking passages of brilliant melody which fix upon the fancy and haunt the memory, in which ROSSINI

abounds, are not indeed by any means so frequent, but he is to be clearly traced through his entire work by the use of florid passages of *arpeggio* in the voice parts, as descriptive of mental agitation, and by casual gleams of beautiful expression, elicited from these expedients hitherto found inapplicable to such purposes. The music is exceedingly difficult of execution. At Venice, the country of its birth and language, it had sixty rehearsals—in England it cost a month to bring it forward, but on the second performance was reduced full three-quarters of an hour of its original duration.

The character of this piece is analogous to those little dramas which describe incidents, situations, and sentiments in common life, but which are in themselves such as to interest feeling in the highest degree, because they are natural, and because all the circumstances are of common occurrence, except the one extraordinary event upon which the conduct of the story turns. The principal persons of this drama are a veteran soldier and his daughter, who is of no higher a degree than a domestic in the house of a farmer, whose son is also a soldier. The affections and misfortunes of these worthy people are wrought up to a fine pitch; and what is most singular is, that the main incident and the catastrophe are wrought, and naturally wrought (we believe the story is founded in fact) by that bird of mischievous activity which gives the piece its name. The succession of emotion is from rapturous expectation through misery—the very deepest misery—to happiness made more intense by the contrast. The legitimate construction of an overture is now understood to comprehend the regular design of anticipating by a series of musical figures the nature of the piece. ROSSINI working upon this model, begins his composition by two long rolls upon the side drum, by which he images the connection of military characters and events in the coming story. The whole of the first movement exhibits a singular tissue of intervals, phrases, and modulation, producing melancholy in that gentle degree that is at first barely perceptible. The second is suddenly introduced and is in the minor key, adopting for its theme the principal passages of a duet in the second act, which the composer by this incorporation into the overture, has marked as the most affecting and beautiful fabric in the piece. We fully accord with this preparatory judgment pronounced by the author himself. The sentiment is certainly powerfully and pathetically expressed by the bass, and the long dwelling upon this peculiar theme, with its occa-



sional appearance almost until the end of the overture, portrays the continued admixture of mournful events and overwhelming griefs, without however any sudden bursts of passion, while it presages the general depression and undefinable sense of sorrow which as the prevailing feeling, hath a novel and an admirable effect.—The transition to more chearful passages is very gradual and interrupted, though the overture ends by an expression of unalloyed happiness. It would appear that there was here some departure from the intention of exactly following the story, for as the discovery by which the opera is made to terminate happily is sudden, at first glance it would be conceived there would be a sudden burst from sorrow to joy in the overture. On examination however it will be found that the discovery of her innocence is not received by *Ninetta* with instant rapture; she appears stunned, and mingles expressions both of joy and sorrow, till she at last concludes by an unreserved expression of delight. This also is the course pursued in the overture. There can be little doubt that this anticipatory introduction was written last, by the combination of passages it exhibits.

The opera opens with a lively chorus of peasants expressing their joy at the return of *Giannetto*, and in which the Magpie is introduced. The chorus continues interrupted occasionally by solos. These solos are of the simplest kind, and this simplicity conveys the idea of the careless and somewhat boisterous mirth of the lower orders. One of them only is at all florid, and the ornaments affixed are of the plainest species, although far from common place. This remark is more strongly felt on turning to the air which follows, "*Di piacer,*" in which *Ninetta* anticipates the delight of meeting her father and her lover, and which conveys the same expression of perfect happiness, but displayed with more delicacy. The adagio movement is truly original. It opens with a burst of delight, and the filial affection expressed in the words "*L'un al sen' mi stringera,*" and the hesitation upon "*l'altro ah che fara?*" is very happily conveyed. The allegro movement is in *ROSSINI*'s best manner, and the accompaniments very materially aid the air.

A Jew Pédlar next enters, and proclaims his wares in a short air, with a drone bass; even in which short air *ROSSINI*'s power over melody is manifested.

*Giannetto* returns, and the cavatina which introduces him to the scene is interrupted or accompanied by a chorus. It is extremely

florid, but highly expressive of tenderness and joy. It is in the style of this cavatina that ROSSINI excels; and which, indeed, may be termed his own. He certainly possesses the power of applying ornamental passages to passion, which if analyzed will be generally found to consist of elaborate graces, adapted to the simplest musical phrases. Such ornaments are, however, peculiar to himself; for we find few of them in other compositions. The melody of this song is particularly smooth and graceful.

The solo and chorus, "*Tocchiamo, beciamo,*" are very spirited; the florid passages of the two first solos are again completely characteristic. The solo and chorus in  $\frac{3}{4}$  time is a very elegant waltz; there is a freedom and gaiety about this last piece highly suitable to the scene.

In the next *Fernando*, the father of *Ninetta*, enters in disguise.—He relates (in recitative) that on asking leave to visit his daughter, his commanding officer had refused him—that an expression of contempt escaped him, a dispute ensued, he drew upon his superior, was disarmed, and condemned to death. From this sentence he had fled.

*Ninetta's* ejaculation, "*Misera me!*" is most expressively introduced, and the duet which follows is finely conceived. For the first few bars the accompaniments image the confusion of mind attending the recital of the story, while the vocal part is confined to brief and broken sentences. The beautiful piece of melody accompanying the words "*e pur di speme un raggio*" has a delightful effect, and perfectly images the words. The andantino movement is highly expressive and somewhat singular, as the lower part is more florid than the upper. The last part of the duet is produced by the approach of the Podesta or magistrate of the village and is made up of the terrors which both father and daughter experience at the apprehension of the danger *Fernando* may incur from being observed by him. The movement consists of interrupted sentences, and the tremando accompaniment adds very much to the effect. This duet is purely dramatic, and is written with a strict attention to the particular situation of the parties. The transition from perfect joy so finely expressed in every note of the preceding part of the opera to such deep misery, is strongly felt in this duet, and by this means the result is much heightened; but the mind must have been previously much accustomed to the expedients of ROSSINI to enter into and admire the full force of the arpeggie, which represent extreme mental agitation.

An air,\* by the *Podesta*, follows, very unlike those usually written for bass voices, being extremely light and florid. It is hardly to be called a song of execution, and yet it requires very peculiar powers. The *riffioramenti* are wholly novel for basses, and we should think very ill adapted to the legitimate bass voice, from their structure and rapidity. In this song we find many passages that are familiar in *ROSSINI*'s compositions, both for tenors and sopranos. It is amongst the peculiarities of *ROSSINI* to employ constantly detached portions of his theme in the accompaniment and voice part alternately, sometimes the one commencing and the other continuing the melody, or vice versâ; and this not in the fashion in which the same air is repeated by way of *ritornello*. This song explains the *Podesta*'s amorous views upon *Ninetta*. He asks who *Fernando* is, she tells him a poor traveller, who begged refreshment, and who is gone to sleep. The magistrate is beginning to press his suit, when a messenger arrives with a dispatch from the military commandant—the agitation of the father and daughter becomes extreme. The dispatch proves to be a description of *Fernando*'s person, with an order to arrest him should he pass through the *Podesta*'s district. The magistrate, not being able to find his glasses, wishes *Ninetta* to read the dispatch, who by ingeniously changing the terms of the description, saves her father. The *Podesta* examines him, but the likeness does not accord, and *Fernando* is roughly ordered to depart; he, however, conceals himself, and a trio succeeds, in which the magistrate renews his attempts upon *Ninetta*, she repulses him, and finally, the father's affection for his daughter getting the better of his prudence, he rushes to protect his daughter from the *Podesta*. This trio is highly expressive and effective. The first movement is in canon, and the several parts are imitative throughout. The accompaniments are every where subordinate, and the conclusion finely worked up. The last movement, commencing "*Non so quel che farci*," is highly impassioned. This trio we consider amongst the most masterly writing in the opera.

In the succeeding scenes (conducted in recitative,) events which have a coinciding importance in the denouement are opened. In the early part of the drama *Ninetta* has been cautioned by her mistress to be careful of the silver forks and spoons—one fork had recent-

\* Omitted in the representation at the King's Theatre, and judiciously.

ly been lost. *Fernando*, in his distress, gives his daughter a fork and spoon to dispose of, and desires that the money arising from the sale may be placed in a hollow tree. A Pedlar arrives and *Ninetta* sells him the fork and spoon. Soon after her mistress, *Lucia*, enters, and counting the plate, perceives that a spoon is missing. *Ninetta* has in the mean while informed her fellow servant, *Pippo*, on his enquiring why the Jew was admitted, that she wanted money and had sold him—*Pippo* interrupts her by saying, "some trinkets," and kindly reproaches her for not applying to him. The Magistrate, who has come to visit *Giannelto*, being present when the spoon is missed, insists on an examination. *Ninetta* is suspected, and in taking her handkerchief from her pocket to wipe away her tears, the money she has just received falls from it. *Pippo*, to extricate her, discloses that she had it from the Jew, in payment for *some trinkets*, who is immediately sent for. In the progress of her examination the Magistrate, (who is instigated by revenge and by the hope of working upon *Ninetta's* fears,) discovers the deception she has practised upon him to save her father. The Jew returns and relates the sale of the fork and spoon, which he says he has parted with, but the letters on them were F. N. the initials both of her father's and her master's name. The guards are sent for, and a scene of affliction, misery, consternation, and horror succeeds, to which all the dramatic personæ, except *Fernando*, are parties. In the end *Ninetta* is dragged to prison. All these emotions are worked into a finale, which bears evident marks of science, labour, and care. In the opening, the lively accompaniment conveys the idea of the Magistrate rejoicing in the prospect of revenge. The different feelings of the characters are finely portrayed. The solo beginning the andante movement in four flats conveys a more perfect sense of misery than any passage we recollect; and what is singular, by changing the key the same passage has afterwards a totally different expression, and perhaps one equally good. This portion of the finale is finely imagined, the exultation of the Magistrate is displayed chiefly by arpeggio passages, so constructed as to denote at the same time his bad passions, the other parts venting their grief and despair in short and detached sentences. The arrival of the military concludes the finale, which is here extended to eleven parts, is filled with imitations, and worked up in a most masterly style.

The second act opens with a recitative by the keeper of the prison, who comes to offer *Ninetta* such consolation as lies within

his power. *Ninetta* appears, and to them *Giannetto*, who comes, to visit them.—The scene, therefore, begins in solo, breaks into duet, and concludes in trio. The whole is descriptive of the mutual affection of the lovers, not however unmixed with the doubts of *Giannetto* as to her innocence, fostered by her silence. *Ninetta* explains it to originate in a mystery, the disclosure of which may be injurious to another. She is prepared to suffer, but trusts that *Giannetto* will one day be convinced of her purity. The first solo of *Ninetta* resembles in sentiment the air in *Tancredi*, “*No che morir non è,*” sung by *Amenaide*, in prison. This solo is however far inferior to her’s in expression, indeed it contains but one striking passage on the words “*e fra l’ombra allor sarò.*” It is singular that *ROSSINI* should have chosen to make the first strain of this terzetto and that of the air sung by the Podesta, note for note the same, the time only differing—the one being in common time and the other in  $\frac{3}{4}$ ; and the expression is totally altered by the former being a staccato and the other a legato passage. The opening of the allegro movement is too light for the nature of the scene, the conclusion however redeems it. This scene is less effective than any part of opera.

The interview\* of the lovers is interrupted by the arrival of the Podesta, who comes with the double intention of reassuring *Ninetta*, and of working upon her hopes of life in his own favour. This is terminated by a summons brought to the Magistrate to attend the Session. His solo commences with an andante filled with graceful passages, in *ROSSINI*’s own novel manner, which it is impossible for any but the lightest voices to execute with effect. The melody is, however, very graceful and expressive. A chorus follows, interspersed with solo. The vivace is an elegant air, but inapplicable to the situation; the wide distances on the words “*ma tardi sara,*” are singular and hardly agreeable. Such intervals are frequently used by *ROSSINI*, as well as other composers for basses, but he usually reduces them in fact by the introduction of ornaments.

*Pippo* arrives, and *Ninetta* entrusts him to place three crowns in the hollow tree, offers a cross as a pledge for the sum, and a testimony of her regard. She also sends by him a ring to her lover.—This duetto contains as genuine and as extraordinary expression as

\* Here the scene is changed in the English translation, from the prison to the house of *Fabrizio*—why is not so clearly discoverable.

any thing we have yet seen from the hands of ROSSINI—we might almost say it is composed of arpeggio. The melancholy conveyed by these chords, where the voices unite, is extremely beautiful. The effect of the allegro movement depends on the accompaniment, which is a repetition of that in the overture, while the voices have short and interrupted solo passages allotted them, the upper consisting of a repetition of little more than one note. It is impossible to describe the pathetic, heart-breaking effect of this movement. The duet concludes allegro assai, and is decidedly the most original, beautiful, and affecting piece in the whole work.

The scene now changes to the house of *Fabrizio*, where *Lucia*, his wife, is meditating in sorrow upon the possible innocence of *Ninetta*, when *Fernando* enters, and extorts by his enquiries for his daughter, the knowledge of the facts that she is apprehended, and at that moment on her trial for the charge of theft. An aria by him on discovering the child's situation, contains some fine passages, but it may perhaps be classed with that species of verbal composition which on our stage would be called *rant*; it however relieves the mind from the depression which hitherto had increased from the commencement of the opera.

The trial and the judgment succeed, by which she is unanimously found guilty. *Giannetto* urges upon the court the concealment she voluntarily imposes upon herself, when her father enters, but the sentence is passed, and he is borne to prison, she to the place of execution.

*Ernesto*, the friend who assisted *Fernando* in his flight, now arrives, and *Pippo* directs him to the houses of the magistrate and *Fabrizio*. *Pippo* then seats himself in despair on a bench near a church, and begins to count his money, amongst which is a new piece, given him formerly by *Ninetta*, which he lays with her cross apart. The Magpie alights on the garden gate, near which *Pippo* is seated, immediately seizes the piece of money, and flies with it to the belfry of the church tower. *Pippo* and *Antonio* climb up, and there the former discovers the fork and spoon, which it thus appears were carried off by the mischievous bird.

The procession to the place of execution goes on, but *Pippo* rings the bell, stops the fatal catastrophe, produces the lost property, and *Ninetta* is saved. *Ernesto* is the bearer of *Fernando's* pardon, and the opera concludes with the felicity of all but the hasty and arbi-

trary Podesta, who is terrified at the reproaches of his own conscience.

Our article has stretched to such a length, that we can only notice some of the most striking parts of the conclusion. The adagio movement in four sharps, "*Ahi qual colpo*," is highly effective, and the florid construction of the bass may be again noticed. The andante, "*Ah che abisso*," is a quintett, remarkable from having no accompaniment, and the rapid bass running against the few notes of the other parts is at least singular. The finale opens with a march in B minor, which, united with the chorus, has an effect beautifully mournful. The joy on the discovery of *Ninetta's* innocence, the uncertainty of her existence, and her own ignorance of her father's fate, are all finely expressed.

When we endeavour to sum up the total of the feelings and opinions generated by this opera, the judgment is distracted by a great variety of conflicting and paradoxical sentiments. Perhaps it is the most scientific of any of ROSSINI'S works we have seen—perhaps it is wrought and finished with greater care than any of his former productions—perhaps there is as much intense interest, or even more concentrated passion in many of its parts, than can be paralleled in his earlier pieces. There is certainly much beautiful melody and more of the very curious application of ornamental passages to the expression of passion—all these are unquestionably the beauties of the performance. We cannot however esteem it to be equal, either in its first general effect, or in producing that vivid train of recollections which is the essential attribute of superiority. The opera wants relief, as artists say. From the termination of the first duet between *Fernando* and his daughter, the depression accumulates, growing gradually more and more onerous, till at last it is almost too much to bear. The few solos are borne down by the concerted pieces with which they are principally intermingled, and the duets have the same oppressive character. Even that composition of extraordinary merit and power, the duet between *Ninetta* and *Pippo* in the second act, either from its length, position, or some other cause, produces languor as well as intense sorrow. We place this weariness to the account of the wearing repetition of arpeggios, principally upon the chord of the seventh.—But however this may be, the oppression continues; the absence of solos is felt; nor is the opera lightened at its close by a brilliant termination, as is the case

in *Tancredi*. It should therefore appear that all the suppositions advantages of science and polish are merged in the want of effect, from one or more of the causes we have recited.

It may afford us hereafter a curious subject of enquiry, to endeavour to ascertain whether the nature of the sentiments and of the incidents which make up such pieces as the one before us may not contribute to, if not entirely account for, the languor that succeeds the representation. We are inclined to think, that while the mind is highly wrought by the lofty events of the real tragic-epic, it is not affected to the same degree that it is by this closer approximation to domestic life. In the same manner we know it is not. This appears to originate a nice distinction between the effect of sorrows that are purely imaginary, and agitations which are so near common life that they are felt almost with the reality of domestic griefs. At some future time we may perhaps find a clue to this supposition, and in the meanwhile we invite the attention and assistance of those among our readers who devote their leisure to the interesting developement of the springs that govern the human affections.

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THE REVIVAL OF ARTAXERXES AT DRURY-LANE.

FEBRUARY, 1821.

**T**HE circumstances which have attended the performance of this Opera are of a kind, it should seem, to call for some description and some animadversion from those who undertake to survey and to record the progress of leading musical events. Such a task however, in itself very delicate, in this instance is rendered peculiarly so, by the necessary introduction of the name and talents of a young candidate for public approbation, whose entrance into the stormy life she has adventured upon has been *apparently* most successful, but really, as we are apprehensive it will be found, injudiciously conducted, when time shall have unveiled the arts which have but too probably been resorted to, and shall have brought to a just standard the genuine merits of the person whose abilities and acquirements have been most extravagantly extolled. The reasons which call for this explanation involve alike the interests of the public itself, of the instructors of public singers, and of the individuals who may already have embraced or may hereafter enter upon the arduous profession of which we are by duty the guardians; and if self-elected, the validity of our acts will be confirmed or nullified by the only jurisdiction that confers power, by the fiat of truth, and the general deference that fiat obtains from the world at large.

MR. WELSH has been long known to the musical world as a singer, a composer, and an instructor. He is eminent in science and unblemished in character. We are most anxious to award these praises to him, because they have been honourably earned, and because we fear it may be thought he has been allured to depart from the general good sense which has hitherto regulated his conduct, in the instance of which we are about to speak.

MISS STEPHENS, after passing some considerable period under the tuition of Mr. LANZA, became the pupil of Mr. WELSH, who introduced her into public life. From that eminent singer's successful career he had derived a great accession to his repute as a public teacher. It some time since became the subject of conversation in the

musical circles, that a young lady named WILSON\* had been placed under his tutelage, whose natural powers promised a fortune the most brilliant. This favourable report was daily gathering strength, when a *trial performance* at the Argyll Rooms was arranged, and a considerable number of scientific musicians and amateurs were invited to attend. The stage was prepared with appropriate scenery, and Miss WILSON went through the songs of *Artaxerxes*, other dramatic personæ being represented by three gentlemen. The result of the evening was the conciliation of a large number of musical people to the side of the young debutante, and so far as our information goes, it seems to be universally agreed that there was considerable promise—but that instruction had by no means completed its work. A great natural impediment, which rendered articulation extremely faulty and imperfect, was however observed to be not only not removed, but too probably irremovable, while in regard to mechanical excellences very much remained to be done.—With respect to the intellectual direction, the grandest and most supreme faculty that conducts to greatness, no opinion could justly be formed, because whatever of imagination so young a performer might exhibit, must be for the most part attributable to the instructions of her master. Upon the whole then it should seem doubtful whether in this exhibition there was any thing to attract either extraordinary notice or extraordinary praise from persons of real science, but nevertheless the most extravagant reports were subsequently propagated.

Almost synchronously with this concert, HIS MAJESTY, who is justly acknowledged to be a fine judge of vocal art, heard Miss WILSON at the house of LADY HARCOURT; we have good reason to believe that the Royal auditor very much confirmed the sentiments of those judicious persons who were present at the Argyll Rooms, and in the notice THE KING was pleased to vouchsafe, HIS MAJESTY particularly suggested the necessity and the beauty of clear articulation in singing, together with an opinion that a visit to the Continent would probably greatly tend to the improvement of Miss

\* MISS WILSON, it is said, was recommended to MR. WELSH by SIR JOHN SEBRIGHT, who accidentally heard her at her father's house, in St. George's Fields, and had been instructed by Mr. W. for a considerable period before her appearance at the Argyll Rooms.

WILSON'S style; to what purpose THE KING'S authority was turned the following extract will show. The paragraph quoted appeared in the Morning Post of Saturday, Jan. 13.

MISS WILSON.

This accomplished Singer, whose powers of voice are assimilated to those of the wonderful BILLINGTON, and whose fame in the Musical World is probably much higher than that of any *debutante* for fifty years, will appear on Thursday next, on the Drury-lane boards. His MAJESTY the KING (whose profound judgment in music has been very long proverbial), has pronounced her superior to any singer he has heard for many years. This favourable report (and from such a quarter) has induced Mr. ELLISTON to engage her for a limited number of nights, and on such immense terms as speak volumes in her favour. *Mandane* introduces her to an English audience on Thursday. We have already stated that she is the Pupil of Mr. WELSH, who introduced the delightful STEPHENS to the London boards.

It was thus announced that this young lady would appear as *Mandane*, in *Artaxerxes*, at Drury-lane. On Thursday, January 18, she made her first appearance, and her reception was most flattering. The newspapers, generally speaking, were filled with very extravagant praises,\* from which however there were some exceptions.—

\* Miss WILSON (upon the acquisition of whose splendid vocal talents we cordially congratulate the manager) was last night introduced to the public in the character of *Mandane*, in the opera of *Artaxerxes*; and never certainly was success more complete or deserved. High as were the expectations formed upon previous reports, they were more than realized; for the transcendent excellence displayed throughout was beyond any thing that could reasonably have been expected. Though it may be deemed much to say that there is no one quality necessary to perfect excellence as a first-rate singer which this lady does not eminently possess, we do not hesitate to pronounce that we know of no requisite to such a consummation, in which she can be found wanting.— With a voice of power quite equal to the space of our large theatres, and of compass, not perhaps exceeded even by that of CATALANI, she mingles cadences of the softest and the sweetest tones, and a degree of feeling that seems almost to vivify her song. On her first appearing upon the stage, supported by MR. BRAHAM, she seemed quite overpowered by the excessive trepidation which her situation had induced. The warm encouragement of the house gradually restored her confidence; but it was not until she sang the air "*If o'er the cruel tyrant, Love,*" that a full sense of her powers seemed to burst upon the audience. Even in the perfect recollection of the splendid exertions of the wonderful BILLINGTON, we have never heard that delightful composition executed with finer taste, or more brilliant effect; where its own character was so beautifully preserved, and all its chasteness so entirely comprehended in the style of the singer. It was *encored* with enthusiasm, and followed again by repeated rounds of applause. After this, her recitative became more distinct and spirited, and displayed a rich fullness in her tones, which frequently elicited the most animated and enthusiastic plaudits from all parts of the Theatre. In the beautiful airs of "*Fly soft ideas,*" and "*Let not rage,*" she was also emi-

*The Times* spoke very favourably, but justly taking into consideration the necessary allowance which ought always be granted to the indulgent feeling due to young and meritorious effort. As Miss WILSON continued her exertions the most absurd praises were repeated.\* Acts of courtesy and kindness from Mrs. SIDDONS and

nently happy, and thunders of applause crowned her eminently successful efforts; but her bravura singing in "*The Soldier tir'd*" was her *chef d'œuvre*. Power, rapidity of execution, and the most minute precision, were combined to their utmost perfectibility. The whole manner in which she performed the air, forcibly reminded us of that hitherto unparalleled brilliancy with which Mrs. BILLINGTON used to adorn it. It was *encored* and sung a second time, if possible, with increased effect, when the feelings of the audience were unbounded at its close, the cheering and applause was immense, and the whole pit stood up waving hats and handkerchiefs. We know not how to affix any specific character to Miss WILSON's voice, as it is so comprehensive as to combine the extreme limits within which different distinctions are drawn. Her *soprano* tones breathe the depth and richness of the diapason; and her transitions to the most astonishing *alto* notes, which continue to rival all her voice in sweetness, appear to be made almost without an effort. The purest intonation attends even her most rapid and brilliant divisions so invariably, that it is impossible to discern in it an imperfection of the slightest nature. She is, in short, a star of the very first magnitude and brilliancy, and stands decidedly the prime ornament of the vocal department of our stage. In figure, Miss WILSON is rather tall, with much grace and elegance; her countenance agreeable and expressive; and her general appearance prepossessing, and remarkably adapted to the stage. It is scarce necessary to add, that with all her unparalleled qualifications, her attraction is likely to prove a description unprecedented perhaps in the modern annals of the British stage.—*Morning Post*, Jan. 19.

\* That splendid luminary of the musical world, Miss WILSON, again attracted on Saturday evening an audience, which not only completely filled the House, but literally overflowed every part at an early hour; and the tumultuous expressions of admiration, amounting to enthusiasm, which followed every successive display of her transcendent powers, are proofs of the unparalleled sway she can exercise over the feelings of her hearers. The trepidation which was shewn by the *debutante* was not so apparent on this occasion, and she therefore appeared to still greater advantage, if possible, than she did in the first instance. To enumerate the airs in which Miss WILSON was rapturously *encored*, would be to run over the catalogue of all those which belong to the arduous part she had to sustain. Those in which, as before, she most enchanted her audience, and in which she seemed to suspend the faculties of all around her in a state of breathless delight, were "*If o'er the cruel Tyrant Love*," "*Monster away*," and "*The Soldier tir'd*." After the repetition of these, (in the last of which she was brilliant beyond all example,) the pit rose in a tumult of extasy, shouting and waving hats for some time, whilst acclamations rung from every part of the house. Great as were these testimonials of merit, the pen of sober criticism cannot condemn them as overstrained; for criticism itself is foiled in attempting to depict, in true colours, the rare combination of qualities, which in its display possesses such immeasurable influence over the faculties of the hearer. It requires no great foresight to predict, that

Mrs. COURTTS\* were magnified into the most absurd assertions of a pre-eminence which, as it could but be obvious to those discerning and experienced persons were not merited, could never, we feel persuaded, have been bestowed in the spirit attributed to them. That Mrs. SID-DONS should extol Miss WILSON's acting (which is scarcely if at all above mediocrity) at the expence of all other singers is impossible, because it is inconsistent with the known prudence, dignity, and understanding of that lady. But these things were retailed obviously with a studious desire to magnify beyond measure the talents they have, we conceive, only tended to degrade. The play bills were filled with exaggerated praises in red letters, and all the arts of puffing, public and private, were resorted to. The deception certainly succeeded for a time. Every body went there to hear a performer, who it was stated was nightly received "with enthusiastic approbation," and an opera, which continued "its successful career." All were eager to join even "on the 22d performance of *Artaxerxes*, an audience more crowded, *if possible*, than on any former occasion."† In *Rosetta*, Miss WILSON was announced as having sustained "her high reputation;" and it was assumed that *Love in a Village* would "be as popular as *Artaxerxes*." Neither audiences, nor critics, nor even the newspapers, (always excepting *The Morning Post*), however bore out this assumption.

It might be thought too peremptory to represent the public judgment as deceptive and inconclusive, for it is unquestionably true that for some time there was a rage to hear Miss WILSON, did not the proofs we have adduced sufficiently establish that those public assertions of that young lady's prodigious superiority, could proceed from no common principle of judgment, and must therefore be the

this Lady will have a brilliant public career. We can see, in anticipation, many magnificent feasts of delight to be presented to us, in her appearance in many favourite operas yet in store. It will be some time, however, before the public taste will be satiated by the repetition of the Opera of *Artaxerxes*.— There is perhaps no other in the whole range of the musical drama which admits of so great a portion of first-rate talent being enlisted in its performance.— BRAHAM and Madame VESTRIS were in excellent voice, and were encored in many of their songs; the full ripe tones of the latter were displayed to great advantage, in the delightful air of "*In infancy our hopes and fears*," which was enthusiastically encored.—*Morning Post*, Jan. 22.

\* Miss WILSON had sung, we are given to understand, at a private concert given by Mr. and Mrs. COURTTS.

† Quoted from the Play-bills of the day.

result of a digested plan of delusion.\* In thus pronouncing we shall be contradicted, or borne out by the opinion of the musical world; to this ordeal we are well satisfied to submit; for our object is truth, and our endeavour, to place the character of the professors of liberal science where it ought for the welfare of science ever to stand—upon the basis of honour.

With respect to the essential vulgarity and folly of this species of quackery, we need not say one syllable. It did its work for a season, but the public, and particularly the musical public, considered themselves as grossly deceived. Upon the exact measure of Miss WILSON's merits (into which question we shall presently enter), we have found scarcely a shade of difference amongst really good judges, nor indeed amongst those who merely estimate the quantum of pleasure they enjoy. The effect compared with the praise was completely unsatisfactory. Disappointment was universal, and while the deception has been the object of universal censure and contempt, we believe it has been as generally a subject of regret, that Miss WILSON should be made the means and perhaps the victim of so gross a public imposture.

For this young lady has undoubtedly considerable natural endowments. Her voice is sweet, and of sufficient (but not extraordinary) compass or power.† Neither is it remarkable for peculiar richness, sweetness, or brilliancy, though partaking of all these qualities in a degree *to promise* much future excellence. It is indeed impossible to foretell in one so young the precise degree of volume and quality the natural gift will arrive at by exercise; for the finest singers have never, with but few exceptions, demonstrated their perfection till a late period of life. Miss WILSON, however, possesses an organ of immense strength, so far as constitution is considered, which is manifested by the apparent ease with which she sustains her prodigious fatigue of singing through such a quantity as

\* It has been currently stated, that private application was made to all the conductors of the public Prints who were accessible; and it is a curious confirmation of the statement, that in a dispute which the musicians of Drury-lane lately had with the manager, money would not purchase the admission of their narrative into certain newspapers, wherein a highly and falsely-coloured relation had appeared.

† From B to C, in all sixteen notes. Her attempt at D is a mere scream and much too flat.

she has nightly repeated. For not satisfied with the original load, additional pieces have been introduced, not only to the injury of the singer, by the labour imposed, but by making her efforts too cheap and common.\* The evil of this strain upon the voice has even now been felt in her intonation. The force requisite to produce any effect in houses of such extent as the modern theatres, is liable at all times to strain the voice, and correct tune is sacrificed; the tone also is rendered coarse, and the fine polish of execution abated or destroyed. Miss WILSON has already fallen into all these errors of excess. Her intonation is far from perfect, and her ear has either become insensible or indifferent to dreadful deviations from the pitch. At the close of *The Soldier tir'd* she endeavours to reach an interval above her compass, and she literally ends in a scream. We do not visit these as sins of commission upon Miss WILSON. They are sins of omission in her master. He cannot but be aware of the facts and of the consequences, and his permission savours but too strongly of a disposition to deceive the public at the expence of his scholar. This supposition is also, we lament to say, supported by his demeanour at the piano-forte. His accompaniment was precisely such as one would employ, who meant to hide defects from vulgar ears, but such as not only to betray to musicians the real purpose, but to bring his own judgment into question. For where there is a band, there can be no necessity for or propriety in running over the instrument so loudly as to be heard above all the rest; nor would a judicious player think of hammering through divisions, note by note, in unison with the voice. This error was a fatal one.

The conception visible in Miss WILSON's singing is of course confined to the power of conveying her master's impressions. But with this branch of the subject is mainly connected her attainments in the executive part of the art. In this we must now comprehend the complete direction of tone as applicable to the expression of emotions and passions which the singer has attained. For it is only by the finest apprehension of the niceties and delicacies sounds are susceptible of, that we arrive at the just application and employment of those exquisite modifications of tone which convey the shades and gradations of sentiment. With this too is connected the elocution of

\* "To Love in a Village" three long and difficult duets and a bravura were appended—a quantity in itself sufficient for one night's performance.

vocal art which, as its lowest, yet most essential attribute, includes articulation. Our order may perhaps to some seem inverted, if we begin with the faculty which we have placed the last in the catalogue. It is however the necessary course. Miss WILSON then, labours under the organic defect of having a tongue much too large,\* and the effect is heard in a more considerable thickness of speech (accompanied by a strong lisp) than we ever remember to have witnessed. So vast indeed does this impediment seem to us, that we wonder at the boldness which could inspire a hope of overcoming so important an obstacle to the progress of a singer as well as an actress.—For the consequence is not confined to mere speech. Every one at all acquainted with the act of producing pure and agreeable tone, must know that it consists in preserving, as nearly as possible, the same artificial conformation of the organs under all the various modifications of pronunciation.† To Miss WILSON's organs this approximation to identity of position is impossible, for in the endeavour to articulate, the tongue must undergo many changes of place, and some of these must obstruct and transmute and vitiate the tone. These are natural embarrassments. In art Miss WILSON is not only yet very far indeed from the summit of attainment, but so low in our estimation as ought to have forbidden her appearance for a considerable period. Her notes above E are frequently produced with a vehemence and coarseness that render the effect ludicrous instead of grand. Her transitions are alike violent. The sum of acquirement, when matured, is the result of long and close attention to the most finished singers, and of regular, laborious, incessant practice and imitation on the part of the scholar—of careful, minute, and even what might be thought hypercritical correction on the part of the master; and until a delicacy in taking and in leaving notes, in protracting, swelling, decreasing, and modifying them is acquired, the means of realizing the ideas of the composer or of fulfilling our own conceptions are proportionally imperfect. Indeed in these instances conception may be said to be led on by execution, for the mind is wholly unable to determine upon the degree to which expression may be carried, until it has learned what *can be done* by

\* Producing Psellismus balbutiens.

† We refer our readers to the very complete exposition of this hypothesis which has been given in the letters of TIMOTHEUS, on the Elements of Vocal Science, in our Review.



hearing what *has been* done. By so far then as Miss WILSON is found to have come short of these excellencies, by so much was it injudicious to bring her before the public, and that want of judgment was augmented by the challenge given to scrupulous investigation, through the too eager commendations lavished (in the play bills, &c.) upon one who can only be said to have reached some place just above the first elements of vocal art.

We are aware that the license of the Theatre has gone far towards subjecting the band to the discretion of the singer, and that it is now become their part to follow not to govern. But Miss WILSON'S defects, in point of breaches of the time, are we think quite indefensible, and we cannot too severely censure the execrable endeavour to pervert the public taste in such a song as "*If o'er the cruel tyrant,*" not five bars of which were kept in succession, though the melody is purely rhythmical. This beautiful air was moreover intersected and altered by the introduction of a series of graces in the very worst possible manner, old, thread-bare, and mis-placed. We do not visit this upon Miss WILSON; we totally exempt her from our censure—the scholar obeyed the master. Our remarks however go to prove that no part of her style was such as to warrant the absurd encomiums lavished upon her, and which must of course have exposed her immature accomplishments to an austerity of judgment, which they otherwise would have escaped.

In thus exposing the arts employed to elevate Miss WILSON so far above her real rank, we beg distinctly to have it understood that we intend no injury to the young lady herself. She has voice, organic strength, and industry. Her execution of passages and divisions is neat, rapid, and tolerably brilliant. She has already made very respectable attainments, and by perseverance in a right course of practice, she will we doubt not rise to a considerable degree of eminence. But while we beg to offer her every possible encouragement that truth can convey, we do mean to reprobate and expose all sorts of contrivances to extort an estimation beyond the just and natural claims of talent, as alike disgraceful to science and injurious to the public and the individual. There is no royal road to perfection in art. Labour is the price which the gods have ordained mankind to pay for excellence, and they who would persuade to the contrary the ignorant vulgar (for to the ignorant vulgar alone such artifices apply) are impostors.

We have entered upon this irksome task—first, because it is a duty we owe to the public at large to point out wherein they have been deceived; for it is important, most important, that the general taste should not be corrupted by having tinsel and glitter passed upon them for sterling value. It is a duty we owe to the profession to prevent that unearned and unjust accession of credit to one master, which is thus attracted towards him by the merits of a pupil being so extravagantly exaggerated; for who would for years pursue the laborious, necessary, and only right course of instruction, if by the substitution of shadowy and insubstantial acquisitions, backed by bold assertions of superiority, the public can be induced to accept the false for the true? Thus the corruption of the general taste would soon be aided by the frauds which masters might find it indispensable to their support to countenance, and the fountains of science become polluted at their very source.

Upon this general perversion we must also say a few words, as it now affects the whole manner of the stage. The magnitude of our theatres has already produced terrible havoc by the necessity thus created for the employment of force and of showy ornament (in this particular the progress of vocal art also coincides) in the place of pure tone, natural expression, and high finishing. At the commencement of the present age the appearance of MR. BRAHAM, a man gifted with most wonderful powers, may be said to have given rise to a new school of singing. He who could once laugh to scorn the embarrassments which the ingenuity of a most imaginative composer threw in the way of his execution, has now for some period of time been the martyr of over-stimulated and over-exerted faculties. It is about twenty-five years since he first came out in *Mahmoud*. Nothing could then be more astonishing, more perfect, than his dramatic style; but his voice has become coarse—his style coarser. His execution has now nothing—absolutely nothing—of its former sovereignty. His passages reach no lower than the mouth. All deep-seated articulation is no more. What he now does, any body with a voice of power might do. Yet he is still MR. BRAHAM, and his authority corrupts an empire. To this professor's talents we pay all possible homage. We admit that they were once superior probably to those of any singer that ever appeared. But the habitual coarseness of stage singing and the coming on of age, have rendered his voice brassy and reedy and nasal by turns, have

impaired his execution, and *possibly* depraved his naturally fine taste. Those defects, which (though always specks) were but as specks upon the snow, are grown into large and intolerable deformities, and for the sake of the rising generation of singers and of the general taste of the country, it is time he should be plainly told the truth. MR. BRAHAM has enjoyed all that the most brilliant sunshine of the longest approbation can confer. He is full of honours. We respect his talents, we revere his fame, and we would have this great light set as brightly, as magnificently brilliant as it rose. We would have such a man feel and say—

“ Mine be the eve of tropic sun!  
 No pale gradations quench his ray,  
 No twilight dews his wrath allay;  
 With disk like battle target red,  
 He rushes to his burning bed,  
 Dyes the wide wave with bloody light,  
 Then sinks at once and all is night.”

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ON THE  
ENCOURAGEMENT OF ENGLISH MUSICAL TALENT.

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“ The list of Composers is prodigiously swelled by foreign names ; and though we sometimes bear complaints of patronage unjustly withheld or conferred, we confess we are not sorry to see such competitors rushing hardily in for the prize. Talent is, or ought to be, a citizen of the world; and though we are full, brim full of genuine English predilections, we would yet prefer to see our countrymen lose the distinction they cannot fairly win, rather than suspect that they owe precedency or emolument to national prejudice. He who cannot think as freely as we do upon this subject will never brace his mind to the energy that will alone enable him to contend with honour. We have enough of *the fancy* to relish the just though coarse English adage, ‘ a clear stage and no favour,’ in the conviction that he who is to be daunted by name or nation, is deficient in the qualities that lead to the true greatness we have pride and pleasure in seeing our countrymen arrive at and enjoy. Let the noble encouragement England affords to the natives of other countries be the subject of emulation, not of envy, to her own offspring.”—*Quarterly Musical Magazine, vol. II. p. 390.*

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TO THE EDITOR.

SIR

I HAVE taken for a motto some of your own sentiments, with which I cordially agree. The rough stock of our native ability owes its principal improvements to the graftings of foreign genius. We have been and still continue to be advanced and excited by the competition with nations more musical than we are, either by constitution or by habit; and whatever approaches we may have made to their state of exaltation, are to be traced to the example they have given and the effort they have inspired. So far so good. The foreigner has deserved his meed, and I am not the man to withhold it.

But, Sir, let us be just to our countrymen, and let us not in a wild spirit of boundless liberality depress instead of foster their ability—a danger which, I think, we are now actually incurring. For look at our Italian Theatre! The Opera concentrates the patronage of the Nobility and the great, while the amusements of the English Theatre devolve to humbler classes. Look at our concert bills!—They exhibit such a preponderance of foreign music, and such a list of Italian singers, as almost thrust poor England aside. Our very oratorios are sustained by MOZART’S and ROSSINI’S operas, by

masses and motetts and battle sinfonias, to say nothing of Signors and Signoras. If we examine the materials of private concerts in London, we shall also, I fear, find that English talent is nearly excluded, and that the English profession is discouraged, principally because, as *it is said*, Italian performers are content to accept invitations in the hope of patronage at their benefits, while our native singers expect the reward which is to be the support of their existence. In these times of conjoint extravagance and economy, when the undue study of the last is almost indispensable to the lavish indulgence of the first, such a resource may afford a plausible reason for the preference so obvious among poor rich people who give music. But upon almost every other ground the propriety may admit of some question. Let us examine a little into the facts.

We cannot consent to go back—we must take the time as it is. We have had our PURCELL, our HANDEL, and our ARNE, if the CONTINENT has possessed her PALESTRINA, her HAYDN, and her MOZART. The question is not what has been, but what is now the comparative state of Foreign and English talent. And to this enquiry the *encouragements* seem to be a preliminary requisite for consideration.

The musical genius of foreign countries—Italy, Germany, and France especially—is nurtured by public education, and above all by that universal national love of the science which England has not arrived at. The encouragement afforded by our countrymen is very much confined to the pecuniary rewards.—In foreign countries it is otherwise. Music is there powerfully and rapidly impelled along by public feeling: it affords an object for study, a subject for conversation, the matter for public amusement and domestic society and solace, and highly-cultivated genius is at once sure to conciliate general and individual admiration and respect. The genius of the boy is not only trained by education, but his science is matured by continual opportunities of hearing at all hours of the day good practical examples. A fine composer enjoys a sort of triumphal progress from city to city: he is engaged to write for their theatres; and is destined to receive the largest honours that talent can attain in the applauses of interested multitudes, in various places and at various points of time. The great singer or player partakes of the same cheering inspiration. Ought it then to be any matter of wonder, that the faculties of men so stimulated should rise to the highest

degree of attainment and excellence? Nor is this all. Reputation at home is sure to draw after it reputation abroad. In England we are accustomed to search out the ability most highly and generally acknowledged abroad, and to yield it the loftiest place and precedence amongst ourselves.

Now what advantages have the English musician enjoyed to compensate those indulged to the sensitive Italian, or the industrious German, to say nothing of constitutional temperament, which has always been supposed to give to the native of the pure and brilliant climate of Italy especially, a natural superiority? Alas! few or none. He must toil to his knowledge and his acquisitions through a routine as common as the drudgery of any mechanical trade; he is the pupil of no conservatory, where intellect is sharpened by collision and matured by perpetual intercourse with eminence and enterprise, with masters and scholars engaged in the same pursuit—he is never summoned to a daily or almost hourly rehearsal of his own or his fellow students compositions—he hears a public concert but seldom, and that with difficulty, but he must labour for years by himself and for himself and to himself. Even his master is but too frequently and so continually more profitably engaged as to be denied the power of aiding him so much as both inclination and duty might otherwise prompt.

If then we bring the progress our native musicians have made into comparison with foreigners during the existing generation, and take into account the comparative disadvantages, the balance may by some be thought not unreasonably to incline to our scale. If we take the highest species of composition, where has the Continent an oratorio (the production of this age) like PALESTINE? If we descend to vocal chamber music, we are probably below our competitors in duets, but our glees exceed any thing we are acquainted with among the concerted pieces of foreign nations in the same manner of performance. Thus then our CROUCH, our CALLCOTT, and our HORSLEY, may take rank with any names now in existence.

In the opera we must admit their superiority, though perhaps this is rather to be attributed to the very low state of our musical drama than to the genius of our composers. MR. BISHOP has exhibited traits of fine parts, and taking into view the limitations which cabin and confine the composer for an English theatre, I am not disposed to yield any very marvellous predominance to the powers of ROSSINI—

the present greatest if not the only boast of Italy : for in this instance how large must be the set-off for the imperfection of our opera and the low degree of encouragement !

In compositions for instruments, we must again admit our deficiency. We can be said to have no symphonist (for we cannot claim CLEMENTI) nor scarcely a writer of quartetts. Some of our concerto players are indeed in the habit of producing pieces suited to the display of their own style and acquirements, but scarcely one has yet been known in a printed form, except for the common instruments in daily domestic use. And in this department, perhaps, it is a curious fact, that the productions of foreign living writers for the piano forte which reach us, are few and almost undistinguished. To resident foreigners we indeed owe great obligations; but if we except CLEMENTI,\* who stands as the discoverer of modern execution, our CRAMER will probably be allowed as elevated a station as belongs to any foreign composer for his instrument.

Upon these examples, then, I rest, and may venture my belief, that they afford sufficient proof that English genius, if cherished with equal solicitude and trained with similar advantages, would be likely to compete successfully with the best foreign musicians.

If, Sir, we set about examining into the intrinsic causes which attract our countrymen too strongly towards foreign music, the principle will, I think, be found where you have philosophically placed it : in the desire of the present age to enjoy intense voluptuous sensations, rather than to interest the sublime affections, which was the characteristic of the time of HANDEL, or perhaps of the twenty or thirty years succeeding his death ; for even he had great difficulty in maintaining the popularity of his grander compositions. But so far as mere music is concerned, the foreign school which is now in vogue, HAYDN, MOZART, BERTHOVEN, and ROSSINI, is the school of melody and gracefulness ; and so far as belongs to the two last, of extravagance and of great vivacity. Elevation and dignity, which were the characteristics of HANDEL and PURCELL, the two masters whom our amateurs are but too apt to bring alone to combat with these modern giants, are but too often above the level of every day

\* This composer received his musical education in Rome, but he came to this country at the age of 14. Like HANDEL, he may therefore be said to have been naturalized here, and to have formed his maturer tastes in England, where he has undoubtedly acquired the greater part of his high literary attainments.

feelings, and are liable to be voted dull. Their melodies want the animal spirit with which ROSSINI especially abounds, and so indeed do most of the works of our modern writers. Neither CROTCH nor HORSLEY can relax from their state, from their chaste and classical but austere style of writing; and the elegance of BISHOP lacks the warmth and captivation that hurry us along in ROSSINI; to whom, by the way, I profess no particular partiality: for no music was ever distinguished by less of character and more of mere mannerism than his. A German critic has said of it truly enough, that it is impossible to conjecture from hearing his songs whether they are sung by a man or a master, a tyrant or a slave, a monarch or a subject.

From composition, our next step is to execution, and here I imagine we do not stand upon lower ground. On the contrary, I think I may go near to prove we rather exceed the nations opposed to us. The Continent has yet sent us no piano forte player superior to CRAMER, no violinist above MORI, not a single competitor for our admirable LINDLEY, no oboe to vie with GRIESBACH, no bassoon with poor HOLMES or MACKINTOSH, no flute to surpass NICHOLSON—DROUET perhaps exceeded him in some and fell below him in other respects. Their horns have of late beat ours, for PUZZI is a very extraordinary man, but HARPER as a trumpet is not exceeded. Our conductors, MR. GREATOREX, SIR GEO. SMART, &c. &c. are men of eminent science; our WESLEY unrivalled as an organist, if we may not esteem the highly scientific and elegant NOVELLO as one of us, which my non-acquaintance with him does not permit me to know.

Our singers are alike pre-eminent. MRS. BILLINGTON and CATALANI are now *hors de combat*. Where then has MRS. SALMON been over-matched, where MISS STEPHENS, taking into consideration their approximation in singing Italian to the natives of that country, and coupling it with their English style? Where can BRAHAM and VAUGHAN be paralleled? Where WM. KNYVETT and EVANS? Here perhaps we must stop, for with BARTLEMAN the race of bass singers seems to be extinct. But I have said enough to show that there is nothing to warrant that extraordinary preference which it is with some shew of justice alledged, our public, and the higher ranks especially, are disposed to shew towards foreign music and foreign professors.

I shall however not scruple to bring into discussion the conduct of our own musicians, and while I applaud their delicacy and their



liberality, shall venture to question their discretion in volunteering the extravagant patronage they do to foreign music. If we look, as I said before, at the concert bills, public and private, Italian predominates. I have been at some concerts where not a line of English has been sang. Now, instead of considering this excess as generous, I consider it as ungenerous. Instead of viewing it as liberal to strangers, I deem it illiberal to native talent. Professors enjoy the power of modelling the public taste, and I say English ability should be incited to produce. If you can go back to HAYDN and MOZART, you may go back to PURCELL, HANDEL, and ARNE—if, as you must, you desire modern art, you have WEBBE, CALLCOTT, CROTCH, HORSLEY, KNYVETT, BISHOP, &c. &c. If their works do not afford a sufficiency of novelty or excellence, encourage them or encourage others—there is plenty of rising musicians. It is become necessary.

If however we would make England a musical nation, we must adopt the method of the Continent—we must engraft it upon our plans of public education. And why not? why should not the industrious classes be trained to the beneficial exercise of an accomplishment which would wean them from the vices of their station, soften their manners, and improve their morals. A family concert, however humble, would afford a far better solace than the riot of the ale-house or the boisterous entertainments of the skittle ground, which it would soon supersede. Look at what M<sup>r</sup>. OWEN has done at New Lanark in his wise, humane, and admirable institution. He has practically shewn what may be effected in music by the poor. If I were asked what has made Italy and Germany musical nations, I should reply, the understanding and tuition, which are always demanded as a qualification to the situation of the lowest parish schoolmaster. This is the foundation of all, and till something of the kind be adopted in England, the English will never be a musical people. In a former number of your Review\* I endeavoured to awaken the attention of the profession to the benefits that would accrue from a musical college for the education of professors. I have since conversed with many of eminence upon this point, and the only objection I have heard is the danger of deluging the country with musicians, as they aver to be the case in France. But this evil might easily be guarded against by a due limitation of

\* Vol 1, p. 202.

the numbers of the pupils, or would probably regulate itself, as supply is found to accord with demand. Some establishment of the kind is certainly wanted.

Next, to encourage English professors—the example of THE KING is most desirable, and it is an object, to which I have good reason to believe, his Majesty seriously inclines. It would well become some of our eminent musicians to entreat the King's ear to a just representation of the benefits that might accrue to English art from his decided countenance. At present we seldom hear of English professors being commanded to his Majesty's parties. A becoming representation would, we have the strongest reason to think, produce the desirable change.

The Noble Directors of the Concert of Antient Music are perhaps at the head of the institution which tends most effectually to keep alive the memory of sound English style. Surely nothing would be more likely to assist the progress of English composers than a permission to be present at these admirable concerts, extended to a few under the discreet limitation of the Directors. At present they are absolutely inaccessible, and we know scarcely a composer who was ever present at them. The addition of a dozen persons to the audience would be of no moment, but a dozen invitations, spontaneously distributed by the Directors to men who have distinguished themselves in composition, would be felt as a compliment worth striving for, and what we think infinitely more important, they would confer the power of hearing effects which are not to be heard out of the Antient Concert. The Directors have thus a means highly gratifying to men of talent, of rendering science an essential service, and at the same time of giving an example of that searching and comprehensive love of art and of country, that is eager to extend to the utmost the circle of the blessings it knows so well how to value and enjoy.

I would next recommend to the consideration of the profession, the establishment of AN ENGLISH CONCERT upon a great and good scale, for the performance of the best English music and the encouragement of living composers, of our instrumentalists, and our singers. I should hope the particular patronage of the Sovereign and of distinguished nobility would not be *necessary* to such an attempt to concentrate and fix the regard of national taste upon native ability, but in any event I am sure such support would not be withheld. The experiment is, I think, at all events worth making.

I should certainly also join with the Correspondent in your last Number, who, under the signature of "COMMON SENSE," advocates the attempt to introduce a better style of opera. The theatre is the vehicle (after education) most adapted to propagate the public love of art; and it is lamentable to perceive at how low an ebb both its principles and its practice at present stand.

I have thus, Sir, endeavoured to draw attention first to the influence foreign music is gradually gaining in this country, and which threatens the almost total oblivion and expulsion of English composition; 2dly. I have pointed out the natural, wholesome vigour of English genius, even under all the opposing superiority of excitement against which it has to struggle from abroad, and the cold countenance it meets at home; and lastly, I have ventured to suggest some of the easiest means of affording ENCOURAGEMENT TO ENGLISH MUSICAL TALENT. Believe me, Sir, such an exposition is becoming every day more necessary. I have done what I can, not what I would. And while I admire and applaud that generous exertion of cosmopolitan liberality, which we every where witness in the introduction of foreign music, I have yet Englishman enough about me to wish—aye, "from my heart's core—from my heart of heart," that we should earnestly and warmly cherish the desire to see our own countrymen as eminent in art as in arms; and that we should eagerly adopt every possible means of raising to a pervading flame that "spark divine" which is the great first-cause of all civilization, and therefore of all intellectual happiness.

I am, Sir,

Your's, faithfully,

VETUS.

May 30, 1821.

## TO THE EDITOR.

SIR,

**Y**OUR last Number contains an article on Musical Proprietorship, as far as regards national airs, in which T. C. C. has selected the cases of MESSRS. DAVY and WALKER in favor of his arguments; but as the former gentleman has, in my opinion, been rather too severely handled, it shall be my aim to draw the line of distinction between these two cases, by shewing that MR. WALKER merits all the censure that has been cast upon him, but that MR. DAVY does not.

I wish it then to be understood that I am friendly to the protection of musical proprietorship, and consider with SIR JOHN STEVENSON that we should be in a bad state if it were not respected; but there are limits, and I would not have an editor or a publisher be too captious about a description of property built upon *common right*, where it is so difficult to fix the exact point of exclusive claim. To me it appears that there can be no injury done in respect to national airs, except in cases *where the second publication is intended to resemble the first*, so that *the one may be bought or sold for the other*, as in the case of WALKER, who not only took the same airs as MR. MOORE, but absolutely the title and first line of the words, and the one was so completely an imitation of the other, that a common observer in purchasing the printed copy might have believed he had got the original.

Now how stands the case with respect to MR. DAVY, who has been attacked in one of your former numbers as well as by your correspondent, for having set words, beginning, "*Is my love then flown*," to an Indian melody already set and published by MR. MOORE, to other words, "*All that's bright*;" the titles of which at least are very different; but in order to prove whether or not there be any similarity in the subject, the poetry of both is subjoined:

All that's bright must fade,  
 The brightest still the fleetest;  
 All that's sweet was made  
 But to be lost when sweetest.

## ON MUSICAL PROPRIETORSHIP.

Stars that shine and fall,  
 The flow'r that drops in springing;  
 These, alas! are types of all  
 To which our hearts are clinging.

Who would seek or prize  
 Delights that end in aching;  
 Who would trust to ties  
 That ev'ry hour are breaking.  
 Better far to be  
 In utter darkness lying,  
 Than be blest with light and see  
 That light for ever flying.

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Is my love then flown,  
 That love I thought sincerest;  
 Art thou faithless grown  
 To him who lov'd thee dearest.  
 Yes, no more I see  
 Thine eyes in beams are sparkling;  
 Looks which once shed joy o'er me,  
 Are now both cold and darkling.

Yet an hour will come  
 When all thy charms so blooming,  
 Like flowers on a tomb,  
 Chill time will be consuming!  
 Then thou'lt think of him  
 Betray'd with hopes deceiving;  
 And a tear perhaps may dim  
 Thine eyes for me while grieving!

And now I would ask if it be possible for any one to be so deceived as to have the one passed off to him for the other? and if this is not practicable, I would also ask where is the injury to MR. MOORE or his publishers?

You have, Mr. Editor, put the case home by asking whether MR. DAVY had taken this subject previously to MR. MOORE'S publica-

tion, or whether he had not taken advantage of it through the popularity acquired by MR. MOORE's words? This I cannot answer, but even supposing the latter to be the case, as he does not seem to have taken a single idea from the other, are we to be told, and have it laid down as a rule, that because MR. MOORE selects national airs to write poetry to, that a *seal* is thereby set on them, and that any man who dares to take one of the same airs to write *other words* to, is to be designated as a pirate?\*

I admire as much as any one can, the beauty of the words set to the Irish Melodies, and Mr. M.'s patriotism in having collected "these wild mountain airs and snatched them from the vulgar mouth," to give them a place on the piano forte, as well as in the library of the musician and the man of literature. But can it be said that it is patriotism, or any thing short of "money getting," that has since induced MR. MOORE to write words to the airs of Spain, Portugal, Italy, France, &c. and if this is his motto, why should he prevent others from adopting it, for who can tell whether after having run his course on the Continent, he will not

\* We answer decidedly yes—if the second adaptor is led to his work by the first—it is this consideration that determines the question of plagiarism. We must still vindicate our remarks upon MR. DAVY's publication, for if the proceeding stands within the limits of honorable authorship, *why* then we say the best part of the value of property in such copyrights is extinguished at once, and plagiarism or piracy are in any instance only calumnious terms.—MR. MOORE selects a dozen airs, writes words to them, and publishes them very handsomely in a volume, at a large expence. One or two of these airs obtain a greater degree of celebrity than the rest. The moment this is found to be the case, a poetaster and a musician go to work, the one produces the verses, the other adapts them to the favorite air, and the publisher avails himself of the reputation which MR. MOORE has obtained for the said air, and of the temptation which the purchase of it *singly* holds out. The acquisition of the song to even tolerable words, without incurring the expence of the whole volume, compensates the million of purchasers for the inferiority of the poetry, and thus we contend, one man unjustly avails himself of the labours of another to the injury of the latter. The question of rectitude stands precisely where we originally placed it. Did MR. DAVY set these words to this air before MR. MOORE's national airs appeared? If not, *he was led to it by Mr. Moore*, and this exactly constitutes the difference between a plagiarism and no plagiarism. Nothing can be more clear or more simple, and no sophistry about common rights can involve it in difficulty. The second publication either did or did not arise out of the knowledge of the first and the celebrity obtained thereby to the air. If it did arise out of such knowledge, it was a plagiarism to the fullest extent of the meaning of the term, however disguised in the execution. *In foro conscientie*, we should say the more art there is used in concealing the fact, the greater the moral turpitude.—  
EDITOR.

(supposing the rage still to exist for this sort of publication) return to his native home and select *English melodies*; if he does not in the mean time grow too rich, I shall consider this a very probable case, and think it likely that "*Britons strike home*," "*Oh the Roast Beef of Old England*," "*Come cheer up my lads*," "*Black Eye'd Susan*," or \* "*The Bay of Biscay*," will be subjects to be selected as being some of the most popular. Now highly gifted as Mr. M. is with poetic talent, for the sake of argument I will suppose him to fail in *one* instance, and suppose that some other poet of our country should happen to set this *one* air to better or more appropriate words—is he in such case, I would ask, to be prohibited from publishing it for 28 years, merely because MR. MOORE'S was out first? Or again, suppose Mr. M. to have set words particularly suited to his *political* notions, to one of these national airs, is it to go forth to the world unanswered for 28 years, merely that he and his publisher should make money *exclusively* by it? No, Mr. Editor, on this point at least, I consider T. C. C. is wrong, and that it would be injurious to the musician and the public at large to put a seal on that which is *public right*, and I really cannot suppose Mr. M. himself, on reflection, would attempt to justify an exclusive claim, or try to abridge the rights of the public.

Mr. M. and his publisher, from the very line they have taken, may have been annoyed a good deal to be sure by what they term Piracies, but the remedy is at all times within their own reach. Let MR. MOORE (who has helped himself to a full share of old airs) now begin to write to *original music*, and there will be no cavils about his copy-right, no occasion for T. C. C. or

Your obedient Servant,

C. C. T.

London, June 6th, 1821.

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\* The Bay of Biscay was set some time ago by MR. DAVY, and I put it to MR. M. whether he would like MR. D. to fix an exclusive claim on it, so as to prevent him from taking it?

## TO THE EDITOR.

## ELEMENTS OF VOCAL SCIENCE.

CHAPTER 5.—*On Science.*

**T**HE term Science, in its particular acceptation, when applied to singing appears to be very difficult to define. Its universal and constant use exhibits one instance of the indiscriminate adoption of words, into which people are apt to fall, without affixing to them any precise idea. Every one talks of "the science of a singer," but there are very few who have ever stopped to consider what they purpose to express. Science appears to me to imply the perfect union of taste and knowledge—the complete combination of style and manner—a thorough acquaintance with the rules of art, and a power of reducing them to just practice. The word however, generally, has a more limited signification, and commonly stands for the act of reading music, a knowledge of harmony, and the proper regulation of ornament, or perhaps is still more commonly wholly confined to the latter object.

The foundations of Science, in the sense I should be disposed to employ it, are laid in the knowledge of notes and of measure. The structure proceeds by the formation of the voice and by the acquisition of the mechanical elements of the art—*portamento di voce* (by which I mean the production of pure tone), the shake, execution of passages, &c. &c. to the knowledge of the higher attributes of expression.—Last, but not the least, is musical erudition, or such an acquaintance with the various styles, both with respect to the manner and the matter, as enables the singer to appreciate the exact qualities of a composition, and to perform it with the true characteristics of the author. Thus the works of ancient and modern composers, of PURCELL and of HANDEL, of HAYDN, MOZART, and ROSSINI, demand a different execution—principally indeed as relates to dignity, grace, and ornament, which essentially depend on the degrees of solemnity, of force, of lightness and facility, a singer is able to bestow; and hence it arises that Science is held to



be manifested in proportion as the execution approaches to the original character of the work, the manner being deemed merely the instrument or means.

If then I have admitted the legitimacy of this word at all as applicable to a particular branch, rather than as a term comprehending the whole subject, it is in compliance with custom more than from any conviction of its utility when so taken; for the general rules we can lay down are few, and ought perhaps to be entirely comprehended in the explication of the several species of which it is composed, and which must of course be treated by me in detail, should I complete the task I have assumed. Reflection indeed assures me that any observations of this nature can only be applied to Style and Ornament, both which must have, together with other heads, a separate chapter assigned them.

I may however be permitted here to intimate that Science (so taken) indicates itself in apprehending and preserving the general character of the song. The first thing is to determine its range as to sentiment, and perhaps no analysis has yet been given more perfect than that of MR. BROWN, in his Letters on the Poetry and Music of the Italian Opera.\* This rightly understood, the singer will adapt his entire deportment accordingly. He will become energetic, declamatory, soothing, tender, or pathetic, in his general manner; and in his application of ornament sparing and erudite, or easy, florid, and luxuriant, agreeably to the cast of the melody. His cadences will be in a like manner appropriate to the leading features of the composition. His passages will be plain or chromatic. His modulation will be similar in kind and in effect, as the example of the composer warrants.

Such seems to be the general nature of the word Science, in its restricted and narrow interpretation, concerning which so much and so little can be said. For my own part I would rather apply it to the whole than to any part of vocal art, although, yielding to usage, I have taken it for the title of this short chapter, as a necessary opening to those parts of the subject which are technical, and which are included in the general apprehension of the word.

I am, Sir, your's,

TIMOTHEUS.

\* See Musical Magazine and Review, vol. 1, p. 28.

## ON THE MUSIC OF OUR CHURCHES.

## TO THE EDITOR.

SIR,

**I**F as a lover of Science I have received much delight (and I may add instruction) from "The Musical Student," no less have I as a Christian been gratified by the spirit of piety its ingenious author displays.\*

His remarks are extremely just respecting the dramatic nature of several of our sacred compositions—the improper tendency of such, and the increase of this evil; but of the absolute *union* of sacred and profane, a more remarkable example does not at present occur to me than that afforded by JOMELLI'S celebrated *Chaconne*, (introduced, with the overture of which it forms a part, in the *Castle Spectre*), the fine subject of which is a chant in our communion service. I well remember how much this circumstance shocked me when first informed of it—in the days of unprejudiced, unsophisticated childhood; nor have I ceased to reflect upon it since, with other sentiments than those of mingled wonder and regret. There is apparently one way or the other a great abuse; either the chant was in itself too light for the cathedral, and therefore ought never in the first instance to have been admitted, or it was of too serious, too divine a character for the theatre, and should have been equally excluded from thence; how this may be I shall not pretend to determine, my object in addressing you, Mr. Editor, was chiefly to offer a few desultory remarks on the Music of our Churches in general.

Choral service was introduced so early into England as A.D. 596, during the Heptarchy, by Austin (afterwards Archbishop of Canterbury,) and his associate missionaries, who, we are told, even ap-

\* This communication was received about a week after our last Review was printed, but before it was published. We are disposed to think that our Correspondent would otherwise have alluded to the article on Psalmody therein; but as we think attention cannot be too strongly attracted towards this subject, we are the more happy to insert his Letter.—*Editor*.

proached Ethelbert chanting litanies; to the cathedral and other churches of Kent it was for a period confined, but from thence, with Christianity, gradually extended over this country. Monks introduced this portion of Divine service, and it is to them in part, and in part to the good taste of our Saxon forefathers, that we are indebted for its preservation during those dark ages, when literature of every species seemed to be extinct; for if the superstition and ignorance of those recluses taught them to place their hopes of acceptance with the Almighty, in the due performance of psalms, masses, &c. both as penitential duties and works of supererogation, our ancestors on the other hand were so charmed with the musical service of their religion, that they required, and in many places effected, a chant to be kept up night and day without intermission. Historians, within the common range of reading, give us little information concerning the progress of music in this country, besides those notices of the invention of musical notes—counterpoint—the formation and introduction of a variety of musical instruments into this kingdom, which generally rank under the head of “remarkable events,” or “useful discoveries.” We may however suppose that our church music had attained to a high degree of perfection in the days of Queen Elizabeth, if (as Strype has recorded in his annals of the Reformation) the French Ambassador in her suite was so enchanted by the music of Canterbury cathedral, that he was induced to exclaim, “O God! I think no prince in all Europe ever heard the like; no—not our holy father, the Pope himself!” Many eminent masters have arisen to improve our church music since, but while we justly boast of our cathedral service, is it not lamentable to see (and discreditable in us, as a religious and scientific people to allow) the irreverence and careless indifference with which the musical portion of worship is performed in many of our parish churches. “Religious harmony,” says COLLIER, “should be moving but noble withal; grave, solemn, and seraphic; fit for a martyr to play and an angel to hear.” How great! I had almost said, how ludicrous, the contrast afforded by the “religious harmony” of many of our places of public worship at this day; a *harmony* in which time, tune, expression, in short the very essence of music is disregarded; the life, the soul, as it were, annihilated; while those sublime hymns, composed for and sung by their inspired author, “to the praise and glory of God,” more frequently remind us of the distressful wailings of tormented

spirits. I may also notice the woeful perversion of a rule as equally applicable to music (vocal especially) as to poetry, viz. "that the sound should be an echo to the sense;" whence it comes that we too often hear psalms, expressive of Christian hope, gratitude, and joy, sung to such heavy and lugubrious strains as are better adapted to lays of lamentation and despair; and which, while they serve effectually to depress the devotion of the pious, give sensible pain to the musical portion of the congregation. The power of music on the mind is as indubitable as it is inexplicable; surely then the most superior of all, that which is employed by man in the service of the Great, the Adorable Creator of Heaven and Earth, should be rescued from the contempt (I allude to the psalmody of our parish churches) which it sometimes meets with, and from these improprieties not perhaps without some shadow of reason, from the idle and profane. I do not by any means desire my observations to be understood as extending indiscriminately to all churches—they could not in justice be so; but I cannot forbear thinking that where similar annoyances to those which I have named are found, the fault must lie with those whose province it is to superintend, direct the music of the church, and instruct the singers.\* As to the best method of remedying abuses such as I have named, I am content to leave it to those who are better able to plan and more powerful to execute than myself, only observing that were the hymns and anthems of our great sacred composers introduced more generally and frequently into our churches, it would be an infinite improvement upon the present

\* I cannot omit in this place presenting you, Sir, (although perhaps not altogether strictly appropriate to the present subject) with the following curious Act of Parliament passed in the year 1579, for the encouragement of music in Scotland, by our Caledonian monarch, James 1st.

"For instruction of youth in the arte of musicke, and singing quihilk is like to fall in great decay without timeous remeid be provided, our Sovereine Lord, with advise of his three estaites of this present parliament, requests the provests, baillies, counsell, and communities of the maist special burrowes of this realm, and the patrons and provosts of the colledges, quhair sang schooles are founded, to erect and set up ane sang schoole, with ane maister, sufficient and abill for instruction of youth in the said science of musicke; as they will answer to his Hienes upon the perrel of their foundationes, and in performing this his Hienes request will do unto his Majestie, acceptabil and gude pleasure."—*Murray's Laws and Acts of Parliament.*

This is a curious and remarkable memorial of the estimation in which music was held in North Britain above 200 years ago; the King himself, we see, lowering a command respecting it into a request.

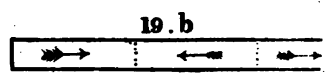
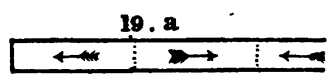
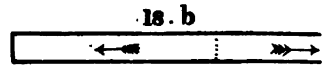
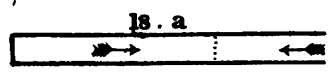
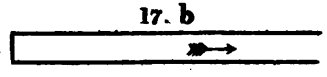
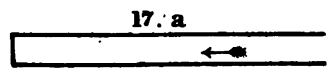
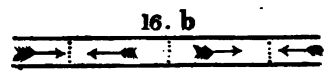
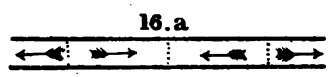
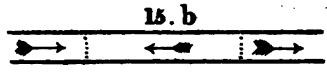
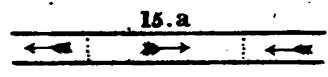
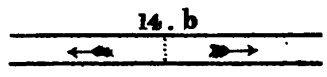
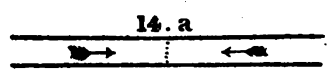
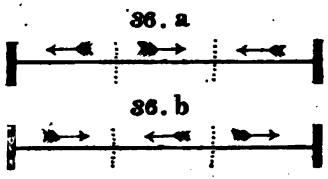
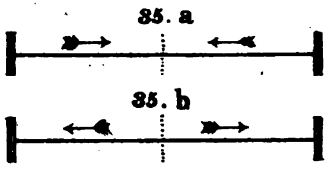
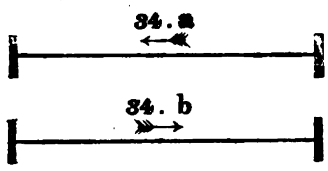
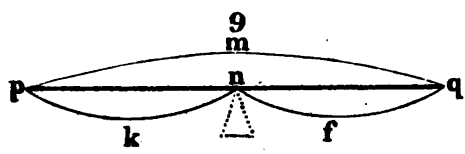
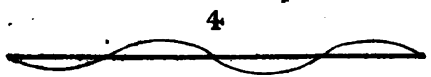
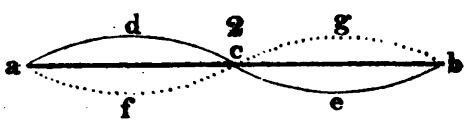
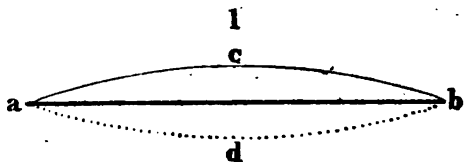
system of psalmody, by which not above twenty psalms, from the whole collection, are sung in many parishes, *in* the year, and with small variations and additions *every* year; there wants variety;—also, were the choristers of our parish churches taught more generally to sing in parts, the effects would, I am inclined to think, be much more pleasing than their performance now in unison; to this however I am aware it will be objected, that harmony is unnatural and highly offensive to vulgar or uncultivated ears;\* but as taste in every science is in a manner acquired and certainly improved by custom and acquaintance with whatever the science may be, our populace would, I apprehend, be in a short time as greatly prejudiced in favour of harmonical combinations as they are now against them, were they I mean introduced generally into divine service. I cannot close my remarks better than with the sentiments of the excellent Bishop Horne on the subject of Church Music: “The light movements of the theatre,” says he, “should, with the effeminate and frittered music of modern Italy, be excluded, and such composers as TALLIS and BIRD, GIBBONS and KING, PURCELL and BLOW, CROFT and CLARKE, WISE and WELDON, GREEN and HANDEL, should be considered (and it is hoped they always will be considered) as our English classics in this sacred science.”

JUVENIS.

*February 22d, 1821.*

\* Vide ROUSSEAU on the Subject of Harmony.





## TO THE EDITOR.

(Continuation of the REV. C. J. SMYTH'S *Analysis of CHLADNI'S Treatise on Acoustics.*)

## OF THE VIBRATION OF STRINGS.

*Transversal Vibrations.*

A STRING can vibrate in the whole, or divided into any number of equal parts, separated from each other by knots of vibrations. The only difference between these two kinds of vibrations is, that unity which serves for the measure, changes, because when the string divides itself into aliquot parts, each half, each third part, &c. makes its vibrations as if it was a particular string. The most grave sound is that when the whole string makes vibrations in forming alternately the curves represented in figure 1, *a c b* and *a d b*. When it divides itself into two parts, one part is above the ordinary position, while the other is below, and the curvatures are as figure 2, *a d c e b* and *a f c g b*.—The sound is more acute by an octave than the first. If the string divides itself into three parts, the curvatures are alternately, as those which are marked in figure 3—of two different manners, and the sound is more acute by a fifth than the second; if it is divided into four parts, figure 4, the height of the sound rises a fourth. In general, all the possible sounds are as the number of parts, or as their inverse lengths. The series will then be as the numbers 1, 2, 3, 4, &c. When the most grave sound is *ut*, the series of possible sounds will be:

Number of parts.—1, 2, 3, 4, 5, 6, 7, 8,  
Sounds.—*ut* 1, *ut* 2, *sol* 2, *ut* 3, *mi* 3, *sol* 3, *si* 3, *ut* 4,

Number of parts.—9, 10, 11, 12, 13, 14, 15, 16.  
Sounds.—*re* 4, *mi* 4, *fa* 4, *sol* 4, *la* 4, *si* 4, *ut* 5.

In a string of unequal thickness the vibrations are generally very irregular, except in some particular cases; for example, if the length of the parts are in the inverse ratio of the diameters.

To produce the sounds when a string divides itself into aliquot parts, we must press the finger very lightly at a place where there is



a knot of vibration, and apply a violin-bow very near the middle of a vibrating part.

We must not press too much the knot of vibration, in order to avoid obstructing the communication of the motion of one part with the other; the pressure of the bow ought to be much less than for the fundamental sound. We can render visible the division in putting small pieces of paper on different places of the string; those which are on the vibrating parts are driven off by the vibrations and fall; but those which are placed on the knots of vibration, remain immoveable.

When the thickness and the length of strings are the same, the sounds will be as the *square roots of the tension*. If we wish for example that the sound of a string should differ from that of another by an octave, the tensions must be as 1 to 4.

A singular phenomenon is mentioned by MR. HELLWAG. If we put a bridge under a string so that it does not fix it, but touch it very lightly, and if we pinch the string so that it strikes vertically upon the bridge, there will be cases in which we shall hear the strokes, as an appreciable sound, more grave than the common fundamental sound, but very hoarse and disagreeable, on account of the deformity of the vibrations. This sound may be called (*son ronflant*) the snoring sound of the string. If we apply the bridge to the middle of the string, the snoring sound is lower by a fifth than the ordinary sound of the whole string. When the string figure 9, is drawn from its common position,  $p n q$  towards  $m$ , and let loose, it strikes after a half vibration, the bridge  $n$ ; the two halves continue their motion in forming themselves into the curvatures,  $p k n$  and  $n f q$ ; then they will return, and as soon as they are arrived at the axis,  $p n q$ , the whole string makes a half vibration towards  $p m q$ , and another towards the axis  $p n q$ , and so on. We hear, therefore, the strokes on the bridge in the sum of the intervals, according to the times.

1. The half vibration of each half,  $p n$  and  $n q$ , towards  $p k n$  and  $n f q$ ,  $\frac{1}{2}$  of a common vibration of the whole string.

2. The return of each half to the axis  $p n q$ ,  $\frac{1}{2}$  of a common vibration.

3. The motion of the whole string towards  $p n q$ ,  $\frac{1}{2}$  of a vibration.

4. The return of the whole string to the axis, where it strikes the bridge,  $\frac{1}{2}$  of a vibration.

The kind of times being therefore between two strikings,  $\frac{1}{2} + \frac{1}{2} + \frac{1}{2}$

$\frac{1}{2} = \frac{1}{2}$ . The snoring sound must therefore be a fifth more grave than the common sound, conformably to experience. But on account of the motions of each half, there is always a mixture of the acute sound which belongs to these halves, and at length when the strokes cease, this acute sound continues a little longer.

### *Longitudinal Vibrations of Strings.*

The longitudinal vibrations consist in the contractions and dilatations of the string or the aliquot parts, which are applied alternately at one or other fixed point or knot of vibrations. In the most simple longitudinal motion, the whole string has a motion alternately towards one and towards the other fixed point (fig. 34, *a* & *b*.) The second kind of longitudinal motion is that when the string divides itself into two equal parts, which bear alternately towards the knots of vibrations in the middle, and towards the points fixed at the extremities, (figure 35, *a* and *b*) in the third kind of longitudinal vibrations, the movements of the parts are alternately as figure 36, *a* and *b*, &c. &c. The sounds have with respect to each other the same ratios, as those of transversal vibrations, being as the numbers 1, 2, 3, 4, &c. &c. but there is no fixed ratio for the absolute height of the sounds between these two kinds of movement, because the laws are very different.

In order to produce these sounds, we must rub *longitudinally* a vibrating part of the string with a violin bow, which must be held under a very acute angle, or with a finger, or with another flexible body, to which must be applied powder of resin. For the divisions of the string into aliquot parts, we must touch lightly at the same time, a knot of vibration.

The laws of longitudinal vibrations differ altogether from those of transversal vibrations. The only resemblance is, that the sounds are in the inverse ratio of the lengths; but in longitudinal vibrations the sound depends not upon the thickness of the string nor upon the tension: but solely upon the length and the kind of matter of which it is made, since a string of brass will give a sound more acute by almost a sixth, than a string of cat-gut, and the sound of a string of steel surpasses that of a string of brass almost by a fifth. To make experiments, strings of considerable length must be used, the sounds being very acute. Mr. CHLADNI made use of strings which were 48 feet long.

*Of the Vibrations of a Stretched Membrane.*

A rectangular stretched membrane solely according to its length, will be susceptible of the same vibrations and the same sounds, as a string which vibrates transversally; the knots of the vibrations will then be immoveable transversal lines. But such a membrane stretched in more directions than one, may also vibrate in an infinity of manners, in which we cannot express the curvatures for the lines, but for the surfaces of the curves; for which expressions and means of calculating are as yet wanting. The knots of the vibrations will form *nodal lines*, in very different directions.

*Vibrations of the Air in Wind Instruments.*

The question here is concerning the vibrations of the air, when it is itself the sonorous body.

Every stroke sufficiently strong, for example the stroke of a whip, produces vibrations in the air; but generally they are too irregular, and too little isocronous, to give an appreciable sound. The vibrations of the air, produced by the passing of a current of air through an opening or straight slit, are much more appreciable. The quickness of these vibrations depends (1) on the rapidity of the current, for the sound is more acute, if the opening remaining the same, the rapidity increases; (2) upon the size of the opening, for the current remaining the same, the sound is more acute, if the opening is less. If both increase or diminish together, the sound remains the same, but the intensity will be different. Whistling by the compression of the lips, and the sounds which the wind sometimes produces in passing through a straight slit, may serve for an example. The sounds which can be produced by the blowing alone of some instruments, for example, through the reed of an oboe, follow the same laws.

If a rapid current of air, passing through an opening or straight slit, forces a membrani-form body to vibrate, the sound is stronger, but it becomes generally more rough and snoring. This takes place, for example, if between the fingers of each hand a small piece of paper, or the leaf of a plant, or reed, be held so that the current of air produced by blowing shall pass on each side.

In the pipes of organs and other wind instruments the column of air inclosed is the sonorous body which makes longitudinal vibrations. It is perfectly clear that the instrument itself is not the sonorous body; for the matter of which it is composed, the thick-

ness of the sides of the pipes, the diameter, changes not the sound.—The differences of the quality of the sound—for example, of pipes of the same form, made of wood, metal, glass, &c. seem to depend on the different frictions of the air against the sides, or by a feeble resonance of the sides themselves. There will be no sound, if we blow simply into a tube, for that produces only a progressive motion of the air, which is not a sound; the air must enter by a straight slit, or cause to vibrate an elastic plate, whose vibrations produce similar vibrations in the column of air contained in the tube, or at least a small plate of air, pushed with force, strikes against the cutting edge of an angular body, and passes almost in the direction of the axis opposite the end of the column of air. The tone depends (1) on the manner of blowing, (2) on the length of the column of air contained in the pipe. If one of the causes has a considerable preponderance, it will be sufficient to determine the sound; but if there is no such preponderance, there is no exact sound, because each cause has a tendency to produce another sound, except both operate (at least a little) for the same effect.

In those kind of organ pipes called *reed stops*, the sound depends principally upon the manner of blowing. The air entering causes to vibrate a small plate of brass, called the *languette*, pressed towards the *quill* by a wire of iron called the *spring*, whose upper end is bent in the form of a crutch, to tune the pipes in pushing the spring higher or lower by a tuner, which increases or diminishes the vibrating part of the languette, and enlarges or encloses at the same time the slit by which the wind enters. The part of the pipe, in which the air is contained which makes longitudinal vibrations, is longer for grave sounds than acute, but less long than in other stops of an organ, because the vibrations of the languette force the air contained in the pipe, to vibrate at the same time contrary to its nature. For this reason the sound of reed stops is more crying than that of other stops; but in conjunction with other stops more sweet; they serve to augment the force, particularly in the grave sounds.

In the pipes of an organ which are called *flute pipes*, as also in *other wind instruments*, the quickness of the vibrations depends particularly on the length of the column of air, so that we cannot produce other sounds than those which are in the inverse ratio of the length of the vibrating parts of the air. The kinds of pipes of which we are now speaking have a transversal plate cut sloping,

which is called *tampion* or plug, against which the air strikes perpendicularly, so that the air which is blown into the pipe can only come out at a straight slit; this air coming out in the form of a small plate, strikes against the upper lip of an opening called the *mouth*, and puts in motion the air contained in the pipe. The manners of vibrating and the series of sounds are different, if the *pipe* of an organ is *stopped at one end*, or if the *two ends are open*, we must always consider the end into which we blow as open, even if it is applied immediately to the mouth as in the horn and trumpet. The laws of the vibrations are exactly the same as those of the longitudinal vibrations of rods. If one of the ends of a pipe is stopped, the air makes its vibrations as a rod, one of whose ends is fixed; if the two ends are open, the air vibrates as a rod, both of whose ends are free.

In all these kinds of vibrations there are alternately condensations and dilatations of the air, so that each portion of air approaches and recedes alternately from the knots of vibration. These small alternate condensations and rarefactions, as well as the longitudinal excursions of the particles of the air, are very unequal in different places. At the knots of vibration the condensations and rarefactions are much greater, (because the actions of all the other parts of the air concur to produce this effect,) but the excursions are none: the more a part is removed from a knot of vibration, the more the condensation and rarefaction diminish, while the excursions of the particles enlarge, and at the middle, between the two knots, or at the open end, the excursions are the greatest; but the condensations and rarefactions are none, and the density of the air remains always the same as that of the free air which surrounds the pipe.

If a column of air contained in a pipe divide itself into any number of vibrating parts, the length of a part situated at one open end is always the half of a part contained between two knots of vibration, so that this last may be considered as composed of the two parts of the half of its length, which will always be contiguous to the moveable end. We will call a part between the two fixed limits a *double part*, and another part situated at the open end, or the half of a part contained between the two fixed limits, a *simple part*. In such a simple part the greatest condensations and rarefactions of the particles take place at one of the ends, and at the other end the greatest excursions, but no condensations or dilatations.

The *most simple motion* of the air contained in a pipe, *one end of*

which is stopped, is that where there is only a simple part. The air approaches and recedes alternately from the stopped end, (figure 17, *a* and *b*), which performs the same function as a knot of vibration in other kinds of vibrations. This motion, which produces the most grave sound of which a pipe of the same length is susceptible, ought to be regarded as unity, as well for the dimensions and the number of the vibrating parts as for the numbers of vibrations, which are made in the same space of time.

When the two ends of a pipe are open, for the most simple motion of the air, a knot of vibration forms itself in the middle of the pipe, to which the two simple parts approach and recede mutually (figure 14, *a* and *b*). We shall have therefore, as it were, two pipes equal and stopped, where the stratum of the air in the middle, against which the other strata of air apply themselves from one and the other side, causes a fixed separation. The sound is therefore an octave, more acute than the fundamental sound of a stopped pipe of the same length, or the same as a stopped pipe of half the length; but the sound is stronger and more agreeable than that of a stopped pipe.

Besides these most simple manners of vibrations, we may form others, if we change the embouchure and force of the wind, and more especially if the diameter of the pipe is greater as to the ratio of its length.

In the second sound of a stopped pipe a knot of vibration forms itself, distant a third from the open end into which we blow, and two thirds from the stopped end, and the air divides itself into a double and simple part, of which the strata approach and recede mutually, as in figure 18, *a* and *b*. We must therefore consider the column of air as divided into three simple parts. The ratio of the quickness of the vibrations, to that of the fundamental sound, is as 3 to 1, and the sound is more acute by a twelfth or a fifth above the octave.

In the second sound of an open pipe there are two knots of vibrations, distant from the ends one fourth of the length, and the column of air divides itself into a double part at the middle and two simple parts at the ends, which are equivalent to four simple parts; the division and reciprocal motions are represented in figure 15, *a* and *b*. The sound is to the first sound of the same pipe (figure 14) as 4 to 2, or more acute by an octave.

In the third sound of a stopped pipe (figure 19, *a* and *b*) there are

two double parts and one simple, which is equal to *five simple parts*; the sound is to the fundamental sound, (figure 17) as 5 to 1; it is therefore more acute by two octaves and a third; and the difference from the second sound (figure 18) is a sixth major, or 5 to 3.

In the *third sound of an open pipe* (figure 16, *a* and *b*) two double parts form themselves in the middle, and two simple at the ends, which are equivalent to *six simple parts*: the sound is to the first sound (figure 14) as 6 to 2, or more acute by a twelfth; and to the second, (figure 15) as 6 to 4, or more acute by a fifth.

These explanations, and the figures 17, 14, 18, 15, 19, 16, which represent the alternate motions, may suffice to convey an idea of the other manners of vibration, where a pipe, one of whose ends is stopped, divides itself always into an unequal number; and a pipe, of which the two ends are open, divides itself always into an equal number of parts. We see also, that the sounds are always in the ratio of the numbers (or inverse lengths) of these parts; consequently all the sounds which we can produce from the same pipe, or upon two pipes of the same length, according as the end into which we blow, is stopped or open, will be if we consider *Ut* the lowest sound of the finger board, (which we express by *Ut* 1) as the fundamental sound.

Number of vibrations of simple parts.

Sounds of a stopped pipe.

Sounds of an open pipe.

1	2	3	4	5	6	7	8	9	10
Ut 1		Sol 2		Mi 3		Si b 3		Sol 2	
	Ut 2		Ut 3		Sol 3		Ut 4		Mi 4

The wind instruments commonly in use follow the same laws as organ pipes, of which the two ends are open.

The sound of pipes, if the manner of vibrating is the same, depends on the length, density, and elasticity of the fluid they enclose.

If *n* expresses the number of the vibrations which belong to each kind of motion, *l* the length of a column of vibrating air, *g* the weight, *p* the elasticity equal to the pressure of the atmosphere, and *h* the height from which a body falls in a second, the number of vibrations in a second will be  $n = \sqrt{\frac{2hp}{lg}}$

The pressure of the atmosphere may be determined by the height of the mercury in a barometer.

If the specific weight of the mercury is to that of the air as  $m$  to  $k$ ; and if  $a$  expresses the height of the mercury in the barometer,  $\frac{p}{g}$  will =  $\frac{m a}{k l}$  and we shall have  $s = n \sqrt{\frac{2 h m a}{k l^2}}$  or

$$= s \frac{n}{l} \sqrt{\frac{2 h m a}{k}}.$$

From whence it follows that the sounds of pipes are in the inverse ratio of their lengths, if other circumstances are the same.

The diameter of a pipe does not determine the sound, but in a pipe of great diameter the sound can be produced with more force.

On the most elevated mountains the sound of a pipe will be the same as at the surface of the sea, because while  $p$  and  $g$  increase or diminish equally, they always follow the same ratio.

The quickness of the vibrations can only be changed by the changes of the ratio between the elasticity of the air and its density. If the air has a different specific gravity from a mixture of different kinds of gas, or from variations of heat and cold- the pressure of the atmosphere remaining the same, its ratio to its weight, or  $\frac{p}{g}$  (which we may call its *specific elasticity*.) will be changed. Consequently a pipe will give more acute sounds when it is hot than when it is cold.



## MAELZEL'S METRONOME.

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**WE** take some blame to ourselves that we have so long let go by the desire we have entertained to speak of the utility of this instrument, and to use our earnest endeavour to extend further the knowledge of the important services it is capable of rendering to music and musicians—to young ones especially, by affording them an inflexible monitor as to correct time-keeping during their hours of practice. But the years it has been before the public induced us to consider it as not having immediate claims upon us in point of novelty, and as having already made considerable advances towards universal adoption. But we are at length led to believe it may not be quite useless to draw the general attention more strongly towards it, by the fact that composers are still too often content with marking their notes only with the common terms, and to leave the execution of them to chance or discretion, although it is now completely within their power to define, with the nicest precision, their own intentions as to time—perhaps the first and most important part of expression. It is also now more momentous than ever, because, in the progress of art, the English instrumentalists are said to have accelerated the time of every thing they play, beyond the usage of other nations. MR. KEISWETTER, in leading BEETHOVEN'S and HAYDN'S symphonies at the Philharmonic Concert, we understand, insisted strongly upon their being played slower than that orchestra had been accustomed to perform them, and we have heard very old and very able musicians mention, that the rage for rapidity is of late become so great as sometimes to perplex even first-rate violinists, if they happen not to be thoroughly acquainted with the passage. These are new phenomena, which may assist in enforcing the necessity and the utility of a definite measure of time; but we look upon both to have been established by the voluntary testimony of the most celebrated composers in Europe, appended to MR. MAELZEL'S original prospectus, especially as they *pledged themselves* to mark their compositions according to the scale of the Metronome. We are sorry to observe this promise is however but ill-kept.

Various attempts had been long made to invent a means of fixing a common standard for the measurement of the several times assigned to musical compositions. DR. CROTCH proposed the simple expedient of a pendulum, which is *the principle* to which MR. MAELZEL applied his mechanism. But while we are upon this part of the subject, we cannot omit to notice a most ingenious contrivance of MR. HENRY SMART, of London, who employed a barrel somewhat similar to that of an organ, which in its rotation lifted small hammers, and thus his instrument gave simultaneously a visible and an audible beating of every possible division of the time of one bar, one hammer going in minima, another in crotchets, another in quavers, &c. &c. &c. This was by the far the most complete Metronome for the purposes of instruction in time, but the expence of its construction prevented its general adoption.

“MR. MAELZEL'S Metronome consists of a portable little obelisk or pyramid, scarcely a foot high, the decorated exterior of which renders it an ornamental piece of furniture. Its interior contains a simple mechanical apparatus, with a scale resembling that of a thermometer. According to the number on this scale the index is set to, the audible beats produced will be found to embrace the whole gradation of musical time, from the slowest *adagio* to the quickest *presto*.

The metronomic scale is not borrowed from the measures of length peculiar to any one country, but *is founded on the division of time into minutes*. The minute being thus, as it were, the element of the metronomic scale, its divisions are thereby rendered intelligible and applicable in every country: an *universal standard measure for musical time* is thus obtained, and its correctness may be proved at all times by comparison with a stop-watch.

### DIRECTIONS FOR USING THE METRONOME.

At the top of the obelisk is a small lid, with a hinge. On lifting this lid, the steel pendulum is disengaged from its place of rest. A small key under the upper lid fits a hole in the side of the obelisk, and with it the clock-work is wound up and the pendulum made to move. Its motion may be stopped at pleasure by again confining the steel rod within its place of rest above-mentioned.

1. A sliding weight is attached to the rod, or steel pendulum: the higher this weight is shifted, the slower will be the vibrations, and *vice versa*; so that when the weight corresponds with the number 50, the vibrations will be the slowest possible; at No. 160 they will be the quickest.

2. These numbers have all reference to a *minute of time*; viz. when the weight is placed at 50, fifty beats or ticks will be obtained.

in each minute; when at 60, sixty beats in a minute (*i. e.* seconds precisely); when at 100, one hundred beats in a minute: any stop-watch, therefore, will show how far the correctness of the Metronome may be depended on.

3. The duplicates of the numbers on the scale answer to a precisely double degree of velocity:—1 bus, if 50 be the proper number for a minim, 100 is the number for the crotchets *in the same movement*; if 60 serves for crotchets, 120 expresses the quavers *in the same movement*, &c.—The numbers omitted on the scale have been found practically unnecessary.

4. The composer is best able to judge, from the nature of his movement, whether to mark its time by minims, crotchets, quavers, &c. Generally speaking, it will be found, that in *adagios* it is most convenient to mark the time on the Metronome by quavers, in *cantates* by crotchets, in *allegros* by minims, and in *prestos* by whole bars. As often, however, as the case may admit of so doing, it is desirable that the pendulum should be made to strike the integral parts of a bar, just as a master would beat or count the time, *i. e.*

In  $\frac{2}{3}$ ,  $\frac{1}{2}$ , and  $\frac{2}{3}$  time the rod should, whenever possible, beat  $\frac{1}{2}$ , or one crotchet. In  $\frac{3}{4}$  and  $\frac{1}{4}$  time .....  $\frac{1}{4}$ , or one quaver.

5. This being premised, suppose it is desired to time a movement in  $\frac{3}{4}$  time, which, according to the present system, would be called an *allegro*: let the weight, by way of trial, be placed against No. 80; and two or three bars of the movement be played, to ascertain whether, at that number, each beat falls in with the degree of quickness desired for one minim or two crotchets. If it beat too slowly, shift the weight downwards, until, by two or three trials, a place (suppose at 84) has been found for the weight, at which the pendulum beats the minim in the precise degree of quickness contemplated for the due performance of the movement; it being well understood, that in this, as in every other case, *each SINGLE beat or tick forms a part of the intended time, and is to be counted as such; but not the two beats produced by the motion from one side to the other.*"

Such is the structure of this instrument, which we cannot too highly commend.\* Nor can we close this article without endeavouring again to impress upon composers how much their works would gain and what facilities would be extended to the performer, by their affixing the times according to the beat of this instrument. MR. MAELZEL has published a table of times, as marked by English and foreign composers, which we had intended to annex; but we find them to differ so extremely, even in the velocities appended by the same composer to the same terms, that a transcript would confound rather than clear the apprehension of the student. PAER, for in-

\* Would not the introduction of some mechanical means of indicating the return of the bar improve it for children?—A small bell for instance.

stance, assigns both 50 and 80 of the scale to the minim as *allegro moderato*; CLEMENTI considers 50, CHERUBINI 72, 112, and 126, as *allegro*. Nothing can more strongly shew the necessity for a more absolute definition of time than these discrepancies. There is also a little German publication, which directs the time of many of BEETHOVEN'S symphonies and quartets, according to the scale of the Metronome. But this affords only a partial view of a subject which requires to be settled absolutely. It appears to be an object worthy the consideration of the Philharmonic Society of London, who might, in conjunction with the professors of the Conservatories in France and Italy, easily adjust the terms of the necessary improvement.

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## TO THE EDITOR.

SIR,

**T**HE following article, on the structure and history of the noblest of instruments, the Organ, is translated from a French work on the fine arts. It conveys a considerable body of information concerning the rise and progress of the invention, and may serve as a sufficient sketch for those who are not deeply interested in antiquarian researches, and at the same time give a clue to such of your readers as may desire to go more completely into the subject. Such as it is, I send it you.

MARY.

JUNE 1, 1821.

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**ORGAN.**—A wind instrument, superior to every other from its variety, compass, and power. It is composed of many pipes, divided into rows, and played by means of keys. The organ appears peculiarly consecrated to divine worship. There is in its composition an infinity of curious parts, too numerous for a detailed description, we shall therefore only mention the principal. The common key board in large, as well as in cabinet organs used for private rooms, has more than one row of keys, and is composed of thirteen sounds in the octave. It is the same as the key board of the spin-

nett or harpsichord. The wind-chest is a coffer closely covered with leather, and receives the wind previously to distribution among the pipes. The interior of the wind-chest is filled with small pieces of wood, called suckers. The suckers stop the bottoms of the pipes, and only suffer the wind to pass when the keys answering to them are put down. The feet of the pipes are supported by a plank, called the matrass, having holes pierced in it corresponding with the size of each pipe. There is also another plank, which serves to keep the pipes upright and firm in their places. The wind passed into the pipes proceeds from bellows, the number of which is indeterminate.

The registers are a species of keys or bars which serve to open and shut the holes of the grooves communicating with certain pipes; and by this means the musician augments or diminishes the number of stops. By stops are understood certain pipes, which produce sounds of various kinds. Pipes are generally made of brass, pewter, lead, or wood; these latter are square, although they may be constructed cylindrically.

There are pipes in which are placed reeds, and to which are affixed springs in order to raise or lower the tone, as it may be necessary. The stops of the organ are divided into simple and compound. The union of several of the stops constitutes the compound; the chief of which is called the full organ.

The small organ, usually placed at the bottom of the large one, is called the positive. The compass of the organ is generally about four octaves.

The organ is a most important instrument; its invention and use being widely spread, have contributed insensibly to bestow a new direction on music. Originally the word *organum*, from whence organ is derived, had a very extended acceptance, and designated all instruments, whatever their uses. By degrees it was applied solely to musical instruments; it was afterwards confined to wind instruments, and at last the word organ, *organum*, only signified the magnificent instrument now bearing the name of Organ. The flute of Pan, the syrinx or pipe of reeds, doubtless gave the first idea of the organ. It must soon have been observed that there were other means of producing sounds from a pipe than by the mouth. It must also have been discovered that the air might be confined in close cavities and afterwards emitted at pleasure by means of openings of different

sizes. This discovery was applied to united pipes like the syrx, or to a simple flute, and subsequently a species of bag-pipe was invented. By pursuing this course they could not fail to arrive at an instrument strongly resembling our organ. Instead of a leathern bag they used a wooden case to enclose the wind; above this they placed pipes, the opening of which was closed by suckers, which could be opened or shut at will, in order to produce the embouchure of any one pipe. The descriptions left by authors of different ancient musical instruments, together with their representations on several monuments, prove that the ancients were occupied at different periods with these experiments. For some time they were constantly employed in seeking the best means of introducing air into the pipes of the instrument we call an organ. They employed the fall of water, pumps, steam, bellows of different kinds, &c. In these experiments water was most frequently the cause of the motion by which the wind was introduced. They at last stopped at wind bellows set in motion either by water or by human strength. The application of these various means has distinguished two kinds of organ; that moved by water was called Hydraulic, that by wind Pneumatic, although there was no real difference in the principle. It is only by means of air that the pipes can produce a sound. Whether the air be introduced into the pipes by water, human labour, or any other machine, it comes to the same point, and the difference is reduced to this question—which mode of applying the wind is the easiest? These distinctions and the different meanings affixed to the word *organum* have caused great confusion in the history of this important instrument. When an author spoke of *organum*, it was frequently imagined he treated of an organ, when he was alluding to some other musical instrument. There was the same mistake when the difference between the hydraulicon and pneumatic organ was the subject of discussion. These two instruments were generally confounded. These differences have thrown great obscurity on different passages of ancient authors relating to this instrument. It was thought by some that the Hebrews, Greeks, and Romans were acquainted with the organ in its greatest perfection. There are indeed sufficient proofs that they possessed an instrument with pipes, but it is evident that it differed extremely from our organ. This difference is ably pointed out by a Monk in the congregation of St. MAUR. DON MARTIN, in his preface, entitled “Explanations of several singular remains of

antiquity, which have relation to religion," says: in fact the hydraulicon was on a small what organs are on a large scale; thence proceeds the name they bear, for neither Greek nor Latin authors speak of the hydraulicon without designating it by the general and indefinite term *organum*. I can even perceive they were often ignorant of its structure; I wish therefore to know if they can first follow the progress of the hydraulicon up to the organ, and afterwards descending from the organ to the hydraulicon, explain the mechanism of that instrument. It seems proved that hydraulicons were on a small what the pneumatic are on a large scale. **ATHENÆUS**, in the chapter where he treats of musical instruments also speaks of the hydraulicon, and in a way which proves that it was small enough to be transported from place to place like the portable hand organs of the Savoyards. The same passage informs us that the people were then as much charmed by it as they now are when an instrument of this kind is unexpectedly heard at a fair.

The most ancient notice taken of an instrument of any size to which bellows were adapted, and, according to some, keys likewise, is to be found in the anthology, and was first quoted by **DU CANGE**, in his *Glossarium mediæ et infimæ latinitatis*, on the word *organum*, and since by several others. It is the description of an organ, said to have been in the possession of **JULIAN** the Apostate, who lived in the fourth century. **DU CANGE** concluded that it was not an hydraulic instrument, but that it very much resembled the modern pneumatic organ. Nevertheless the leathern bag appended to it were not our modern bellows, and the introduction of the wind into the pipes was not likely to be effected by keys as in our organs. The description **CASSIODORUS** has given of an organ in his explanation of the 150th psalm, is more applicable to a small hydraulicon than to our modern instruments. The barbarism which spread amongst the people of Europe, after the time of **CASSIODORUS**, was not only destructive to the arts and sciences, but also to many of the works of art; and it seems that the organ, such as it then was, shared the same fate. What several authors have said upon the ancient use of organs in Christian churches is not sufficiently established by proof. Thus when **PLATINA**, in his *Lives of the Popes*, advances that **VITALIEN** I. ordered that the organ should accompany the hymns of the church, it appears that this word organ or *organum* rather signifies other instruments. It does not seem that

at this epoch there existed a real organ in the West. The first true indication to be found of an organ is dated about the eighth century; towards this period the Greek Emperor CONSTANTINE COFRONYMUS presented an organ to PEPIN, King of France.—EGINHARD, in his annals of KING PEPIN, speaks in the year 755 of this fact, but he employs the word *organa*, which, being in the plural, it may be reasonably imagined that he does not speak of an organ, but of several musical instruments, and the following authors, MARIANUS SCOTUS, LAMBERT D'ASCHAFFENBOURG, and AVERTINUS, were therefore in error when they declared it to be an organ. The description given by the last of these authors proves that he had such an organ in view as were known in his own time with pedals, bellows, &c. During the reign of CHARLEMAGNE organs are mentioned as having been brought from Greece into the western parts of Europe. According to the pompous description given of this instrument by a Monk of S. Gallen, in his second book of his work on the Military Exploits of CHARLEMAGNE, it would really seem of some importance; but if it had been as complicated as the historian describes it, it may be imagined that the artists of CHARLEMAGNE would not so easily have succeeded in imitating it, particularly after considering it so superficially. If the Monk of St Gallen had said what became of this organ, how long it existed and by what accident it was lost or destroyed it might have thrown some light on the subject. WALAFRID STRABO gives a description no less emphatic of an organ which existed in the ninth century in a church at Aix la Chapelle. The softness of its tone he asserts to have caused the death of a female. Perhaps this was the organ built by the artists of CHARLEMAGNE in 812, upon the model of that brought over by the Greek Ambassadors. It appears that this Greek organ was not intended as a present to the Emperor, but to be employed in their divine service. In order to have transported it thus easily from Constantinople to Aix la Chapelle, to have exhibited it in that town amongst other curiosities, and afterwards to allow it to be heard, it must have been very small. If it were necessary to dismount the smallest of our organs, and carry it as far as from Constantinople to Aix la Chapelle, it would at least take several months to re-mount and fit it for playing.

After the time of CHARLEMAGNE, the organ is first mentioned in the annals of LOUIS LE BONNAIRE, by EGINHARD, in 826. A



Presbyter, named **GEORGIUS**, arrived from Venice at the Court of the Prince, and boasted of his ability in making organs. The Emperor sent him to Aix-la-Chapelle, and gave orders that he should be furnished with the necessary materials for constructing an organ. **NIGELLUS**, an historian of the nineteenth century, in describing the life and actions of **LOUIS LE DEBONNAIRE**, in an elegiac poem, printed in the *Scriptores Italici de Muratori*, also speaks of this organ. **DON BEDOS DE CELLES**, in his art of building organs, says, that it was an hydraulicon, according to a passage of **EGINHARD**, in which it is designated by the word *hydraulica*. **EGINHARD** adds, that it was only employed in the palace of the Emperor; it therefore differed from that spoken of by **WALAFRID STRABO**, which he expressly says was in a church at Aix-la-Chapelle. **DON BEDOS DE CELLES** thinks this was the first organ having bellows, and for which water was not employed.

It will easily be conceived that the employment of water in a church must have been attended with great inconvenience, and probably this was one of the reasons why organs were not oftener used in churches; besides which, the water must have been very pernicious to the structure of an organ, on account of the constant humidity attending it.

In the latter part of the ninth century the Germans possessed organs, and were able to construct and play on them; but it has not been ascertained how they acquired the art. **ZARLINO**, in his *Sopplimenti Musicale*, book 8, p. 290, after having treated of the organs of the ancients, says that some authors imagine the pneumatic organ to have been first used in Greece; that from thence it passed into Hungary, afterwards into Germany, and subsequently to Bavaria. They pretend, continues **ZARLINO**, to have seen one amongst others in the cathedral at Munich—all the pipes of which were of box, of a single piece, of the size of our metal pipes, and like them of a cylindrical form. They think it was the oldest organ not only in Bavaria but in the world, on account of its size and structure. It is true that this passage does not determine the period at which they pretend to have seen this organ at Munich; but if towards the conclusion of the ninth century, as it is sufficiently proved, they sent from this German province, organs, organists, and organ builders, into Italy, it is natural to suppose that for some years before, they could not have been ignorant of the art of building organs and play-

ing on them. In the fifth book of the *Miscellanea of Baluze*, there is a letter from PAPA JOHN VIIIth to HANNON DE FREISINGUE, in Bavaria, praying him to send him into Italy a good organ, with a skilful artist to repair and play on it. DON BERNOS DE CALLES thinks that GEORGIUS, of Venice, who, under LOUIS LE DEBONNAIRE, built the organ at Aix la Chapelle, might have had scholars, by whom the art of constructing organs was spread throughout several of the German provinces; and he attributes to this circumstance the fact, that Germany had thirty or forty years before the death of LOUIS, sent organists and organ builders into other countries. This author nevertheless imagines it to have been an hydraulicon, as we have already said, and we are now treating of pneumatic organs. There is no doubt but that pneumatic organs existed sooner than is generally supposed. They were of limited compass; had few pipes, perhaps only a single register, and probably resembled those small obsolete organs long used in churches and schools, under the titles *regale*, *positif*, and *portatif*. If the pipes of the organ at Munich, of which we have been speaking, were of box and cut out of a solid piece, the instrument could not have been of very considerable dimensions.

MERSENNUS ascribes a more ancient origin to the small pneumatic or positive organs: he relates, in the sixth book of his *Universal Harmony*, p. 387, that the celebrated NAUDI sent him a drawing of a small cabinet or positive organ found in the gardens of the Villa Mattei, at Rome, the bellows of which resembled those we use for blowing the fire. A man, placed behind the instrument, is engaged in introducing the wind by means of these bellows, and the key board is played on by a woman sitting before the organ. MERSENNUS has given no copy of it; but it may be found amongst the papers of HAYM, the compiler of the *Tesorio Britannico delle medaglie antiche*, and HAWKINS has engraved it in his *History of Music*, p. 403. The small pneumatic organs were then known long before the period to which their invention is ascribed, and it is in the nature of things that they should be more known than the hydraulic organs. Their employment appears a sort of aberration, by which the original invention was for some centuries prevented from arriving at perfection. The ancients imagined they had found something better—but it proved otherwise, and they were compelled to return to the first invention, and endeavour to perfect and extend

it: by degrees the pneumatic organ entirely superseded the hydraulic; but as these ameliorations were not generally known, in some countries the old organ continued to be used. Thus in the ninth century AURELIAN, in his *Musica Disciplina*, only speaks of hydraulic organs. Those which GERBERT constructed in the tenth century, when SILVESTER was Pope II. were, according to WILLIAM, of Malmesbury, hydraulic organs. Whilst in Germany, France, and Italy, organs were but little esteemed, and in an imperfect state, England possessed some of surprising compass, and which surpassed all those of the above-named countries. WOLSTAN, a Benedictine monk of Winchester and singer or chorister to his convent, gives, in his life of SWITHINUS, the description of an organ that ELFEG, Bishop of Winchester, had made for that church in 951. According to this description, that organ was larger than any then known. It had twelve bellows above and fourteen below, and required seventy strong men to work it. It was played by two organists, each of whom, to use WOLSTAN'S own expression, directed his particular alphabet. By the twenty-six bellows the wind was introduced into a great chest, where it was distributed through three holes into as many pipes. This remarkable account is to be found in the *Acta Sanctorum ord. S. Benedict.* published by MABILLON, vol. 8, p. 617. Whatever the size of this organ, it had but ten keys, and for each key forty pipes; the wind produced by the twenty-six bellows requiring the strength of seventy powerful men, could not have been very moderate. In the same work MABILLON (at p. 734) describes another organ existing at the same time. A certain COUNT ELWIN intreated SAINT OSWALD, Archbishop of York, to inaugurate the church of the convent of Ramsey, in which he had placed an organ. The pipes were of brass, and cost thirty pounds sterling. They were placed in holes above the chest, and bellows were used to introduce the wind, and their sound is described as melodious, and sufficiently powerful to be heard at a considerable distance. Notwithstanding the imperfection of these organs, they every where produced the greatest astonishment, and every church was soon desirous of possessing so efficacious a means of attracting a congregation. We therefore find in the tenth century, that organs multiplied not only in the cathedral churches of the episcopal seats, but also in many churches of the convents.

In the ancient organs the number of notes must have been very

limited. From ten to fifteen was nearly their greatest extent, and the execution of the plain chant did not require more. They could not have then had any idea of harmony, or a greater number of notes would have been necessary. It does not appear probable, but it has been proved that the different pipes of the ancient organs, struck by the same key, were not tuned uniformly in unison, but also by fifths, octaves, and even by fourths. This mode of tuning organs, so that each key should give a fifth or octave, suggested the idea of imitating, in singing, the union of different sounds, also called organum; they had an organum triplum and quadruplum, according to the number of voices; each voice was considered as the pipe of an organ, and in the necrologium of an ancient church at Paris, it is determined how much each singer, who represented the pipe of organ, should be payed.

The keys of organs were formerly very roughly worked and of considerable dimensions. The key board of the old organ of the cathedral of Halberstadt had only nine keys, yet it was thirty-six inches wide. The old organ in the cathedral of Magdeburg had a key board of sixteen keys; they were square, and each three inches wide; these sixteen keys occupied therefore a space of forty-eight inches, and were consequently wider than our key boards of five octaves and a half, or forty keys. DON BEDOS DE SELLES, in his art of building organs, speaks of some whose keys were five inches and a half wide. The manner of playing was conformable to these immense keys. One finger was not sufficient to put them down; it was necessary to strike them with the whole force of the fist, something resembling the method in playing the carillons, yet in use in several villages, and on which the player cannot perform without the greatest fatigue; it appears the ancient organists had not less trouble.

The bellows were not more perfect than the organs themselves. We have already said that it required seventy strong men to set in motion the twenty-six bellows of the Winchester organ. The great organ of the cathedral at Halberstadt had twenty, and that of Magdeburg twenty-four small bellows, nearly resembling those of our smith's forges; they were not then furnished with a weight to enable them to introduce a sufficient quantity of wind; the intensity of the wind depended therefore upon the strength of those who worked them. This mode must have been very fatiguing, and the quantity

of wind very irregular, because all men are of different weights, and the equality of the wind produced by the bellows depends on the equality of weight which serves to lower them; the manner of lowering them was also very singular. Upon each of the bellows was fixed a wooden shoe; the men who worked them hung by their hands on a transverse bar, and each placed a foot in one of those shoes, lowered one bellows with one foot, while with the other he raised another bellows. To work twenty bellows, ten men were necessary—for twenty-four, twelve, &c. PRÆTORIUS has given a drawing of this mode of blowing, in the twenty-sixth plate of his *Organography*. It is easy to conceive that by this means the organ could never be in tune, because the wind was admitted unequally. The organ pipes were usually of brass, and so roughly manufactured that the sounds they produced were extremely sharp and noisy, on account of the want of registers, each key made all the pipes corresponding with it sound at once; at the present time the registers open or shut the necessary pipes; to this add the noise caused by all the bellows, and it will easily be conceived why the introduction of organs into churches encountered so many difficulties.

EARLED, an English author of the beginning of the twelfth century, says, that these organs made a noise resembling thunder, which could not be favorable to the assembling of the faithful, and from what has been related of their construction, his description could not be exaggerated. PRÆTORIUS (in his *Organography*) and MATHESON, two competent judges in such a case, do not give a more favorable opinion of the ancient organs. It was not alone their imperfection that opposed their introduction, for in the early stages of Christianity the building churches and even temples met with more difficulty than the introduction of organs. ORIGEN, in the eighth book, of his *Book against CELSUS*, expressly says, "that we Christians believe we ought not to worship God in visible and inanimate temples. At this early period it was desirable to render divine worship as simple as possible, in order to distinguish it from that of the Jews and Pagans. Towards the middle of the thirteenth century, Sr. THOMAS D'AQUIN holds nearly the same language: "Our church, he says, does not admit of instruments of music such as the cithara, the psaltery, &c. in order to celebrate the glory of God, that we may not resemble Jews." The number of persons of more moderate sentiments was very great; they favored the introduction of organs and

other instruments into the church as soon as they perceived that their use, instead of injuring the principal end of worship, was on the contrary favorable to it. Others, such as **BALDIORUS**, Bishop of Dol in Bretagne, in the eleventh century, regarded the introduction of organs with indifference. Notwithstanding these contradictions, organs and even other instruments were soon admitted, not only into all great churches, but also into those of convents and small towns. The historians of this æra celebrate several monks, distinguished for the art of playing on the organ and for their general musical abilities. For some time organs were only used on great feasts, solemn occasions, and not habitually in the celebration of all the offices. In the fifth vol. of the *Annals of the Benedictines*, by **MABILLON**, there is at page 505 mention made of an organ in the Abbey at Feçamp, and he says expressly that it was only used at certain times. **LE BEUF**, p. 112, of his *State of the Sciences in France*, since the reign of **ROBERT**, &c. says, that it was customary for the laity of distinction to present organs to religious houses, which, according to all appearances, were of small power.

The fifteenth century, one of the most important in the history of the civilization of Europe, had a very decided influence upon music as well as upon all the arts and sciences. The general introduction of figurate music produced a sensible amelioration, and induced a greater use of instruments, and particularly the organ. This led to its gradual improvement, the registers were separated from each other and were made to imitate the sound of a particular instrument. The Germans were the inventors of several reed stops; such as the hautbois, bassoon, &c. They were also well acquainted with the trumpet and vox humana stops. In augmenting and separating the registers and the voices, it was necessary to extend the key board. They had before only the diatonic scale and a few octaves; they then inserted the chromatic tones and increased the number of octaves. **DON BEDOS DE CELLES** thinks that they had begun in the thirteenth century to place the chromatic tones in the organ of the church of St. Salvator, at Venice. This first chromatic key board had an extent of two octaves. The invention of pedals by a German named **BERNHARD**, residing at Venice, contributed greatly to the perfection of the organ. The construction of bellows and the exact and proper quantity of wind are of so much importance, that without them it is impossible to construct a good organ. The invention of

the anemometer to measure the exact quantity of wind necessary to each register by a German organ builder named **CHRISTIAN FERNER**, of Wettin on the Saale, in the seventeenth century, has greatly aided in bringing the organ to state of perfection.

It might be thought that the example of the Pope's chapel, in which an organ was never admitted, would have been injurious to their introduction into churches. Several in Italy and France, and still those of the Chartreux, had prescribed the use of them, but their utility in sustaining and accompanying the voices of large congregations was so perceptible that they were very generally adopted. In Germany they spread very quickly. In 1412 there were two organists at Nördlinguen who received salaries; and at the same time a new organ was constructed in the convent of the Unshod Carmelites. In 1466 **STEPHEN CASTENDORFER**, of Breslaw, constructed a third organ there. They were introduced at a later period in some other considerable towns in the South of Germany. The first organ was placed at Nuremberg in 1443 and at Augsburg in 1490. These organs had no pedals, but they had very large pipes. According to the ancient chronicles, there were organs in different towns in the North of Germany, which had no pedals, and only served to play slowly the plain chant. It was not till after the invention of pedals that the improvements in the organ became important. This invention appears to have been early known in Germany. In 1475, in the church of the Unshod Carmelites, at Nuremberg, there was an organ with an ordinary key-board and pedals constructed by the son of a baker in that city, named **CHARLES ROSENBERGER**. This organ builder was then in great reputation, and erected the great organ of the cathedral at Bamberg. Towards the end of the fifteenth century almost every church endeavoured to procure the advantage of possessing an organ.

One of the oldest organ builders of celebrity was **ERHART SMID**, of Peysenberg, in Bavaria, whom **DUKE ERNEST**, in 1433, exempted from every species of impost and contribution, on account of his skill in constructing organs. **ANDRE**, who built in 1456 the old organ of **S. ÆGIDIA**, at Brunswick, also enjoyed great celebrity. **HENRY TRAXDORF** built organs with and without pedals. According to **PRÆTORIUS**, **FREDERICK KREBS** and **NICOLAS MULLER**, of Mildenberg were very skilful organ builders. **RODOLPHUS AGRICOLA**, **HENRY KRANTZ**, and **JOHN THOMAS**, &c. are also mentioned.

We are acquainted but with few celebrated organists of this early period, and in fact before the sixteenth century there appears to have been none whose merit was worth recording. Every thing was then reduced to the indication and support of the plain chant, which was very uniform. ANTONIO SQUARCIALUPO seems to have been one of the first who used more art in his performance; he lived about 1490, at Florence, and many strangers travelled expressly to Florence to be acquainted with and hear him. POCCIANPI, in his catalogue of Florentine authors, says, that he published some compositions, but without explaining whether for the organ or the voice. He adds, that his portrait in marble was placed at the entrance of the cathedral, with an honourable inscription, which continued to exist in the last century. BERNHARD, the inventor of the pedals, must also have been in his time a good organist; this may be deduced not only from the testimony of SABELLICUS, but also from his invention. JOHN HOFHAIMER, organist to the EMPEROR MAXIMILIAN First, may also be cited among skilful performers. But whatever progress they may have made, the real art of playing the organ did not begin to flourish till towards the end of the sixteenth century. Notwithstanding the imperfection of the instrument, and its conclusive application to plain chant, a mode of writing these melodies was early discovered. In Italy they probably used the same notes employed in writing for the voice, as soon as the necessary signs were invented. In Germany, the Gregorian letters were used, which mode was abandoned by the organists in the seventeenth century, although the Italian method seems to have been employed by some in the fifteenth.

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### MR. COLLARD'S PATENT.

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**A** PATENT (for the United Kingdom) for Improvements on Piano Fortes has been recently obtained by MR. W. F. COLLARD, of the House of CLEMENTI, COLLARD, and Co. London.

From the long and deep attention there has been bestowed on the structure of Piano Fortes, and the eminent success with which every hint for their improvement has been pursued, we were not prepared to expect any invention that might add to the general powers of the instrument, although among the prodigious assistances mechanics are able to lend to art, we should not have doubted that there might be yet some particular parts susceptible of a superior construction.— The object of MR. COLLARD's invention is however general, and it imparts not only a new and richer degree of tone, but it submits a choice of fresh varieties and degrees to the player, which can hardly fail to call forth novel and beautiful effects in performance.

Freedom of vibration, power, richness and equality of tone, being the great and essential qualities to be desired in Piano Fortes, the attention of the Patentee appears to have been directed generally to the discovery of some principle by which these requisites could be obtained in a higher degree than by the plan hitherto employed in their construction. The mechanism used having been already brought to a very high degree of excellence, it seemed manifest that if the qualities sought after could at all be produced to the extent desired, they must either result from a new construction of the sound-board, or from the mode of applying the strings, or from both means combined.

MR. COLLARD, from the conversation we had the pleasure to hold with him upon the subject of his invention, appears to have been led by various inductions and analogous reasonings to the discovery of the plan for which he has procured his patents, and by which he not only seems to have obtained the means of effecting that power, freedom, and length of vibration, so much the object of his search, but also of adding another improvement whereby the player is enabled

to give a more extensive variety to his performance, and great power and richness of effect.

The mechanism of each description of Piano Fortes now commonly in use he leaves nearly in the same state as that employed by the most eminent manufacturers, so that the performer has no new difficulties whatever to encounter from the application of M<sup>r</sup>. COLLARD'S inventions.

The cases or frame-work of grand piano fortes he constructs on a simple principle, of so great strength as to enable them to resist the effects of climate and a far greater power than the combined pull of the strings produce. The improvement that is the basis on which the other is founded, is an additional bridge on the sound-board, not for the purpose of regulating musical intervals, but of augmenting the duration of the vibration, and consequently increasing and beautifying the tone. This bridge, which he calls "the bridge of reverberation," is placed at a regulated distance on the sound-board; and the important advantage resulting from it is, that the motion given to the principal part of the string by the impulse of the hammer is kept up by the bridge of reverberation, instead of being suddenly checked by an attachment to an unyielding substance. The prolonged vibration produces an extraordinary purity, power, and continuity of sound somewhat resembling the richness of an octave below.

From this essential improvement the Patentee's second invention is derived, which is as follows :

On the old plan of passing the strings directly from the side of the case to the original bridge on the sound-board, it became necessary, in order to prevent the jarring noise of those portions of the wire which lie between them, not only to place some soft substance on the top of the moulding, but also to weave a piece of cloth between the strings.

The second improvement, which the patentee calls the Harmonic swell, substitutes a novel action for those portions of the string which lie between the two bridges, yielding most sweet and melodious tones. The performer, by lifting a valve, is enabled to elicit those harmonious sounds through a well-known sympathetic relation between accordant strings, without touching those portions of the strings which produce them. The augmentation of sound caused by this means resembles in some measure the effect of lifting the dampers, but without producing the same confusion, since every note on the

body of the instrument is regularly damped as the performer lifts his finger. By this apparatus a threefold power of augmenting the sound is acquired; whereas instruments of the common construction have but the one caused by lifting the dampers.

The first augmentation of power is by lifting the harmonic swell.

The second—by dropping the harmonic swell and raising the dampers.

The third—by raising the harmonic swell and the dampers together. By the last means the performer adds all the tones which are sympathetically elicited from the strings between the original bridge and bridge of reverberation, over and above all that can be produced on instruments of the common construction, and the effect is accordingly of extraordinary richness and power.

These inventions are alike applicable to upright, cabinet, and square piano fortes; the latter of which acquire by this new mode of construction much of the richness and depth of tone peculiar to grand instruments.

The improvements, as simple in themselves as their effects are striking, enable the player greatly to extend the variety of his performance, and are acknowledged by the first professional judges to have given a new character to the instrument of the most effective kind. That which we heard appeared to us to produce the kind of prolonged tone which arises in a room of fine resonance, and the power was certainly vastly augmented. Upon the whole, the inventor seems to have accomplished far more than could have been expected after the very high state of improvement the piano forte had already attained.

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## THE TERPODION.

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**A**N ingenious German, whose name is **BUSCHMANN**, has brought over to this country a new instrument under this title. In our first volume, page 149, a correspondent has described the **Œdophone**, another German invention. We have been admitted to hear the **Terpodion**, but not to a sight of its mechanism, which however we are persuaded has a near resemblance to that of the **Œdophone**, if it be not actually the same. The two instruments are the same in size and external appearance. They are both made to speak by an apparently similar process. The performer must treat them both alike and regulate the pressure of foot and finger in the same manner, in order to produce the general tone, the crescendo and the diminuendo, of which the instruments are equally capable. Neither does it appear that the sounds of the **Terpodion** are more rapidly produced. From these strong analogies we therefore conclude the construction of the two to be nearly the same.

But there is an essential difference in the tone, which proceeds from the different materials employed. We understood the **Terpodion** to be of beech wood; the vibrating parts of the **Œdophone** were of a metal the composition of which was known only to the inventor. We prefer the tone of the wood. It is not indeed so various, but more rich and powerful. The greater part of the instrument resembles the horn when very finely played; indeed the sounds were exactly assimilated in our ears with those produced by **M. PUZZI**, with whose performance we had been exceedingly delighted only a few hours before. The upper division of the instrument resembles the flute so completely, that we should consider it might, even better than the **Œdophone**, be used as a substitute, particularly in the chamber, for those instruments.

The invention is very ingenious and beautiful. It was, we believe, **M. BUSCHMANN**'s purpose to sell the knowledge of its construction, should he find a purchaser, but whether it remains in his hands, or whether he has transferred his interest we have not heard. This in-

genious man came to England with his son, an interesting lad, about 15, with a fine intelligent countenance. Neither of them spoke any language but their own, and they played duets upon the instrument with delicate and beautiful expression.

The grand defect of instruments, whose tone is generated by friction, seems to lie in the comparatively slow manner in which the notes can be produced; and so considerable is the difficulty of overcoming this embarrassing consequence, that great doubts must arise of the possibility of constructing an instrument upon such a principle that can ever answer the finger with sufficient velocity and facility to be useful in concert, or even in general accompaniment. So far as the Terpodion can be made to speak with rapidity, it might be exceedingly useful where fine performers on wind instruments are not to be had, and certainly amateurs engaged in private concerts would find this contrivance would perfectly answer all the ordinary demands. We understood that the prime cost of the Terpodion was not great, a circumstance which alone could favour the introduction of an instrument so limited in its powers and application. As an accompaniment to the voice it would hardly, we think, be agreeable or adequate.

## MESSRS. MORI, SPOHR, AND KIESEWETTER.

**I**T is not often that three players of such distinguished eminence are cast into such immediate contiguity and comparison as these three consummate artists have lately been, by the visit the two German violinists have been induced to make to England—England the nurse and cherisher of art! But the means that have been thus afforded us of concentrating and recording the judgments formed of their several styles and performances by sound critics, ought not to be disregarded, and however difficult and indeed impossible it may be to give the exact place of honour which these generous rivals may severally claim, (a task we shall not attempt) we may yet render some service by such a description as lies within the competency we derive from being, as it were, the centre and depository of many opinions. Their precedency may perhaps depend upon extreme niceties, concerning which scarcely any one but themselves can decide, because few or none others have combated the difficulties, weighed the merits, and studied the effects of those minute points upon which probably the controversy would turn. Our mediocrity must be content with a wider generalization; but it may possibly happen, that as our opinions are a sort of modification of the judgment of numbers, these professors may themselves gather from us a valuable knowledge of what the real effects of their performances are upon the critical part of the public.

**MR. MORI** is one of the most shining ornaments of the great school of **VIOTTI**. His natural intellectual endowments are strong and at the same time delicate. A lively temperament, keen sense, a just reliance on his powers, and last not least, an ardent love of his art and an unrelaxing enthusiasm, whetted by a desire to reach and maintain, and indeed to be satisfied only with the highest rank—all these qualities, backed by industry and perseverance, are the attributes and characteristics of his mind. He brings to the technical part of his profession also great requisites. His attitude has the grace of manly confidence. His bow-arm is bold, free, and commanding; and he produces an eminently firm, full, and impressive tone. His execution is

marked alike by abundant force and fire, by extraordinary precision and prodigious facility. The confidence arising from youth, the consciousness of great talent, and his standing unrivalled in his own country, appear however to make him set too little value on the peculiar excellences of others, and to prevent his extracting those advantages from them, to which maturer age may probably induce him to pay a more strict regard. He has all the qualifications necessary to make a consummate player, but he either overlooks or does not sufficiently appreciate those nice points of finish, and those graces and delicacies of expression which, like the setting of a jewel, give a preciousness that highly enhances its original worth. May it not fairly be conjectured that a little travel would be of great use to him on the points we have hinted at, whilst from the native vigour of his talent, there would be but little apprehension that his manliness and fire would be lessened by refinement?

As it is, MR. MORI is a sort of champion of England upon his instrument. He stays at home and holds the lists against all comers. This is indeed gallant and chivalrous and honorable to himself and to his country, because he is ready to prove, and he has proved to what an exalted pitch that country can rear such talents as he possesses. We give him full credit for his powers, but is it quite fair to himself? Would not those abilities which shine forth so brilliantly be likely to receive from seeing men and cities that enlargement which can only be so attained? Would he not assimilate the great and the good from others? Would he not soften some and exalt other features of his performance?

If it be apparent that MR. MORI's constitution disposes him towards all that is most energetic, we have the traces in MR. SPOHR's execution of a mind continually turning towards refinement, and deserting strength for polish. His tone is pure and delicate, rather than remarkable for volume or richness; his taste was cultivated to the highest excess, and his execution was so finished that it appeared to encroach in a measure upon the vigour of his performance. But he was very far from being deficient in the energy necessary to make a great player. The fact seems to be, that this quality, which for its inherent pre-eminence is most distinguishable in other violinists, was in SPOHR, cast into secondary importance, and rendered less discernable by the predominating influence of his superior refinement. His delicacy was so beautiful and so frequent an object of admira-

tion that his force was lowered in the comparison. But though it must be confessed that his bow-arm had not the openness and command so peculiarly striking in MORI, yet he could sustain and protract his tones to an extraordinary duration. His method of taking staccato passages was excellent, but the saltations he frequently made in his passages of execution, could not be said to accord with the general composedness of his manner. And as it is frequently the consequence of a too subtle habit of refining to obliterate the stronger traces of sensibility, so his expression was more remarkable for polished elegance than for those powerful and striking modifications of tone that are the offspring of intense feeling. It is probably owing to this softening down of the bright and brilliant effects that he failed (if such a man could ever be said to fail) in eliciting those stronger bursts of the public approbation than attend those exhibitions of art that are directed against and that reach the affections of a mixed audience. Thus though in the very first rank of his profession and of talent; SPOHR perhaps excited a lower degree of interest than has frequently attended the performance of men whose excellences were far below his standard. But such is the common fate of very extreme cultivation and polish. It transcends the judgment of the million. The Roman critics remarked the pre-eminent beauty with which SPOHR enriched his playing by a strict imitation of vocal effects. They said he was the finest singer upon the violin that ever appeared. This perhaps is the highest praise that can be bestowed, for although instrumental music certainly raises emotions and passions, yet they are very faint and vague when compared with the full, deep, and definite affections awakened by the human voice. The nearer an instrument approaches the voice, the nearer is art to the attainment of its object, and the reverse of the proposition equally applies to singers; the more they wander through the mazes of execution towards instrumental effect, the further they stray from the seat of their own proper dominion—the heart.

We come now to the last great name. MR. KIESEWETTER's first performance at the Philharmonic Concert of London—perhaps the severest test to which power can be brought, because the major part of the audience consists of professors or persons most immediately connected with music—his first performance we might almost say was greeted with the very extravagance of approbation and applause. For although his extraordinary ability deserved the most



complete expression of the delight which could but be felt, yet it was remarked amongst the judicious, that the loudest plaudits were mingled with an expression of pleasure, bordering on a laugh, a manner which praise adopts when caught by surprise at quaint or unexpected turns, rather than when captivated by solid excellences. By this remark we would not be thought to detract a particle from the abundant talent which we willingly admit **MR. KIESEWETTER** to possess: his abilities are, in every sense of the word, admirable indeed: we merely wish to have it understood that there are points of peculiar skill which, when pushed beyond certain limits, run into defect, (it is but one step from the sublime to the ridiculous!) however vehemently applauded these very exertions may be by the multitude of auditors, who are ever more stimulated by novelty and surprise, than by the appropriate disposition of parts and of the whole, which is the result of deep consideration and fine taste.

His command of the instrument appears to render him superior to every possible difficulty, and out of this superabundant power perhaps arise those temptations, which almost necessarily lead to excess. For although sobriety of judgment rejects superfluous execution as well as superfluous ornament, yet, when warmed with exercise, there are few who can resist the power of demonstrating acquirements which others have not reached. His tone is good, but it lacks the manly fullness of **MORI** and the delicacy of **SPÖHR**. His energy seems scarcely within his controul, but he displays a degree of irritability, (the offspring of acute sensibility) which sometimes causes him to err in his intonation, although it never incapacitates him from mastering the most intricate and embarrassing difficulties in execution. The rapidity and distinctness of his staccato cannot be surpassed, but the compositions which he generally plays are so full of extravagances and incongruous conceits that they detract greatly from his claims to genuine taste, and even derogate from the intense feeling, which should from other circumstances appear to be among the attributes of his musical character. We suspect, however, that the fashion of his country is chargeable with some of this last defect. At this moment we have reason to believe the general style of instrumental music in Germany is infected with the love of excess.—This then is the fault of the times and the school rather than of the artist, who is unquestionably among the most brilliant violinists that have appeared amongst us for many years.

We have hitherto spoken of these distinguished persons as concerto players; it remains for us to say something of their several qualities and pretensions, as leaders. But this notice can be but brief, for in truth the same faculties will lead to the same characteristic results in one branch of art as in another. MORI, therefore, has boldness, decision, and fire—SPOHR uncommon judgment so tempering his energy, that if we may use such a term, he leads with spirited composure—KIESEWETTER, on the contrary, seems too much occupied with the consciousness of the part he is himself to perform, but his animation is always well, though with no little effort restrained.

Such is the portraiture of these great artists as reflected from the mirror of the public mind. One of the evils to which the analysis of personal merit is subject, is, that it is held to be almost worthless, except it illustrates by comparison, and awards precedency. We shall nevertheless avoid this insidious office, and being fully aware of the exceeding delicacy of weighing and estimating powers in themselves so various and differences so minute, we shall leave to others to decide the preference, which will frequently depend as much upon the predilections and habits of musical association in the critic, as in the object. They have all reached a rare elevation; and, should any of them dare to advance a positive title to take rank above his fellows, he will find his pretensions combated and balanced perhaps by qualifications numerous and rare as his own, though not precisely of the same species.

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## THE NEW MUSICAL FUND.

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**T**HE professors of that art which is so often called in to aid benevolence and allure charity, by the powerful incitements to pleasure it possesses, have not neglected to exert either their beneficence, or their talents, or their attractive solicitations, in behalf of such of their brethren as may be exposed to necessity or to suffering from any of those causes which so often afflict existence. In our first volume we inserted an account of "The Fund for the Support of Decayed Musicians and their Families," and we now proceed to record the particulars of "the New Musical Fund," another society established for the same excellent purpose.

It appears that this institution arose out of certain limitations which the original society thought proper to place upon its reception of members. No one who practised any other profession than music, or who did not reside in London, could be admitted. To obviate the effects of this exclusion upon a numerous body, whose occupations and places of abode did not fall within this description, and who might yet be in the practical sense of the term musicians, the New Fund was set on foot—principally by the exertions of MR. SMART, (the late treasurer) the father of SIR GEORGE and MR. HENRY SMART, and by those of MR. KING, the present very active secretary. MR. SMART was not only amongst the first, but continued to the last hour of his life to be one of the warmest promoters of the welfare, character, and advancement of the society. His sons contributed their able assistance, and his solicitations procured the attendance of the principal talent at the annual concerts. Nor ought MR. KING's zeal to be spoken of in less cordial terms.

The society now distributes about six hundred pounds per annum. The fund is supported by life and annual subscribers, honorary and professional, and by the profits of an annual concert. But we lament to say, the property and the subscriptions are not adequate to relieve the numerous claimants. We cannot therefore refrain from expressing a hope, that the publicity we thus give to the wants as well

as to the benevolence of its objects, may assist in procuring that aid which every man who feels the pleasure of doing a good action and the charms of art, would be ready to apply. Professional members pay one guinea entrance, and one guinea per annum. Such members must either perform at the annual concert, or provide a deputy. Every honorary subscriber of one guinea per annum receives two tickets to every benefit concert of the society, and any one subscribing ten guineas at one payment also receives two tickets, and is considered as a subscriber for life.

The Concert is generally held late in April or early in May, when a selection of the best music is performed by the finest professors. A short time previously the Society meet at a dinner, after which there is generally much excellent vocal music and duets and solos on the piano and harp, &c. There is no collection however made.

The fund has enjoyed many liberal benefactors; amongst them the late PETER DENYS, Esq. stands pre-eminent by his splendid donation of one thousand pounds. The names of THE KING, four of the ROYAL DUKES, the DUKE of HAMILTON, and others of the Nobility are also found in the list. The life subscribers now amount to upwards of 150; the annual subscribers to upwards of 890, and the professional subscribers to 125. Such are the leading features of the plan, but to enable the public and the profession in particular to judge of its laws and conduct, we subjoin these regulations by which the Institution is at present governed:—

1. That every professional subscriber to this institution shall pay one guinea on his admission, and continue to pay the same sum annually at quarterly payments; such payments to be made at quarterly meetings, to be held at the Crown and Anchor Tavern, Strand, or any other place in London, to be appointed by the committee and court of assistants for the time being, on the third Sunday in the months of January, April, July, and October in every year; and if any member of this society shall neglect to pay his subscription three quarterly meetings, the secretary shall write to him, informing him that he is three quarters in arrears, which must be paid on the fourth quarterly meeting; and in case of non-payment on the fourth quarterly night, such member shall be fined two shillings and six-pence, of which the secretary shall send him notice, informing him, that if he does not pay all his arrears by nine o'clock on the evening of the fifth quarterly night, together with the fine, he will no longer be considered as a member of this society, and cannot be re-admitted, unless it can be proved that such omission did not originate in himself, but through the fault or intention of an agent employed to discharge the same; the said agent making affidavit before a magistrate to that effect; such affidavit being subject to the decision of the committee and court of assistants. And if the defaulter shall live in London, the secretary shall deliver the aforesaid notices himself, or cause them to be delivered by a person competent to certify the said delivery on

oath, if found necessary: if in the country, he shall put them into the general post office in Lombard Street; but if within the limits of the three-penny post, then into one of the general receiving offices; proof of which deliveries being given to the satisfaction of the committee and court of assistants for the time being, shall be deemed fully competent to the expulsion of every member so failing in his payments, subject to the confirmation of the next general quarterly meeting. That the secretary shall also keep a regular account of every letter he shall send on this business in a book provided for that purpose; and in case he shall omit sending the regular notices to any member who shall be three or more quarters in arrears, he shall pay a fine of two shillings and sixpence for every notice he so omits sending; and all country members sending up their subscriptions or arrears to the secretary or treasurer, or writing to them on account thereof, shall pay the postage or carriage thereof, however conveyed, so as not to be any extra expense to the society.

2. That no person in future shall be deemed eligible to be admitted a member of this society who does not make music a *principal* part of his profession; and if admitted after the age of twenty-five years, he shall pay one guinea per annum for every year that shall have elapsed from the said age of twenty-five, until the time of his admission, which said sum shall be paid at the time of his admission, or within three years, or the person so admitted shall not be deemed a free member; and every member so proposed shall produce a certificate of his age, and also, if a married man, a certificate of his marriage; and no one shall be admitted under the age of twenty-one, nor above the age of forty years; and every member entering this society over-aged, if he shall not have paid his over-age money at the time of his admission, or within three years, shall have notice from the secretary that he will not be accounted a free member till such over-age money is paid.

3. That three auditors be appointed by the society at large at the first general meeting held after the annual concert, to inspect the accounts once in every half-year, viz. at the general quarterly meetings in April and October, and on the same evening to report the same to the members present, in order that they may be properly stated, which statement shall be signed by themselves, the treasurer, and secretary, and laid on the table for the inspection of the members present at such meeting; and every member who shall be appointed to the office of auditor, and shall not duly attend on the regular half-yearly meetings aforesaid, to audit the accounts of the society, upon due notice having been given him by the secretary for that purpose, shall for every such neglect forfeit the sum of ten shillings and six-pence, and in default of payment thereof at the next quarterly meeting after such fine shall have been incurred, he shall thenceforth be expelled the society, unless prevented by illness or unavoidable absence from town, which excuse must be sent to the secretary in writing, to be laid before the general meeting for their approval; and that at this meeting the treasurer be required to lay before the members a list of the claimants on this society.

4. That the members of the committees for the years 1786, 1787, and 1788, shall be constituted a court of assistants for life, and shall be regularly summoned to attend all committees, have a privilege of voting, and giving their advice and assistance on every occasion; and in case of the decease of any member of the court of assistants, a new one shall be elected by ballot at the next quarterly meeting; but no member shall be eligible to that office who has not served on a former committee; and every member in future appointed on the court of assistants of this society shall attend at least four monthly meetings in the year, and in case of neglect, they shall no longer be considered members of the said court of assistants, and others shall be appointed in their stead.

5. That the treasurer shall deposit the money received as soon as conveniently may be in the hands of Messrs. Hammersley and Co. or of such other bankers as shall be appointed by the society; there to remain until the same shall amount to a competent sum to be invested in the Three per Cent. Consolidated Bank Annuities, or such other securities as the society shall approve of, always reserving a necessary sum, not exceeding £100, for contingencies.

6. That when the sum is raised, and intended to be placed in the public funds, or other securities, it shall be entered in the names of four stockholders or trustees to this society, in behalf of themselves and the society at large, now stiled and called The New Musical Fund; that Messrs. Geo. Smart, John Wilson, Francis Stedman, and Charles Danby, be appointed trustees for the first £5000, and Messrs. G. Villeneuve, John Parker, George Arnall, and A. F. C. Kollmann for the second trust of the like sum, which said trustees shall, as soon as conveniently may be after £500 stock is purchased, and also after every £500 which may hereafter be purchased, give or execute a declaration of trust, at the request of the society, acknowledging that the money with which such stock or other securities were purchased was the proper money of this society, and that their names were only made use of in trust, and for the benefit of the said society, called The New Musical Fund: and that no more than £5000 shall stand in the names of any four members. And in case of the death of any one or more of the trustees for the time being, in whose names the capital of this society shall be standing, or of his or their ceasing to be members, or desiring to relinquish the trust, or declining to act therein, a general meeting shall be called as soon as conveniently may be after every such event, and the vacancy or vacancies shall be filled up by ballot, of a committee and court of assistants to be previously held, subject to the confirmation of such general meeting, and the government, or other securities, of which the capital of this society shall then consist, shall be thereupon immediately transferred and assigned into the names of the surviving or acting trustees, and of the new trustee or trustees to be so elected as aforesaid.

7. That twelve members be elected annually, at a general meeting, who shall act as a committee to manage the affairs of this society (such members to be of one year standing at least); and every member so chosen shall deposit in the treasurer's hands one guinea, in order to defray the expences of the monthly meetings; and in case of refusal to serve on the said committee, or to deposit the said guinea the first monthly meeting after such election, each member so refusing shall be for ever expelled the society; but no one who has served the said office once, or fined for not serving the same, shall be liable to be nominated again as a committee-man, until all the other members competent to the said office shall have served, or fined for not serving the same; and the said committee and court of assistants, or any seven of them, shall have power to elect members, and manage every other business of this society. Every such committee to continue for twelve months only; and all general and quarterly meetings shall be deemed open committee meetings, and every member be requested to attend at the time appointed.

8. That every member of the committee and court of assistants (the treasurer excepted) shall be liable to be appointed on a committee for visiting the sick, and examining into all claims on this society; but that no member of the court of assistants shall be obliged to serve a second time on the said committee, until every member of the court of assistants shall have served once; and that at least one of the visitors of the sick members shall attend, and make their report monthly, under the penalty of two shillings and six-pence; and if no one of such visitors attend, they shall be fined two shillings and six-pence each. The said visitors of the sick shall likewise be appointed inspectors of claims, to

inquire into the real situation of members, or widows of members, residing within the bills of mortality, claiming relief from this society, so as to ascertain that they are proper objects according to the laws of this society, and to prevent imposition; and that they do make their report at the next meeting: and also that the visitors of the sick take upon themselves the care of investigating the conduct of masters and mistresses towards the children apprenticed to them by this society, and that they do make their report verbally, or in writing, at every half-yearly meeting, under the penalty of ten shillings and six-pence.

9. That the following sums be paid, in case of sickness or death, to those who may be admitted pensioners: (that is to say)—

To a single man, twelve pounds per annum.

To a man and his wife, twenty-four pounds per annum.

To a widow, twelve pounds per annum; or such other sums as in the opinion of the committee and court of assistants the finances the society shall be able to sustain.

For every child, lawfully begotten, which shall be living at the decease of of its father, (such father being a free member,) two guineas per annum for education, until they attain the age of fourteen years; then the said allowance to cease, and ten pounds to be allowed each child to put them out apprentice, provided the child is bound apprentice before he or she is fifteen years of age, to the satisfaction of the society; and when a widow shall desire to put her child apprentice, for which the sum of ten pounds is appropriated, she shall give six months' notice thereof to the committee and court of assistants, who shall see that the said child be really put apprentice, to learn a trade, in the name of the society, for which the said sum of ten pounds shall be paid, one half on the execution of the indentures of apprenticeship, and the other half at the expiration of three years, provided the child continues with the same master or mistress, or bound over with the consent of the committee and court of assistants; and in the case of orphan children, the allowance to each orphan child shall be augmented to five pounds per annum, such increased allowance to be continued only until they attain the age of fourteen years.

10. That an allowance, not to exceed five pounds, be made for the funeral of any free member who continued to the time of his death a subscriber to this fund; and an allowance of three pounds for the funeral of the widow, of any such member, if the circumstances in which he or she died are such as shall, in the discretion of the committee and court of assistants for the time being, appear to require such allowance.

11. That no person or his family shall receive any benefit from this fund who has not been a subscriber three years, to commence from the time he has paid his admission money, and members residing in the country (who apply for relief), shall, if required, produce a certificate, on oath, signed by a magistrate, the minister and churchwardens of the parish where they live, of their being proper objects, before they can be admitted to receive any benefit from this society; and at the expiration of three years from the date of such admission, the committee and court of assistants shall be empowered, at their discretion, to allow any such person or persons such adequate sum or sums as the state of the society's finances will allow; such allowances to be settled by the majority of the committee and court of assistants for the time being, on resolutions to be by them entered into for that purpose.

12. That every widow petitioning for relief shall produce a proper certificate of her marriage, and likewise an affidavit signed by a magistrate, with a proper subscribing witness, of her being the identical person mentioned in that certificate; and that all persons who apply for relief from this society shall pay the expence of certificates, affidavits, and all proper documents; and that their

allowance shall commence from the first monthly meeting after such documents shall have been presented and allowed.

13. That all widows, or other persons receiving pensions from this society, (residing in London,) shall attend the treasurer every third Munday, if required, to receive the same, unless prevented by illness; and that all such widows or other pensioners residing either in town or country, may have their allowance paid to their order, provided they transmit once every year (or oftener if required) a certificate on oath, to the satisfaction of the committee and court of assistants, of their continuing widows of the deceased members, or being proper objects of relief, as the case may be.

*Form of a Widow's Affidavit, claiming Relief.*

I, A. B. do hereby make oath and declare, that I still remain the widow of \_\_\_\_\_, late a member of the New Musical Fund, and that I am at this present time not married to any other man. As witness my hand,

A. B.

14. That every widow who proposes to receive any benefit from this society, shall make her claim within twelve months after the decease of her husband, or be totally excluded from any future benefit from this society; and that no member, or any part of his family, shall be entitled to any claim upon this society, who are not resident in the United Kingdom of Great Britain; and if any widow, a claimant on this society, shall marry again, she shall, upon producing a proper certificate of such marriage, be entitled to a widow's allowance for one year; and if, at the death of such second husband, she should be left in distressed circumstances, she shall be entitled to the former allowance, as in the case of her first widowhood; but no issue of such second marriage shall be entitled to any allowance for education or apprentice fee: and if any widow, a claimant on this society, shall be found living in an illicit intercourse with the other sex, her widow's allowance shall immediately cease, and she shall for ever afterwards be excluded from all relief and benefit from this society.

15. That if any member shall apply for relief to this society, the committee appointed to examine the claims shall with all convenient speed (after an application of such claimant by petition to one of the monthly meetings) visit the said member, and deliver their report, signed by them, to the treasurer, who shall, if occasion requires, order some relief immediately, and lay the report before the committee and court of assistants at the next monthly meeting, who shall order what allowance they think necessary, not exceeding fifteen shillings per week, to be paid to such member; and one of the committee for visiting the sick or distressed members shall visit the said member once at least every week during his illness or distress, if within the bills of mortality, and report the state of his health or distress to the committee and court of assistants every monthly meeting.

16. That there be a meeting of the committee and court of assistants the third Sunday in every month, for the purpose of conducting the affairs of this society; at which meetings they shall have a power of admitting persons to subscribe to this fund; and that no person shall be admitted a member till three months, or one general meeting, after he is proposed; which proposal shall be in writing, stating the name, age, and family of the candidate, signed by himself, and also by the proposer, and which paper, so signed, shall be hung up in the room at the aforesaid general meeting, for the inspection of the members at large, before such candidate is ballotted for.

17. That any person giving in a wrong statement of the particulars required of him at the time of his proposal, according to the foregoing article, shall for such offence be no longer considered a member of this society, or entitled to



any of the benefits thereof, but shall from henceforth stand for ever excluded therefrom.

18. That no allowance whatever shall be made out of the funds of this society to the committee and court of assistants for the time being for the expences of the said monthly meetings, but that such expences shall be borne by themselves respectively.

19. That if any member of the committee or court of assistants shall receive any allowance out of the funds of this society, he shall be removed from the said committee or court of assistants, and another appointed in his stead; and that every member receiving occasional relief from the society shall continue to pay his subscription, but shall be rendered incapable of voting on any occasion whatever; and if past his labour, and he should be thought a fit object for a pension for life, the payment of his subscription money shall from that time cease.

20. That the committee and court of assistants for the time being shall call a general meeting of the society from time to time, as occasion may require, or upon a request in writing, signed by any twenty of the members, specifying the purpose for which such meeting is called.

21. That an annual concert be performed for the benefit of this society, at such time and place as the committee shall appoint; on which occasion every member shall give his utmost assistance, and for every neglect thereof, or refusing to take the part allotted him at the rehearsal or performance, after having received due notice, he shall be fined the sum of ten shillings and sixpence; and that all members who cannot attend personally must give ten days' notice to the committee appointed to conduct the concert, who will, at the expence of the absent member, provide a proper substitute, and no other but such as are approved by them shall be admitted; and that any member quitting the orchestra without permission, or retiring to any part of the house during the general rehearsal or performance, shall be fined ten shillings and sixpence; and in default of payment thereof at the next quarterly meeting, after notice from the secretary, he shall be expelled the society.

22. That all such persons as may have been proposed to become members of this society, but rejected by the committee and court of assistants at a monthly meeting, may apply by petition, signed by fifteen members, who are not of the committee and court of assistants, to a general meeting, which petition shall be presented to the first general meeting after such rejection, and be determined at the ensuing general meeting.

23. That all persons having been elected members, shall, after having had notice of such election, sign the articles, and pay their admission money within the space of one month from the date of the said notice, otherwise they will not be considered as members, but they will be permitted to appeal at a general meeting, as in the foregoing article; and in order to accommodate such as reside in the country, and who cannot attend personally, the proposers, in that case, will be permitted to sign for them.

24. That all officers in this society be elected annually, at the general meeting in April, by the committee and court of assistants for the time being, and confirmed by the said general meeting.

25. That a collector be appointed, whose business it shall be to deliver the tickets to the honorary subscribers, and collect their subscriptions, for which he shall be allowed five pounds per cent. on all monies so collected or received by him from the honorary subscribers to this society.

26. That a person be appointed, as soon as possible, in every principal town in the country, under the title of *provincial superintendent*, who shall act as the representative of this society within the district allotted him; receive subscrip-

tions, and transmit them to the treasurer ; recommend candidates, and sign their proposals for the satisfaction of the committee, prior to their being balloted for ; and that the society shall indemnify the said persons so appointed, in all necessary expences attending the said appointments.

27. That every member removing from any described place of abode, shall give notice to the secretary in writing, addressed to his own house, of the place to which he removes, within one month after every such removal, or in default thereof shall forfeit and pay the sum of ten shillings and sixpence.

28. That every member who shall have received notice of delinquency, shall pay the whole of his arrears, under the penalty of the society's laws : And that the secretary shall not take a part of such arrears, or in any manner compromise for the same on any account or pretence whatsoever, under the penalty of one guinea.

29. That in consequence of the frequent non-attendance of the members, the committee and court of assistants, and every other member of this society, shall be obliged to attend every quarterly meeting under the penalty of one shilling.

30. That every member of this society who shall apply, or stand proposed, as a candidate for admission to any other society of musicians, shall not be considered any longer a member of this society, or be entitled to any of the benefits thereof, but shall from thenceforth stand for ever excluded therefrom.

31. That every member making a motion at the monthly or other meetings, shall commit the same to writing, signed with his name, which shall be entered in the minutes of the night in the same words in which it is proposed ; and the original shall be filed, in order that the same may be referred to as occasion may require.

32. That every person subscribing the sum of ten guineas at one payment, shall be considered as an honorary member of this society for life, and be entitled to two tickets for the annual benefit concert of the society.

33. That every member who shall be appointed to the court of assistants of this society, shall pay the sum of one guinea, which, together with their fines for non-attendance, shall from time to time be applied in defraying the expences of the committee and court of assistants at the monthly and other meetings of the society.

34. That a special committee be appointed, once in every seven years at the least, to revise the laws of this society, and to make such alterations or additions therein as may from time to time be found expedient, subject to the confirmation of a general meeting.

35. That any of the laws, articles, or regulations of this society, which may either not be properly understood, or may admit of mistaken interpretation, shall, to prevent any litigation or dispute, be construed and finally determined by the majority of the committee and court of assistants for the time being, according to the true spirit and meaning of the institution of the society ; and all expences arising from any litigations, and in which the society may be involved in consequence of such misinterpretation, shall be defrayed by the person so claiming, contrary to such the true intent and meaning of the society ; and that in all cases not provided for by these articles, the committee and court of assistants for the time being shall have power to frame such further resolutions and bye laws as from time to time may in their judgment seem necessary ; such resolutions and bye laws to be laid before the society, at a general meeting, for confirmation ; and the same, when so confirmed, shall be from thenceforth adopted, and observed by every member of this society.

*Introduction to the Royal Patent Hand Moulds, to facilitate the Playing on a Keyed Instrument; invented by P. Hawker, Esq. Hingston. London.*

MAJOR HAWKER has long been distinguished as an amateur piano forte player of great acquirements, and it should now seem that he has given the practice of the art much philosophical consideration.

If the under part of the hand and wrist, as far as the knuckles, of a player, when addressed to performance on the piano forte in the best possible position, could be pressed upon a bed of clay, the impression thus given would convey the actual form of the Hand Moulds invented by this gentleman. They are thus modelled in wood or leather, and attached to the wrist by a band and clasp. To the bottom, directly under the part which raises the ball of the thumb and parallel with the knuckles, a wooden groove is affixed. The groove is so fitted as to run upon a rod, which is placed at any given height by a simple apparatus upon the ledge of the piano forte, which lies below the keys, and thus the wrist and hand are mechanically compelled to receive the best possible position on the instrument.

The advantages of this invention are described to be—

“1. That the Hand Moulds being made to slide, mathematically true, it becomes impossible to use, with them, any distortion of the hand, or improper motion of the arm in passing the thumb; but, on the contrary, it cannot be used otherwise than in the true position of a first-rate performer.

2. The formation of these Moulds is such, that it becomes the greatest difficulty to play in them with either straight fingers or cramped knuckles; and consequently the position of a well-rounded hand is that, which, in this machine, would be chosen by the complete novice.

3. Immense strength is hereby gained in the fingers, by rendering them independent of the hand, and the bad habit of leaning on the weaker part of the hand is effectually prevented.

4. The whole of the scales, and all kinds of exercises for passing the thumb, more or less connected with them, may be played in these moulds, with the impossibility of using any inelegant or unnecessary motion.

N. B. It will be of no avail to attempt playing a whole piece of music with this apparatus: the object of it is to practise detached

passages, which are suited to its purpose, and by which means, *after removing it, facility, rapidity, and articulation, will be acquired in a very great degree for the performance of the whole: but while using it the pupil is most earnestly requested to PLAY SLOW, and PRESS WELL ON THE HAND, or the object of this invention will be TOTALLY DEFEATED.*"

MAJOR HAWKER has accompanied his invention with introductory lessons and remarks. We would recommend the philosophical spirit in which these are written, to the assiduous study of those who would entertain clear notions respecting the process of fingering—the very foundation of good performance. We demur indeed to the sweeping assertion, that motion of *the hand* can be avoided by *no other means* than by "pressing the hand into a mould," simply because the million of players have been made without the aid of mechanical expedients—to which experience can yet have given no adequate sanction; but we are at the same time ready to grant, that the Hand Moulds do give an elegant and an excellent position *at once*, that insomuch they spare explanation and preclude mistake, and that even to the most casual observer they confirm the favorable admission in their behalf, those great professors, MR. CLEMENTI and MR. CRAMER, have not scrupled to make.

But to return to the merits of MAJOR HAWKER'S system of incipient tuition. He differs from former instructors, principally in commencing with an endeavour to give freedom and equal strength to each finger, by teaching the use of each separately yet conjointly as it were with the rest, by keeping one in successive motion and the others pressing down their several keys. He next proceeds to an example which employs each in succession, and here he again introduces a judicious novelty in varying the accent, not by varying the position, but by commencing upon the second note of the common series, by which he purposes to confer strength upon the fingers usually the weakest.

"Having (in his own phrase) got the thumb and four fingers to play well and independent of each other," the Major states the next step to be "to diversify the notes upon every possible change by which they will still further improve in equality of tone." To this intent, three pages of various changes are superadded, which have the one capital object in view and that only.

The second part illustrates more fully than has been the custom, the practice of extension and contraction, and this is done also upon

systematic principles. From "the links," "a chain" is combined, and extended as far as it can be under the limitations imposed by remaining in a natural key.

Part 3 is "on shifting or passing the thumb," which is also treated gradually and systematically. An illustration of *fingering scales*, agreeably to the doctrine of CLEMENTI, closes these brief, but as we esteem them, ingenious and able directions.

After this analysis, it remains only for us to state the advantages and disadvantages of the instrument MAJOR HAWKER has invented; we must however premise that the experience we have had of its effects is necessarily very insufficient to determine its positive merits. The Hand Moulds certainly convey the exact notion of a just position. There is, it is true, a possibility that the pupil may stretch the fingers straight instead of arching them, but this is so remote that no candid man would make it an objection. The fear that is more obvious is the danger of indulging such a pressure upon the rod, as might generate a habit of leaning and a want of support, so that when the mechanical aid is removed the wrist may drop. But even this fear is abated if not destroyed by the inevitable pressure which *must* take place just under the knuckles, and which of course lessens the tendency towards pressure by the wrist. The chief merit of the invention appears to us to lie in the assistance it can scarcely fail to give to the weaker fingers, the third and fourth, and to the entire preventive it offers against employing the sides as a refuge against want of strength in the ends of those fingers. We think also it may be employed very usefully as a corrective of bad habits in those who may unfortunately have indulged in such. But we beg to be understood as not advocating the employment of such aids to any the slightest excess, and only as assistants to the judicious preceptor. We deprecate altogether an extravagant estimation of or dependence upon mechanical aids, and we must do MAJOR HAWKER the justice to admit, that he appears to harbour no such intentions in the production of his invention.

We doubt the power of the Hand Moulds to assist the student to any considerable degree beyond a fixed position. The thumb appears to us to be passed with difficulty, and it would, we think, improve the machinery if the segment of the circle, in which the rod runs, were changed for an entire circular ring; for we have observed in one of the pupils, whose little finger was very short, that the

thumb end was raised and the other depressed, and a false position thereby obtained; while in another, who from weakness had got into a habit of using the side of the little finger instead of the end, the same effect was to be remarked. We submit these observations, however, with a diffidence becoming our very brief experience of the use of the Moulds. We can but be pleased with the philosophical method imparted to the instructions. They differ from other elementary works in this particular:—they state the object to be attained clearly, and they adhere to its demonstration singly and solely; in a word, they illustrate principles as they rise, in just succession and by just degrees. Other lesson books mix and confound different parts: they mingle amusement, it is true, by enabling the pupil to play little pieces of agreeable melody, while MAJOR HAWKER's plan has not been miscalled by him "dry torture," for it excludes every thing but severe practical usefulness. His instructions cannot therefore be used long together or alone; they are to be judiciously applied in company with other lessons. Yet, nevertheless, they who have the sense, the courage, and the industry to understand and pursue the method he inculcates, will be rewarded for their early pains, and it should never be forgotten, since we are afraid it can never be denied, that the recompence for the first labours of attaining the piano forte always comes at a late period of the experiment.



*A dramatic Fairy Scene; the Words by Chas. Hallett, Esq. the Music composed by Tommaso Rovedino (opera prima.)* London. Power.

This is a pretty little work of fancy, in the form of a concerted cantata, requiring three or more voices, as it mixes recitative, song, terzetto, and chorus.—These varieties, however, confer upon it an extended power of amusement, and fit it to give a more connected as well as a more protracted interest amongst chamber music than belongs to an ordinary succession of selected pieces. The scene images the relation of a fairy adventure as told by the ministering Spirit to the master Genius. He has commanded the presentation of

some "peerless fair" to a Prince in his slumbers, who had no sooner become enamoured of his visionary mistress than she is snatched from his sight. The Spirits who have performed this service, return and narrate the execution of their commission.

The cantata commences with a fairy march, the subject of which is taken, we presume (from the notoriety of the melody) by design from a well-known passage of PLEYEL. A recitative opens the vocal part, and is followed by a *terzetto* for two trebles and a bass, of a very sprightly and not an inelegant cast, "*Hüher flock the Elves of Night*," which announces the appearance of Maimoune, the fairy who has performed the chief part: like Ariel she narrates the doing of her master's "errand," in a recitative and pleasing air; the first movement of which is tender and pathetic—the last in the animating measure of the polacca. We prefer the former, for all polaccas are to our ears nearly the same. The fault of this is, that it is too chromatic—a common error amongst young composers, and which MR. ROVEDINO has also fallen into by places in the concluding chorus, where to bestow novelty he seems to us to have wandered into a quaint, not to say confused arrangement of his harmonies. But these are trifles, and as a whole we consider this his first attempt as creditable to himself and as likely to afford a pleasing addition to the resources of small parties who make music a source of domestic solace, and employ it to enlarge the sphere of the entertainment they extend to others. The work, moreover, is elegantly and cheaply put forth; it may be thought ornamental as well as useful, and it introduces a new patron of music in the person of our Commander in Chief, his Royal Highness the DUKE of YORK, whom we are very glad to see thus acknowledged to possess some taste for the art, in which the rest of the Royal Family are so well skilled and to which they are so decidedly devoted.

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*Cramer's new Variations on Mozart's favorite Air, "Deh prendi un dolce amplesso."* London.—(For the Author.) By the Royal Harmonic Institution.

*Fantasia, in which is introduced a favorite Air Russe, with entirely new Variations for the Piano Forte; by J. B. Cramer.* London. (For the Author.) By the Harmonic Institution.

The choice of a subject for variations should seem to be particularly fortunate, when the theme contains in itself a power of contrast, and to be capable either of a bold or a delicate, a tender or a forceful expression. Of such a nature we should esteem the air to be which **MR. CRAMER** has here selected, and his treatment of it is not less felicitous than his judgment in the selection has been happy.

His introduction has sufficient strength and variety of thought to give it a novel and ingenious turn at least—originality perhaps is a word we must hardly expect to use again. But if ever we may use it with justice, we think it may be as a general term applied to **MR. CRAMER's** artful and highly beautiful manner of composing variations. For if it be a proof of eminent skill to keep the subject constantly and freshly in remembrance without such repetition as to cloy the ear—if it be amongst the desiderata to carry into the several parts a regularity of design, such as is exhibited by quadruplets, triplets, &c. and to administer to an anticipation which gratifies the auditor in finding his desire fulfilled, avoiding always the sameness which accompanies the complete exhaustion of such modes of expression—if it be considered as a proof of science to introduce a discourse as it were between the parts, in which the several replications shall have the characteristics of elegant and pointed answers in conversation—if it be thought ingenious, by changes of time and sentiment to give new features to the subject, and to make a new impression at every turn upon the hearer, such for instance as by converting a touching piece of melody into a bold, striking, or fanciful movement, into a march, a waltz, a romance, or a minuet—if moreover it demonstrates a vigorous and glowing imagination and a fine taste to diversify all these with graceful interspersions of the author's own creation—and if, as the consummation of the



whole, these several qualities and attributes can be commixed and diversified in such a way as never to tire or satiate the ear with the employment of any one or all of the parts—if such, we say, be the combined distinctions of art and intellect in the composition of variations upon a given subject, such we may pronounce from the specimen before us, to be the qualities which MR. CRAMER undoubtedly brings to the task.

By this recapitulation we might be thought to be drawing up a catalogue of the requisites for the best possible manner of composition in this style, but in truth we are only reciting what we find in the first of the pieces which stand at the head of our article. Some of them are also to be found in the second, but all are in the first.

The introduction, which is somewhat rare, is divided into two movements—the first an *andante*, in the key of D, in eight bars only, consisting almost wholly of chords, in smooth and flowing succession, during which the composer modulates into A, into G, back to the original key, passing again into A, upon which he gradually sinks towards the close, and briefly reposes previous to the commencement of his *Allegro Spiritoso*. Here he partially announces his subject; but as the air in itself is in  $\frac{3}{4}$  and this movement in common time, it wears a difference of form that makes it of more interest. The whole of it combines melody with brilliant effect.

The air succeeds. At first the ear acknowledges only its simple beauty; but a closer attention will enable the auditor to perceive the conversation which the parts continue to hold from the beginning to the end. It will also soon be felt that this melody is capable of the various forms of expression we have described above, and that parts of it especially may be rendered affecting in very different manners, as well as degrees. It certainly may be given either as moving or majestic, with an amatory or lofty interpretation.

There are eight variations. Upon the construction of the first, MR. CRAMER has employed his utmost talent. Its attributes are grace, feeling, and simplicity. The air is constantly kept in remembrance, yet there is no sameness, no repetitions, no common place. Melody reigns throughout, and variety is continually supplied by the beautiful but brief replications of the alternate parts. This after many hearings, is our favourite.

The second is literally in a common shape, being but a combination of triplets, yet it is preserved from the bathos of set forms by the

charm of melody and by the occasional delegation of the prevailing characteristic to the left hand.

Every variation must indeed have some such characteristic, if it be intended to preserve any thing like an uniformity of design. Accordingly we find in the third, fourth, and fifth, that each has its peculiarity. Thus the distinction of the third is a sort of turn, direct or inverted, concluded by a somewhat distant interval rising or falling—that of the fourth is the shake, and of the fifth, passages of octaves and other intervals, *tremando*. Number six is a minor, singular in its structure and in the modulation, which is very frequent. It rises in excellence towards the close, and the last few bars are eminently beautiful and expressive.

The last variation converts the air into a march, and here perhaps (and in the introduction) is the principal, if not the only place in which MR. CRAMER has availed himself of the tone of exultation of which it is susceptible. There is in tender movements a voluptuousness, and in the spirit-stirring excitation of martial music a nobility and elevation of mind, which have each their votaries. As these sentiments predominate in the auditor, so will the preference be yielded to the different interpretations MR. CRAMER has afforded. We should probably prefer the former character, not only as that with which MOZART himself invested the air, but as most consonant to the grace of MR. CRAMER'S best manner. As a whole, however, the lesson is a delightful specimen of ability, and the interest never relaxes or fails. It is difficult rather from delicacy of expression than from any tax that is laid upon the execution of the performer.

The Fantasia, though elegant, is at a considerable remove below the air with variations. The introduction appears to us by far the most meritorious part. Somebody has said that youth is beauty, and by the same kind of generalization, we should say melody is music. This movement is certainly very full of sweet and tender melody, nor is it wanting in brilliancy. MR. C. here also displays the eminently successful manner in which he accompanies a shake of long duration, and the elegance and expression which he so well knows how to communicate to his cadenzas.

The Russian theme introduced is the well known air which was made so popular about thirty years ago, by being taken as a dance by the celebrated HILLIGSBERG at the Opera. It is chiefly remarkable for its accentuation. In the variations there is a mixture of

common general forms with an original disposition of the notes, as in the wide intervals of the third; the second too is novel and agreeable. The first, third, and fourth require stretch of hand and delicacy of execution. Indeed this quality, and a certain elegance characteristic of the composer reign throughout. The fifth is an ingenious derivative from the first as well as from the air. The sixth is sweetly melancholy, and the rest are set off by contrasted expression. A coda in which a striking effect is produced by an enharmonic change, is closed by a brilliant cadenza of nearly two pages and the introduction of part of the air, with delightful effect.

Numerous as have been MR. CRAMER'S productions, there are few in this species which will be thought to exceed his new variations on "*Deh prendi un dolce amplesso*;" and if we cannot accord so high praise to the Fantasia, it is because we place the first by the side of his most approved compositions; yet we have not forgotten either "*Rousseau's dream*" or "*Midsummer's day*," for whenever we hear them, we could wish such dreams and such days to be ours for ever.



*A Dramatic Divertimento, in which is introduced Mozart's favorite Air of Gente é qui L'Uccellatore, and the grand March from the Opera of Il Flauto Magico; composed by Augustus Meves. London. Chappell and Co.*

*My Lodging is on the cold Ground, a favorite Air, with Variations for the Piano Forte; composed by Augustus Meves. London. Clementi and Co.*

Both these pieces have much merit, and merit too of a sort which can hardly fail to please the general taste. It is the happy distinction of MR. MEVES'S compositions to please the ear and to captivate the popular mind, by gently leading it up to the easy elevation of grace and suavity. He proves that the art of directing the million does not require that a man should sink to the dull level or vulgar sprightliness which are taken from the characteristics of the common apprehension, but on the contrary he shews that the ameliora-

tion of the general taste lies within the reach of the composer who will employ the great source of attraction, flowing and sweet melody—where this quality predominates, the ear may easily be led to apprehend, the heart to feel, and finally, the understanding to appreciate the more artful resources of composition.

MR. MEVES has framed the introduction of his first piece upon parts of the two airs which he has selected, and he has done this with considerable taste. In the paraphrases of portions of his themes, which make up the body of his work, there is the excursion, animation, and fancy, with that light and playful execution which constitute the dramatic style, when that term is applied, as in this case, to a more gay, fanciful, and sportive train of expression than belongs to a regular sonata. The themes chosen are excellently fitted to these purposes, and managed with equal delicacy and fire.

“*My Lodging is on the cold Ground*” employs the principal and even higher faculties that are engaged in the former lesson, with greater success. We must admire this composition, although we esteem it unequal. The theme itself is delightful, and the associations connected with it are all of deep interest. It can indeed be very successfully treated only in one way, and this is in that most expressive manner for which we have yet no English term. But we have incorporated the word *cantabile* into our own language, which alone conveys the idea we attach to the true expression of this theme. As we go along we shall find proofs of the truth of our doctrine.

The introduction too nearly resembles the air itself, and the style is somewhat ambitious, as will appear from the mere look of the score, but nevertheless it possesses both grace and imagination. The first variation has its place, we conceive, for the sake of contrast; this now is not vocal, not chaste, not *cantabile* enough—though it bears a close resemblance to some of those we have heard MRS. SALMON execute so deliciously. The second, on the contrary, harmonizes well with the subject and is truly beautiful. The third is a delicate movement in the style of the harp, and the fourth rises to great elegance; it approximates very closely both in manner and in ability to some of the best of MR. CRAMER'S. The fifth is a bold exercise for the left hand. The sixth (*tempo di marcia*) fails for want of foundation, the air not allowing such a conversion. The seventh a minor, is chaste and touching. The last adopts a set

form, (triplets) but gets rid of the vulgarity incident to such graceless uniformities in a way we cannot quite explain. The coda is extremely well diversified, and is both expressive and masterly, and thus the lesson concludes.

If Mr. MEVES does not rise to high esteem, the fault is not in his genius. We have had other opportunities to speak very favourably (as they deserve) of this gentleman's writings, and we are more than ever satisfied, that he possesses a fine taste and a cultivated and rich imagination. We may indeed say of him, without incurring the charge of an ironical interpretation, to which the extravagance of the day might expose us in nine cases out of ten—"nihil tetigit quod non ornavit."



*In Infancy our Hopes and Fears, an Air, by Dr. Arne; arranged and varied as a Divertissement, for the Piano Forte, by M. P. King.* London. Birchall and Co.

*Le Garçon Volage; arranged with variations, for the Piano Forte, by J. M' Murdæ, Mus. Bac. Oxon.* London. Clementi and Co.

*Peace be around Thee, arranged with Variations for the Harp or Piano Forte, with an (ad. lib.) Accompaniment for the Flute; by F. L. Hummell.* London. Power.

*The Silesian Waltz, composed with Variations, for the Piano Forte: by Samuel Webbe.* London. Clementi and Co.

*A Paraphrase upon Dr. Arne's celebrated song, "The Soldier tir'd of War's Alarms," composed with an introduction, by Samuel Webbe.* London. Clementi and Co.

*Chanson Russe variée pour le Piano Forte, par John Field.* A Londres. Clementi and Co.

These compositions are nearly all of that middle nature, to which nothing deservedly good or bad can be attached. If designed to multiply variety and offer new stimulus to students, they reach their purpose, for many of them afford very good practice. The first is undistinguished, except in its two last variations, which are certainly above the rest. The object of this lesson probably is, to combine

shew with facility, and it does so. *Le Garçon Volage*, better known as "Come, chase that starting Tear away," is somewhat more complicated, and rather higher in the scale. "Peace be around Thee" is better adapted for the harp than the piano forte, and is a pretty lesson for that instrument, as well as duet with the flute, for which the part is simple and easy.

MR. WEBBE's two compositions ascend another degree or two. *The Silesian Waltz* will afford good practice, and is above the generality of airs with variations, in the latter parts especially. *The Paraphrase* presents the most curious piece of scrambling combination we ever remember to have seen. It consists of some of the parts of the air, and these are so strangely commixed with those expanded, and put together with so little order, that we were never so completely convinced as now of the original poverty of *The Soldier tired*.—MR. WEBBE should have entitled his piece, "An Exposition of the loose structure of *The Soldier Tir'd*."

*The Chanson Russe* is very singular. The air strikes us as too vulgar for improvement, and MR. FIELD, in embracing a subject which may be popular where he resides, (St. Petersburg) has brought his own taste into some question. This is the most difficult of the whole, principally, however, on account of its singularity.



*Light as the Shadows of Evening; the Music by Sir John Stevenson,*  
Mus. Doc. London. Power.

*Yes, it is Love. Words and Music by I. Clifton.* London. Power.

*The Orphan Boy; a Ballad, composed by Charles Smith.* London  
Power.

*Lady, the Silver Moon shines bright; composed by John Barnett.*  
London. Clementi and Co.

*Oh, listen to your Lover, Polacca, composed by Charles E. Horn.*  
London. Power.

These songs have little in common, except their mediocrity. Yet they all proceed from authors of some distinction. SIR JOHN STEVENSON'S has slight traces of his power of melody, but his general

grace is wanting to this new lullaby. MR. CLIFTON'S is just pretty, and MR. SMITH'S must bear the same characteristic. MA. BARNETT'S has better traits, but the accent is wrong almost throughout. MR. BARNETT has not observed, or not attended to the fact, that the first line begins with a Trochee, the second with an Iambic. The first line commences the bar with a just accentuation, but the second syllable of the second line should fall upon the beginning of the bar, in order to preserve the same truth of emphasis. A similar error will be found at different lines, the metre allowing such license. The accompaniment gives a lightness to this air, which does not belong to the rest.

MR. HORN'S is a song of more pretension. It was probably written for MISS WILSON, who sings it in "*Love in a Village*." The style is dramatic, and even its opening symphony is gaudy and common place. This operates against the theme perhaps, the first few bars of which reminded us of STORACE'S "*No more my fears alarming*;" but, alas, there was soon a heavy declension. Most of the succeeding passages are of the easiest kind that can be put together, yet at the same time they wear a semblance of difficulty—as witness the *do, re, mi* division in the third staff of the fourth page—and again that at the top of page six. The accompanied cadenza at the end is perfect playhouse. This song was however shewy upon the stage, and well received in the opera, and is really well adapted to singers who wish to make the most of the very rudiments of execution and set off blight acquirements and an extensive compass, to the best advantage amongst those who know no better. These were the ends to which the composer's ingenuity was probably tasked, and we give him full credit for having fulfilled his commission with ability. With him there is no fault to be found.

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*The Nightingale; a Ballad; composed by C. M. Sola.* London. Power.

*O, that I could recall the Day; a Ballad; the Music by Wesley Doyle, Esq.* London. (For the Author.) Chappell and Co.

*I know you false, I know you vain; the Music by Wesley Doyle, Esq.* London. (For the Author.) Chappell and Co.

*An Invitation; written by Shakespeare; the Music by Walter Turnbull.* London. Power.

*O, smile not thus; composed by Charles Smith.* London. Power.

*The Miller's Daughter; an original English Air; the Words by W. F. Collard; the Symphonies and Accompaniments by J. C. Clifton.* London. Clementi and Co.

*Lorenzo to Jessica; an original English Air; the Words from a Scene in the Merchant of Venice; by W. F. Collard; the Symphonies and Accompaniments by J. C. Clifton.* London. Clementi and Co.

These songs are all of a higher order of merit than the former batch, though their degrees are different, but we have arranged them as nearly as possible according as they rise in the scale, from the first to the last.

MR. SOLA'S is a pleasing and light melody, with some little execution, that may serve to introduce more in the shape of ornament, if the singer have the power to place it judiciously.

MR. DOYLE'S are much in his general manner—simple in construction and strong in effect, melodious and full of feeling.—There is, however, in *I know you false*, the same error in the accent we have remarked in MR. BARNETT'S. The syllable, I, receives an erroneous emphasis. The emphatic word is *know*, which is rendered secondary by its position as well as by its shorter duration.

The invitation is SHAKESPEAR'S "Come live with me and be my dear," and it is agreeably set by MR. TURNBULL. Words nearly resembling these have been used by MR. WEBBE, in his beautiful glee "Come live with me and be my love," and MR. TURNBULL has adopted the first of the solos upon the words "A Belt of Straw and Foy Buds," as the first member of his melody, intentionally we presume. Nor do we see any objection to this. It has often struck us,



that entire musical phrases might be taken to illustrate or enliven by association, as phrases or passages from classical authors, on account of their possessing intrinsic strength or beauty, are incorporated into literary composition; but a character equivalent to the inverted commas, which are the marks of quotation, should be contrived to preclude the charge of plagiarism, where the passage so applied is of sufficient length to render their being appended necessary. The rest of the melody assorts well with the words, and the whole breathes an air of freshness that is delightful to our sense of adaptation.

MR. CHARLES SMITH'S ballad is above the common style, and pleases much on account of its melody, more from its peculiar rhythm and most for its strong feeling. It is indeed a beautiful ballad.

From the rest we would separate the two last, as they are adaptations.—*The Miller's Daughter* is the Air of "*The Dusty Miller*," which has so long been employed as a quick dance, that we hardly knew it again in its better form of a pathetic ballad. This however affords another proof of the power of time over melody and expression, for a vulgar dance tune is certainly here transformed (maugre old associations) into a sweet and plaintive song.

*Lorenzo to Jessica* is a paraphrase of a part of the beautiful scene in *the Merchant of Venice*:

"How sweet the moonlight sleeps upon the bank," adapted to the air, "*Light o' Love*," which SHAKESPEARE is said to have been fond of, and which he has made *Beatrice* tell us, "*Goes without a burden*." It is certainly very sweet and simple. The accompaniment too is judiciously written, and the modulation adds to the expressiveness. Any of these songs will afford novelty, and will not offend good taste.

*Select Pieces from Himmel's favourite Opera of Fanchon, arranged as Duets for two Performers on the Piano Forte, by V. Novello, Organist to the Portuguese Embassy.—Books 1 and 2. London. Chappell and Co.*

*Hope told a flattering Tale, arranged for two Performers on the Piano Forte, by W. Bennett. London. Power.*

*Cease your Funning, arranged for two Performers on the Piano Forte, by W. Bennett. London. Power.*

We have seldom met with things so excellent as all these duets; yet their merits are not at all of the same cast: for while the selections from HIMMEL's are beautiful from their own simple and graceful melody, the compositions of MR. BENNETT are recommended by their shewy elegance. Of these several excellences we can only speak in general terms. MR. NOVELLO's admirable judgment led us to expect that nothing would proceed from his hand but what was really good; accordingly we find a delicacy of fancy and originality of structure in the themes, that justify their being given to the English Public in this shape, under the sanction of his well-earned authority. Their melody, simplicity, and peculiarity, confer upon them in many instances the character of National Airs;—they present no difficulties but are sweet and pleasing, though very various in style. They are often remarkable for the singular and extreme delicacy of the conversation between the parts.

MR. BENNETT's are more in the customary manner, though very brilliant and attractive: the execution is pretty equally divided between the performers and between the hands; and they will afford good practice, because they are not wholly without difficulties, and when accomplished, will give a performance that will delight the generality of auditors. The airs are so well known, so charming in themselves, and well preserved and set off, that these duets will lack neither the recommendation of favoritism nor of novelty, for both are combined.

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*Introduction and an Italian Air, with Variations for the Piano Forte and Flute or Violin; composed by Pio Cianchettini.* London. Clementi and Co.

*Variations for the Piano Forte and Flute Obligato on the favourite Cavatina, "Di Tanti Palpiti;" composed by H. Köhler.* London. Clementi and Co.

MR. CIANCHETTINI is an industrious, an imaginative, and an elegant composer, and his works present traits of strong feeling as well as superabundant fertility. Nor does he ever desert the love of melody—a circumstance which will make his writings pleasing, and probably popular. The introduction to this piece specifically proves the truth of our general exordium. The poetical and the sweet character of "the soft-complaining flute" is well sustained in the flowing piece of air allotted to its first appearance, and the conversation between the two instruments is softly yet sweetly kept up. The *Tema* is also adapted to the genius of the flute; and though light and simple, is yet full of feeling. The variations too are not of a common sort.—In the first, the replications are exceedingly well managed; in the second, where the flute has the air, there is also much that is agreeable. The sixth affords a contrast to the rest by the train of passages given to the flute. We may safely recommend this duet, not only as above the common, but as exhibiting some novelty and much taste in its arrangement.

MR. KOHLER also, although he treats a theme which, had it not been extremely fascinating, must have long since been worn out, has claim to much praise. He however considers the flute very much as the principal, and he has filled that part with execution. There is frequently a good deal of ingenuity in the combination of the two instruments, which reciprocate the passages of the subject and of the variation with an effect that is agreeable and forceful. The third variation, if not original, is at least uncommon; and the transitions in the minor are rich, and set off by brilliancy of context. Both these duets will excite a lively interest whenever they are well played—the first from its sentiment—the last from its theme and its glittering accompaniment. MR. CIANCHETTINI'S is however of the highest order.

*A Selection of Irish Melodies, with Symphonies and Accompaniments; by Henry R. Bishop, and Characteristic Words by Thomas Moore, Esq. 8th Number. London. Power.*

Enough has been written upon Mr. MOORE'S very various powers—enough and far more than enough to illustrate thoughts that enter at once into the very soul. It matters little whether he excels in force or sweetness—whether his amatory or his patriotic songs kindle the fiercest fires—take him for all in all there is none other such, and many a future bard, and many a future patriot, and many a future boon companion, shall say with that poet who has been the most obedient to impulse,

“ I drink to thee, TOM MOORE,”

Even perhaps when the memory of all that he has written, but his songs, shall have perished.

The volume before us (which from the address of the publisher should seem to close the series,) contains perhaps most beautiful as well as most varied specimens of his genius; there are indeed sufficient examples in each of his several manners to convey a just and almost complete notion of all that he is able to effect, were all the rest that he has done, lost. When reflection soberly considers the exquisite, the trembling sensibility, which vibrates to such high, such bold, such voluptuous, such consuming impulses, it becomes a matter of wonder, that emotions so intense (for no man ever described what he has not, either by the course of circumstances or by the workings of imagination urged by such events, been exposed to feel,) have not exhausted the physical powers; but our poet seems neither exhausted nor cooled.

There are twelve songs in this number. The first is Bacchanalian, but it is not coarse revelry. There is a fine spirit that warms the imagination and may exalt the enjoyments of the hour, without lowering the manners or depraving the heart. The second appears to have been written in the dark moments of disappointment, and the third partakes of the same bitter sentiment, but enlarges it from the individual to a nation.

The fourth is in praise of Whiskey, of which the reader is to know there are two kinds—one the produce of regular commerce, known

in Ireland by the cant name of "the Parliament"—the other called *potsheen*, the product of secret distillation from those hidden caves, which are not only in themselves a curse, but which pour forth more misery upon the country, than the wildest torrent that ever rushed from the hills to deface the industry of the peaceful vallies. This song is as full of destructive heat as "the philter" it celebrates, for it assimilates the sacred flame of liberty with the intoxication of this vulgar contraband. But here we nevertheless can but admire the power of MR. MOORE'S genius, which so clearly apprehends and applies so subtly that burning sense of power, injury, and daring, which the combination of such images commingles and excites; and though our proper subject is neither poetry nor morals, yet perhaps connected with the one and surely subject to the influence of the other, we cannot refrain from showing, by the quotation of an anonymous poem published many years since, how differently powerful minds will view the same objects. Perhaps MR. MOORE himself may be the author, for its strength is equal to his own.

### THE WORM OF THE STILL.

I have found what the learn'd seem so puzzled to tell,  
The true shape of the Devil, and where is his Hell,  
Into Serpents, of old, crept the Author of ill,  
But Satan works now as a WORM of the STILL.

Of all his migrations this last he likes best,  
How the arrogant reptile here raises his crest,  
His head winding up from the tail of his plan,  
'Till the worm stands erect o'er the prostrated Man!

Here he joys to transform, by his magical spell,  
The sweet milk of the earth to an essence of Hell;  
Fermented our food, and corrupted our grain,  
To famish the stomach and madden the brain.

By his water of life, what distraction and fear!  
By the gloom of its light, what pale spectres appear!  
A Demon keeps time with his fiddle, finance,  
While the passions spring forth in a horrible dance.

Then prone on the earth, they adore in the dust,  
A man's baser half, rais'd in room of his bust;  
Such orgies the rights of the drunkard display,  
But how black with *ennui*, how benighted his day!

With drams it begins, and with drams it must end,  
The dram is his country, his mistress, his friend;  
Then his ossify'd heart hates itself at the last,  
And a dram nerves his hand for the death-doing blast.

Mark that mother, that monster, that shame, and that curse,  
See her child hang dead-drunk at the breast of its nurse,  
As it drops from her arm, mark her stupify'd stare,  
'Till she wakes with a yell and a laugh of despair.

Is this the *Civility* promis'd our Nation,  
This, the *UNION*, dissolv'd in a cup of damnation,  
Which our Chancellor, *COMUS*, extols as divine,  
To train up our fate and our fortunes, as swine?

Drink, *EARN*, drink deep from the crystalline round,  
'Till the torture of self-recollection be drown'd,  
'Till the hopes of thy heart be all stiffen'd to stone,  
Then sit down in the dirt, like a Queen on her throne.

No frenzy for freedom to flash o'er the brain,  
Thou shalt dance to the musical clank of the chain;  
A crown of cheap straw shall seem rich to thine eye,  
And peace and good order will reign in the sty.

Nor boast that no track of the Viper is seen,  
To stain thy pure surface of emerald green;  
For the Serpent will never want poison to kill,  
While the fat of your fields feeds the WORM of the STILL.

Let the reader compare this with *MR. MOORE'S* animated and animating song, to which we allow all the charm of its intoxicating enchantments. The last is delirium, but the first is truth.

The next in succession is distinguished for the archness which is certainly one of the fascinations of this poet of the senses. He knows, none so well as he, the grand arcanum (would it were oftener and better applied) which *MARY WOOLSTONECROFT*, the tenderest and most truly pitiable victim of genius and sensibility, first pronounced. "Come, said she, to her worthless betrayer, come to me, and let us see if we have imagination enough to keep the heart warm."

The sixth is political as well as poetical, but yet the least attractive, though the meaning sinks deep, of any in the collection.

The seventh which embodies a traditionary legend and gilds it with some touches of poetry, nevertheless sinks in the scale, because it is linked to the affections by slight ties of sentiment.

The eighth is so exquisitely delicate, that we shall need no apology for quoting it entire.

How sweet the answer echo makes  
To music at night,  
When roused by lute or horn she wakes,  
And far away, o'er lawns and lakes,  
Goes answering light.

Yet love hath echoes truer far,  
 And far more sweet  
 Than e'er, beneath the moonlight star,  
 Of horn or lute or soft guitar,  
 The songs repeat.

'Tis when the sigh in youth sincere,  
 And only then,  
 The sigh that's breath'd for one to hear,  
 Is by that one, that only dear,  
 Breath'd back again!

We have long since perceived in MR. MOORE'S later writings, the coming on of that adumbration of the spirit, which darkens the objects it still loves to dwell upon. Nor is it less true in the general, that they who in youth have most courted enjoyment, seem to feel when the power abates, the same excess of bitterness in their lamentations over bliss departed. The ninth song can but give rise to such an observation, for seldom have such feelings been described with more images of desolation, of change, and sorrow.

But the next strain again rises to such tenderness, such devoted adoration, such *true love*, that the heart in its triumph demands, who would not give up every loose and wandering passion for a sentiment so pure, so concentrated? It is in the expression of attachment such as this, we should say, that the top and finish of MR. MOORE'S art resides.

The lamentation for MR. GRATTAN (which is the next) abounds in images of strength and beauty. There is not a stanza, nor indeed scarcely a line, that is not worthy of the subject, even if view'd with the enthusiastic admiration the poet delights to lavish upon the patriot he labours to immortalize—and what more can be said?

The twelfth and last is a gem of such brilliancy, that well might it be chosen to crown and complete the splendor of the collection. In England it must at all times be valuable to record and to diffuse such an invocation to valour and to freedom, but at this moment it must be doubly worthy preservation; we shall therefore give it that circulation and that small share of additional permanency which belong to our pages.

Oh, the sight entrancing,  
 When morning's beam is glancing  
 O'er files, array'd  
 With helm and blade,  
 And plumes, in the gay wind dancing!

When hearts are all high beating,  
 And the trumpet's voice repeating  
 That song, whose breath  
 May lead to death,  
 But never to retreating!

Oh, the sight entrancing,  
 When morning's beam is glancing,  
 O'er files, array'd  
 With helm and blade,  
 And plumes, in the gay wind dancing!

Yet, 'tis not helm or feather—  
 For ask yon despot, whether  
 His plumed bands  
 Could bring such hands  
 And hearts as ours together,  
 Leave pomps to those who need 'em—  
 Adorn but man with freedom,  
 And proud he braves  
 The gaudiest slaves,  
 That crawl where monarchs lead 'em.

The sword may pierce the beaver,  
 Stone walls in time may sever,  
 'Tis heart alone,  
 Worth steel and stone,  
 That keeps men free for ever!

Oh, that sight entrancing,  
 When the morning's beam is glancing  
 O'er files, array'd  
 With helm and blade,  
 And in Freedom's cause advancing!

After this brief but indispensable introduction of the poetry, we may pass on to our more absolute province, the music. The airs are scarcely less singular than they are appropriately expressive. Expressive indeed they must be, for as the words are of the second birth, they are necessarily the offspring of the music, and our later observations serve only to confirm the conjecture we formerly ventured, that to write words to music is more likely to produce a felicitous adaptation, than to write music to words. We think in those before us Mr. MOORE has been eminently successful, stimulated probably by the apparent and probable close of his self-allotted task. For the effects of excitement are observable even in minds of power. The air of "*Ne'er ask the hour,*" is spirited and emphatic—the melody completely syllabic and capable of declamatory force and feeling. The accompaniment too is light and imposing. The second,



"*Sail on sail on*," proceeding by degrees and abounding in repetitions during the brief strains of the first division, conveys, by a monotonous dwelling upon nearly the same notes, the sullen swell of the mind, which is not only pictured in the words but by the direction for its performance, "*with mournful defiance*." We may by the way remark that MR. MOORE very judiciously adopts English terms of his own, instead of employing the vague and ill-understood language of the Italian musicians. The same expedient occurs in the second as in the first part, with however the intervention of a single distant note, which has a wailing and beautiful effect.

The third is more chromatic than any national air we remember to have seen, and it reminds us strongly of HAYDN's touching canzonet, "*To wander alone when the moon faintly beaming*," one of the most exquisite things ever produced.

"*The Fortune Teller*" is truly Irish, and very expressively rendered by MR. MOORE's exquisite lines. Perhaps this will be thought the most effective song in his number.

"*Drink of this cup*," has not less character—genuine Irish character.

"*Oh ye dead*," is exceedingly singular, and employs the same expedients, heightened by the use of chromatic intervals, as the second, "*Sail on*," with similar excellence. This, both words and music, is "high fantastical."

The "*Song of O'Donahue's Mistress*," is a sweet air, set off by a rare and delicate accompaniment, the writer of which shares equal honor with the original melodist and the poet. We should almost feel inclined, but that we are so deeply indebted to him for the restoration of the air in its present shape, to pronounce that the poet has the lowest claim. But this arises from the nature of his theme—yet he has told the story charmingly.

Our favourite words in "*Echo*" are not matched with melody. Nor do we think MR. BISHOP is so happy in his symphony (which overburdens the simplicity of the air and deadens the effect), as he has been every where else.

"*Oh, Banquet not*," atones for the trifling depression of its predecessor below the almost universal standard of superiority to which we look up with delight in this volume. There is a smooth quietude and a wild sadness, which afford us a luxury that melancholy only knows. This should not have been repeated in parts.

If we like the poetry of "*Thee, only thee,*" nearly as well as any of the songs, we fancy the air less. It is too straggling and obscure, and wants especially the intensity and concentration which constitute the extacy of the verse. We look for this in vain, except in the repeated passage that closes the song.

"*Shall the Harp then be silent*" has the lugubrious wailing which may be supposed to characterize a lament; and the pensive sensation is continued almost to wearing down the mind by its sombre though melodious repetitions.

Last, not least, comes the triumphant composition we have quoted at length. The air is one wild burst of exultation, and the accompaniment advances *au pas de charge*, with the inspiring words and the lofty melody. This is not alone a song. It is a picture that makes the heart bound—a vision of glory. And the poet may boast, that in closing the work which has exalted alike his genius and his country—his last thought was FREEDOM.

We consider this volume as the loftiest and best of the eight; and if it should really conclude the series, it concludes it with undiminished beauty and undiminished strength. The words, the airs, the accompaniments, and the decorations are all equally honourable to the parties and to the work. There are few minds, perhaps there is not now another, that could have informed and supported such a publication with such a portion of vivacity, elegance, sentiment, and power.

Nor ought the liberality and the exertions of the publisher to be passed over without encomium. We know his risk to have been so large, that whatever were the original inducements to the enterprise, it was a speculation, undertaken upon such a scale as to give ample assurance of a deep-felt desire to perpetuate worthily this national tribute of art and genius.

We part the more easily with the Irish Melodies, because the exertion of the same talents is prolonged in THE NATIONAL AIRS, which affording a more extended field, may well encourage the belief that they will not diminish the reputation of the author, nor the delight the public is entitled to expect from those numbers which have already appeared, and which prove how time enriches as it mellows talent.

*Introduction, Fugue, and two Canons; a Duet for two Performers on one Piano Forte; composed by J. B. Logier. London, Clementi and Co.*

These compositions are obviously intended to display the learning of their author. We shall therefore treat them in their own manner, and endeavour to shew by an analysis, the object and the means employed to attain it.

The introduction in C minor is solemn and impressive: it contains some very well conceived modulations, particularly in the 1st bar, page 3, where the unexpected introduction to the key of C flat produces a fine effect. Here, in the 4th bar, the bass seems to give a faint intimation of the subject of the fugue which follows. In the 6th bar of the 2d score, page 3, there is a grammatical error; A $\flat\flat$  ought to have been written G natural, as it evidently forms the chord of major 6 to the bass, which rises to the octave of the bass the next bar.

The modulation from bar 10 to the end of the page is skilfully contrived.

The fugue, which is in four real parts, and is also in C minor, is constructed on a simple subject of three bars, which the second part, in the 4th bar, repeats in the dominant, accompanied by a melody, which in the 10th bar, where the bass takes up the original subject, appears with a little variation in the 1st bar, in double counterpoint all *ottava*. The fugue now proceeds, by various imitations, to the 20th bar, where the last bar of the subject is converted into a short episode, with a new subject, in which the two upper parts imitate each other in canon to the 24th bar. But the best writers never introduce these lighter and ornamental parts so soon after the first treatment of the subject, but reserve them to give variety in the course of the work. Here the bass takes up the original subject in B flat minor. At bar 20, page 5, the two upper parts imitate each other, from part of the subject, in canon in the octave, and the two lower parts in the 4th above, which is ingeniously done. At the 5th bar, page 6, the last two quavers of the 2d piano forte, and the three crotchets of the last bar of the subject, proceed between the two upper parts in canon in the duo-decima, and is so contrived that

when the answer takes place, as in the 6th bar, the preceding notes go in *motu-contrario*, with the addition of transient notes: the moving bass which accompanied this progression from bar 4, appears again at bar 14, in counterpoint all 'ottava, and the two lower parts imitate each other in canon. At bar 12, page 7, a portion of the subject in the treble is imitated by the bass in the 7th below, whilst the 2d part imitates the 3d a 6th above; both these imitations proceed in canon as far as the 18th bar. From the last bar, page 7, to the 15th bar, page 8, the quick succession in which the subject is introduced is treated in an able manner, although there appears a false relation from bar 1 to 2, in page 8, between the treble and bass, in the second piano forte. The answers always fall on the 2d bar of the subject; and at bar 3d it appears in *motu-contrario*, in the 2d part. At the 6th bar this contrivance is reversed, as the subject in the bass is answered by the 3d part in *motu-contrario*, with the addition of thirds.

The bars 17, 18, 19, 20 (between the 1st and 2d bars) are again repeated in counterpoint all 'ottava in the four following bars, between the bass and the 2d part, commencing at the 21st bar.

From bar 3 to 12, page 9, the answer being introduced always upon the 3d bar by a false cadence, seems to interrupt its progress, whilst on the contrary, the quavers dispersed between the different parts are busily employed in pushing it forward: this produces a good effect. At bar 20 the subject in the 1st part commences *per motum retrogradum*, which is answered in the 2d part *per motum contrarium*.

At bar 3, page 10, the subject in the 3d part proceeds with a small liberty for two bars, *per imitationem congregantem motu-contrario*. Upon the 5th bar the upper part commences the subject *per motum contrarium*, which is answered by the 2d part with the original subject—the last bar of which is again moulded into an episode, by alternately moving in direct and contrary motion, as will be seen by examining the last three quavers in bar 7, and the following bar, page 10. The subject is answered by the bass in canon in *duodecima*, and similarly imitated between the 1st and 3d part, after which, from bar 14, the imitation is by canon all 'ottava, which terminates in a pause. The following, page 11, will be found interesting, and proves that the author had well reflected on his subject before he began to work on it. After the pause, bar 8, page 11, the

1st part begins and finishes the subject in *motu recto*. In the same bar, the bass and second part commence the subject and finish it, but the bass per *augmentationem* and the 2d part per *diminutionem*. In the 4th bar the 3d part begins the subject in *arsin per dim. motu-contrario*. In the 5th bar the 2d part commences and finishes the subject in the dominant per *arsin*. In the 7th bar the 1st part after a crotchet's rest, again commences and finishes the subject in the dominant per *dim*.

At bar 12 the 3d part commences and finishes the subject with the addition of a few notes, and is answered in canon in *decima quinta* by the 1st part, upon the last bar of which, bar 15, the 2d part commences and finishes the subject, which has been lengthened by a few additional notes, and which carries it to the 1st crotchet of the 19th bar. In bar 15, where the subject commenced in the 2d part, it is answered in canon by the 3d part per *arsin per motum contrarium*, which is finished by the 3d crotchet in the 19th bar. The subject in the 15th bar is again answered in canon all' *ottava*, in the 1st part per *thesin*, bar 16, which is finished by the 1st crotchet, bar 20. At bar 16, the 1st subject is answered in canon by the bass per *arsin*, and which is finished by the 3d crotchet of the 20th bar—upon which notes the subject begins again in the 2d part, and is variously imitated till we come to the 13th page, where *Ma. L.* has left the subject during five bars to the bass and 3d part, while the 2d and 1st parts proceed in the free style.

In the 6th and 7th bars, the 2d part imitates the subject per *motum rectum et contrarium*, and which are again answered by the 3d part, in thirds at the seventh bar, while the bass holds down the pedal G, which is derived from the 3d note of the subject—the same part continues still partially to imitate the subject per *dim.* to which the 2d part makes a faint reply, until at the 13th bar all the different parts unite together, and sink to rest upon the dominant of the original key.

A canon *ad quindecimam gravem* follows the fugue in  $\frac{3}{4}$  time; the subject of which leads off in the treble, at the distance of a bar, and is answered in the bass; the 2d and 3d parts are not in canon, but are added to complete the harmony; the 2d strain of this canon, in page 10, commences in the bass, and after continuing for two bars is answered by the treble in *quindecimâ acutâ*. The 2d and 3d parts, from bar 10 to bar 13, are well contrived; they proceed

by imitation, particularly the 2d part, which in bar 10 gives a strict imitation of the bass in octavâ acutâ, in the 12th bar, to the 1st part in quinta gravi. The last movement in the key of E flat is a spirited canon in octavâ; it is led off by the bass and answered in the treble, all the parts moving in octaves. The 2d strain commences in the treble, and is answered by the bass.—This canon, from bar 1 to 8, page 18, proceeds in two subjects—that is to say, one subject between the extreme parts and the other between the 2d and 3d; the former is answered by the bass in undecimâ gravi, and the latter by the 3d part in quartâ gravi. At bar 10, the two upper parts lead off with the subject, and are answered at the compound 4th in octaves. From bar 20, page 18, to bar 7, page 19, is a repetition of the last strain with this difference, that the 2d subject has been somewhat altered. From bar 18, this movement appears to be the free style, but does not in reality; for the five following bars, in the 3d part, are answered in canon all' ottava by the two upper parts, from bar 2 to bar 6, 20th page. Again, bars 2, 3, and 4 are answered in the canon in duodecimâ gravi, in the 3d part—after which this movement proceeds in the free style, and in various imitations to its close. There is by far too frequent a recurrence of tying a short to a long note in these canons, which in strict writing should be avoided. We wonder why the 2d canon should finish the duet in Eb, instead of C minor, unless for the purpose of putting that first which ought to be last.

*Pastorale Fantasie, and Variations upon the favourite French air, " Dans un delire extreme," for two performers on the Piano Forte and Harp; composed by N. Ch. Bochsa.* London. Goulding, D'Almaine, Potter, and Co.

*L'Alliance, grand trio concertante, for the Piano Forte, Harp, and Flute; composed by N. Ch. Bochsa.* London. Goulding, D'Almaine, Potter, and Co.

MR. BOCHSA is amongst the most industrious and brilliant writers that have lately appeared; his fertility is indeed almost surprising, and a caution may not be unnecessary to guard him against indulging his vein too freely. He is not very likely to fall to the level of those who "speak an infinity of nothing;" it is true, but the faculties will bear only a certain strain, and whoever stretches them beyond that point must and will lose strength.

The *Pastorale Fantasie* is an agreeable composition—light, facile, and melodious; (preserving throughout its rural imagery); neither brilliant nor aspiring. Its structure is such as to recommend it to players of moderate attainments on both instruments. The variations are singular, and the first is full of replications between the performers on the piano forte. The second is for the harp, and it contains some powerful execution. The third, in march time, is the most pleasing; and it is a style in which MR. BOCHSA excels as well as delights. In conclusion, the composer returns to the pastoral subject that commences his lesson, and which he works up to the end.

*L'Alliance*, on the contrary, aims at great brilliancy, and employs all the three instruments very effectively. The first movement is *allegro—con brio e fuoco*, and there is in the general vast force and fire, with considerable but brief interspersions of sustained melody for the harp and flute. The *andante* and the variations are principally distinguished by the same animation. The fourth, which concludes the concertante, is a curious *staccato* movement of equal notes, increasing in rapidity (by diminution as it were), in the piano forte part. The whole is certainly effective, but it requires considerable power over all the instruments, as well as spirit in the performers. But little is given to grace or flow. Force and fire are to carry all before them.

*Nights of Music ; for two Voices ; by Blangini, with Words by Thos. Moore, Esq.* London. Power.

*The Maid of Valdarno ; a Duet for two Voices ; the Words by W. F. Collard ; the Music by John Field, of St. Petersburg.* London. Clementi and Co.

*O dinna weep ; a Duet, composed by J. Macdonald Harris ; the Words by the Eltrick Shepherd.* London. Power.

Good English duets, as we have had occasion to remark before, are a scarce commodity, although we should imagine they would be the publication most in request next to single airs. We are therefore always solicitous to bring those which appear into notice, as we consider we thus render an acceptable service to amateurs in search of such things—and to art, which also needs them.

“*Nights of Music*” is a lively strain, but not greatly to be commended.

“*The Maid of Valdarno*” is a simple and very sweet melody, breathing the health, cheerfulness, and gaiety of a delighted spirit. The only passage that displeases us is the chromatic modulation in the third staff of the second page. The same air is published singly, and very pleasing it is, though as simple as may be.

“*O dinna weep*” is in a different style, and is by far the best of the three, if things so dissimilar can be compared. This mingles plain-tiveness with a sort of promise of joys to come : the melody is very good, and both parts sing well. We do not however think the division towards the end in good taste ; it is too gaudy and stage-like. But from the specimens we have seen of MR. HARRIS’S talent in duet writing, his genius appears to us to lay that way ; and we should recommend to him a sedulous study of the old English and Italian masters, together with an examination of the means the modern Italian writers of duets employ. Besides those of MOZART, PAER and ROSSINI have produced some most elegant and expressive morceaux.

By the way—it is a curious fact that Italian music seldom seems to go well with English words. Is this merely the effect of a previous acquaintance with the Italian, or is the remark true in itself?



*The Bonny Bonny Owl, a favorite Glee for three voices, composed by John Davy.* London. Blachman.

*Britannia's Bulwarks, a Glee for three voices, the Music by John Parry.* London. Chappel and Co.

*We Fairy Folk delight in sport, Glee for three voices, by Sir J. Stevenson, Mus. Doc.* London. Power.

*Busy, curious, thirsty fly, an Anacreontic Glee for four voices, by T. Walmisley.* London. Chappell and Co.

*Q'er the glad waters, a Round for four voices, by T. Walmisley.* London. Chappell and Co.

*As those we love decay, an Elegiac Glee, by T. E. Walmisley.* London. Chappell and Co.

“Demand creates supply,” is a maxim in commerce, and if we apply it to the commerce of music, it appears to be obvious, by the paucity of English glees published, that the decline of encouragement extended to English music is not exaggerated. For if there be any species of composition in which our native musicians have particularly excelled it is in the glee; yet of late few have appeared. One indeed of acknowledged excellence, by MR. WILLIAM KNYVETT, “*There is a bloom,*” was published by the Harmonic Institution, but, we are sorry to understand, stopped in its full career of reputation by the circumstance of the words being “property,” as the phrase goes. With this exception, nothing of particular distinction has (within our knowledge) lately been printed. But we are unwilling that this sound and wholesome English taste should decay, if any efforts of ours can stay the progress of its decline or recall the patronage that now so decidedly, we fear, is wandering towards foreign music. We have therefore collected the few that have reached us into one article, with a view to place the subject before the public and the profession.

The two first under our review are convivial and, we may add, dramatical. We may remark that the words of the second have been set in a vastly superior manner by MR. WALMISLEY, with a double piano forte accompaniment, and is indeed one of the most spirited compositions of its kind. But MR. PARRY’S is specially appro-

priated to the table, and even to a particular toast, "*The Navy*," where it will probably be found effective.

SIR JOHN STEVENSON'S is light, melodious, and dramatic; capable of being rendered very attractive if sung by those who know how to make the most of it, through the agency of pause, emphasis, contrast, and spirit.

MR. WALMISLEY'S are in a different and a far better style of writing. They are obviously the productions of a mind tinctured with the classical learning of music, for he proceeds in a sound and masterly way to the use of his materials. "*Busy, curious, thirsty fly*," is in four parts, and consists in a conversation between the parts, in which the questions and answers are given in duet by them in diversified combinations. "*O'er the glad waters*," is the bold opening of LORD BYRON'S *Corsair*, set with considerable animation, and following at no great distance the very spirited previous performance of the same hand, "*The Mariners of England*," which we have before alluded to. The last is a tribute of regard to the memory of MRS. and MR. H. GOODBEHERE, (her son,) whose acquirements, as an amateur piano forte player, were most highly esteemed by all who enjoyed the pleasure of hearing that gentleman. MR. G. was MR. WALMISLEY'S pupil. The composition before us is in excellent taste both as to the words and music, which is grave, solemn, and in an ecclesiastical style.

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*Laura, a Song, with an accompaniment for the Piano Forte, also for Horn, Flute, Violoncello, and Double Bass, (ad libitum.) Composed by William Horsley, Mus. Bac. Oxon. London. Chappell and Co.*

This song has three claims to separate place and examination—first, the reputation of the author; secondly, its being written for an orchestra; and thirdly, its intrinsic superiority.

We should describe the peculiar distinction of such a style as that in which MR. HORSLEY writes to be, that it improves and gains upon the hearer at every succeeding repetition. Mere prettinesses strike upon the ear at once, but are never so strongly relished as at first. Compositions of solid merit seldom, on the contrary, arrive at their pitch of pleasing, till after frequent performance. The style of the song before us, is in the chaste manner of that middle, modern age, when passion was mixed with sentiment, rather than subjected to the sudden impulse of sense. There is in the whole manner something allied to the best songs of JACKSON of Exeter. Simplicity and strength, and natural beauty are here. There is also great tenderness and deep feeling. The accompaniment shews MR. HORSLEY'S knowledge of effect, and that purity of taste which is the result of long study and experience. Its philosophical adjustment to express the different degrees and agitations of passion, is also very admirable. We cannot perhaps admit, that "*Laura*" equals "*The Sailor's adieu,*" in the intensity of its effects, or in the extreme beauty of melody; but it has the same delicacy, the same natural force, differing as to the latter quality something in degree, and is not unworthy even of the author of "*Gentle Lyre*" and "*The Tempest*"—a praise which is far too high to be lightly bestowed, and which nothing but merit could win from any one who sets any value upon the estimation in which his judgment may be held by the public.

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*New Imitations of eminent Composers, in Fourteen Variations for the Piano Forte on a favourite Air of Rossini's; composed by J. Latour, Pianiste to his Majesty.* London. Chappell and Co.

It has often been a favourite exercise with young authors desiring thoroughly to apprehend the characteristics of style, to write in the manner of the person whose beauties they wish to understand and to appropriate. The same expedient has been employed to ridicule the failings or reduce the estimation of greatness, and parody in our own days has had its professors, from MR. HONE to MR. CANNING. A few years ago the opening of Drury-lane Theatre afforded two gentlemen an opportunity (and they used it to good purpose) to bring the peculiarities of the poets of the day under the general observation. All of these have partaken more or less of satire and of ridicule in their structure; but none have escaped the allurements which is at once the praise and the curse of mimicry. If MR. LATOUR has not absolutely introduced, yet he has carried musical imitation to a greater extent than any other writer;—he alone has digested it into a complete whole, into a scientific and practical lecture on the style of living composers, players, and singers, in his first work (*Imitations of many of the most eminent Composers*), and in this which continues and completes the series up to the present hour. At the outset, however, we must do MR. LATOUR the justice to say, he has executed a very difficult task with the greatest delicacy and in the happiest possible temper; for although the character of every professor who becomes in turn the model, is well and even forcibly made out, we cannot discover the faintest trace of a disposition to bring defect to sudden light. *Veluti in speculum* indeed may each of those gentlemen say as he regards the reflection of himself, but he will, unless he feels (what many of us quill-men however do feel) a keen sense and keener irritability, which make us cry out at the suspension of the slightest particle of dust that dances in the sun-beam over our morbid limbs—unless he be of this unfortunate temperament, he will view his shadow as he passes like the reduced and improved image in a convex mirror. We are therefore tempted to wish MR. LATOUR had chosen to call his work “Illustrations,” rather than “Imitations;” for we think it would have been the

juster title, so kindly and so judiciously has he effected his purpose. He has completely escaped that mortal malady to which the imitator is exposed—for he has neither given encouragement nor means to those who laugh

“While suffering nature grieves.”

MR. LATOUR begins by a short introduction, which announces the theme, but the composer seems too eager to get to his main purpose, to dwell upon this part of his work. This theme bears a casual resemblance to the well-known and beautiful “*Sul Margine*,” and may indeed almost be called a variation upon it. He places MR. KJALLMARK in the front of his picture, and the likeness is complete. VAR. I. Prefixed, we suspect, is also a trait of genuine humour, although it seems to indicate no more than the first number of the succession.

The second is MR. BOCHSA, whose manner is well struck off. “*Allegro con fuoco*” and *con Gusto* are not amongst the least points of similitude. MR. LATOUR has here contented himself with a generalization, and in truth it is sufficiently like the executive parts of MR. BOCHSA’S writings, particularly his cadences.

MR. CIPRIANI POTTER is obviously modelled upon his sonata, (Op. 1) published last year. MR. C. POTTER is a rising musician of merit, and while MR. LATOUR has paid him a compliment by considering his growing fame sufficient to entitle him to a place among the more veteran champions of science, we can trace peculiar marks of the excellent disposition in which the imitations are written.

MR. RAWLINGS’S again is a specific imitation, drawn from his No. 10 of the National Airs, and his “*Retour de la chasse*.”

The sketch of MR. KALKBRENNER is perhaps the least vivid of any, because it must be exceedingly difficult to picture the fulness and the fancy, the overflowing of execution in his sonatas. This appears to be aimed at his *Robin Adair*, as well as at his general style. The difficulty is certainly not diminished by the evident determination not to draw a caricature, nor indeed to exaggerate a single line.

As an artist sometimes chooses to paint himself, so has MR. LATOUR taken his own likeness. His former picture was certainly drawn with the good humoured frankness that characterizes the work, and probably the man. *Brillante* was the word, and the composer was less indulgent to his own foible than to those of his brethren.

He then chose (very wisely) to represent the Court Musician in his garb of state—his “ vaulting ambition.” This was shrewdly and candidly to do what every combatant (and every parodist) should do, first to search where his own defences are assailable. The second imitation of himself is in a more affecting habit, and one which he better deserves to wear, for we certainly have considered that ease, grace, and flow, were the truest characteristics of MR. LATOUR'S general manner, and in these he now appears.

MR. DIZI is taken at large we presume, for we cannot trace the imitation up to any particular source, but we are inclined to think he will not disown the resemblance, neither will MR. BURROWS have any need to complain, MR. LATOUR having apparently sought out one of his most original variations in his Caledonian Airs (*Old Robin Gray*) for a model. The position too is well chosen between the multitudinous notes of MR. DIZI and the volubility of MR. MEVES'S passages of execution. The latter composer certainly presented an embarrassing choice, for his love of melody and gracefulness would lay (in our minds) a claim to precedence. MR. LATOUR has however chosen otherwise, and given him in his volatilization.

The tenth variation is a copy after MR. NEATE, in his Grand Sonata, Op. 2. This is strictly close.

Upon the next in succession, MR. MOSCHELES, MR. LATOUR comes very quickly, exhibiting not only a general notion of MR. M.'S peculiar ability, but also of his own sharpness of apprehension. At the Philharmonic Concert, where MR. M. first played in this country, at the end of his concerto, instead of the rondo, he introduced an air with variations, which bears a near similitude to “ *The Fall of Paris*.” The structure of one of the variations was contrived so as to exhibit the peculiar skill of the player, in the execution of triplets. This is the part which MR. LATOUR has selected, but MR. MOSCHELES'S were double notes.

The twelfth is MR. SOR, whose instrumental compositions do not, however, convey an adequate idea of this musician's happiest qualities. We have often intended to do justice to MR. SOR'S feeling, taste, and indeed general talent in the construction of his elegant ariettes, and it has too long escaped us. But we here taken occasion to recommend them as works of much merit, and we shall probably hereafter treat them more at large.

The thirteenth is one of the best, if not the very best, in the collec-

tion, and is so truly in the manner of MR. RIES, that, as the countryman said of GARRICK, in Hamlet, "*the gentleman was there himself.*"

The last, of MR. GRIFFIN, is clearly from the rondo at the end of his first concerto, and is amazingly like.

Such are the materials of MR. LATOUR'S little book. They are to us extremely amusing, and being calculated, as all things of the kind are, whether in literature, in design, or in music, to draw the mind towards and to impress upon it more strongly the grand and leading marks of individual manner, we can but consider them as likely to be useful assistances in forming a general knowledge of the style of the most fashionable and approved writers. When we first looked at the imitations, we confess we had anticipated a more mirthful article. The Rejected Addresses of merry memory rushed upon recollection—

"God bless the Regent and the Duke of York,"

Was perhaps paralleled in prospect with the Pianiste to Royalty—

"Takes out the doll and, O! my stars,

"He pokes her head between the bars,

"And melts off half her nose!"

With VAR. 1—

"What stately vision marks my waking sense,"

With *allegro con fuoco*—

"Midnight, yet not a nose

"From Tower Hill to Piccadilly snored,"

With a certain *andante*—

"Balmy zephyrs lightly flitting,"

With *Con delicatezza, Con gusto, &c. &c.*

Nay, we had even brought

"Whitford and Mitford ply your pumps,

"You Clutterbuck, come, stir your stumps,"

And an *Allegro Agitato* together; and in short there were images "plenty as blackberries."

We thought to illustrate living poets and musicians by each other, and to shew perhaps some coincidences which the music may have with the literature of the times. There may be more analogy between them than is at first suspected. Each of these classes may be and we doubt not is indebted to the other.

But we fairly confess MR. LATOUR'S discretion sobered us, and the

endeavour to follow his admirable temper moderated our disposition to mirth. Our readers might perhaps have enjoyed an innocent laugh, as far as they were concerned, but they will not be the less benefited, if they participate the lesson we are thankful for having received, to check the propensity so common to human nature towards that species of amusement which may inflict (though unintentionally) a wound upon the feelings of desert, which he who strikes can neither heal nor assuage. And this we think is the peculiar praise due to MR. LATOUR for his treatment of this difficult undertaking. He has written nothing to give pain. He has on the contrary obviously and sedulously avoided prominent errors, when prominent errors were sufficiently visible to have justified his making them a part of his outline. But he has abstained from this and every other species of attack. We admire and command his happy temper.

*O fly to the Woods ; a favourite Song, composed by Haydn Corri.*  
London. Chappell and Co.

*The Bonny Owl ; the Music composed by George Dance.* London.  
Chappell and Co.

*Amynta ; a Pastoral Song ; the Music composed by George Dance.*  
London. Chappell and Co..

*Ode on Solitude ; set to Music by Pio Louis Cianchettini.* London.  
(For the Author.) Phillips and Co.

*Through the Forest have I gone ; a Canzonet, composed by Mrs. John Byng Gattie.* London. Birchall and Co.

*With Love-fraught Eyes ; the Music by J. C. Clifton.* London.  
Clementi and Co.

These songs differ less in merit than in sentiment—for here is choice for all comers and all complexions. There is however a gradation, and we adopt succession as the easiest means of determining (visually at least) our notion of their several degrees. /



The first has melody, but not of an elevated cast, for its recommendation, yet it is an agreeable ballad.

MR. DANCE'S *Bonny Owl* is in a good convivial style, with a chorus. It is for a bass voice, and its manner smacks something of the antique. *Amynta* is also a chaste and simple strain.

POPE'S *Ode on Solitude*, or rather on *Rural Retirement*, is the translation of HORACE'S "*Beatus ille qui procul negotiis*"—a singular subject for a song. But MR. CIANCHETTINI shews a strong, a healthy, and a classical taste, in his treatment of it. He opens his piece with a calm and tempered melody, sustained and pleasing.—He soon animates his measure into a livelier degree when he comes to the enumeration of the recreations of the contemplative philosopher of nature; and though the words are rugged (*unconcernedly* is one of them) and in some instances prosaic, there is a sweet and placid sentiment that attaches the mind and the ear throughout. At the close, where the poetry becomes somewhat pathetic, he again returns to a slower movement, which gracefully and feelingly concludes the ode. We suspect this song will improve on acquaintance, and we liked it too at first.

MRS. GATTIE'S canzonet is light and fanciful; it has sprightliness without vulgarity, and melody without descending to common place.

MR. CLIFTON'S is a sentimental ballad, of pure expression, very simple, and, as we esteem it, very sweet.

*A Grand Sonata, composed by Charles Neate. (Opera 2.)* Chappell and Co.

*A Military Air, with Introduction and Coda, composed by Charles Neate.* Chappell and Co.

There have been few great players who have not been also composers, and those of the present day are generally voluminous composers. MR. CLEMENTI, MR. CRAMER, MR. KALKBRENNER, and MR. RIES, and indeed most instrumentalists are living instances. To be a finished player and a writer we see constantly happens, but it appears to us to be no more a necessary consequence, than that a great actor should be a tragic poet. For the actor becomes as conversant with fine passages of fine poetry, as the instrumentalist is with imaginative and expressive musical phrases. The one is as skilled in the knowledge of stage effects, as the other is in the construction of harmonies, the disposition of parts, and the genius of his instrument. Yet though acquaintance with consummate works of art be one of the elements of the accomplishments of an author, yet we think it by no means follows in music any more than in dramatic composition, that a man must write well because he executes admirably. We have been led into these observations by the examination of MR. NEATE'S Opera 2, which appears to us to be done *invitâ Minerva*. The length of years that has elapsed since the publication of his first work either proves (which we suspect to be the case) that he is not goaded to production by an overflowing imagination, or (which we think cannot be the case) that he ponders long and polishes elaborately. We estimate MR. NEATE'S talents as a performer, as an instructor, and as a man of taste very high, and since we find his second composition does not accord with our own and with the general opinion of his ability in other departments of his art, we must accept the supposition, that he has written rather in compliance with custom, than from any decided aptitude or inclination for composition, until this opinion be overturned by a new and happier effort of his genius. We shall analyse a portion of the grand sonata to shew the grounds of the judgment we have formed.

The subject of the first movement is in D minor and is not ill chosen, but at the end of the 4th bar the author is out of breath, and carries

on the subject a second time, only by the introduction of passages of a different character. He then modulates into E minor, G major, and C major, by which he is led to the dominant of A minor; whereon he constructs a passage in 4 bars, connected with the original theme merely by the accompaniment. Then he repeats it *per diminutionem*. Six bars of *remplissage* still on the dominant, lead to the tonic, when he takes a melody of 2 bars (seemingly Russian) which he repeats. He now gives it twice to the bass, and after a couple of closes in the dominant enters into C major, where he again, brings in the melody above alluded to, which he carries on with incidental modulation to a full close in A minor. Here we have a brilliant passage which bears an indistinct allusion to the above melody *per diminutionem*, and after abundance of repetitions in the same key, we meet with it again in one bar in F major—when on a sudden he attacks another melody in 3 bars, and then once more the solitary bar which is introduced again in G minor. After this, rambling in various keys with indifferent success, he gradually falls and reposes on the dominant of D minor, on which with the 7th and 9th he constructs an abrupt codetta, which concludes the first part.

The second commences by repeating the codetta on the dominant of G minor, in which key he resumes his original subject modulating into Bb, which subsides in a formal cadence. Here he introduces a new subject by the three start notes of the original theme, incorporating the 4th crotchets at the bottom of page 1, which he repeats in several keys with a moving but unnecessary bass. Then, with a feint, he finds himself suddenly in F# minor, where he again recalls the subject, treated as in the commencement of the 2d part. He now runs through numerous keys until he comes to the dominant of D minor, on which he disports during 12 bars; after which the subject appears again with all its appendages for 12 bars, copied from the beginning of the movement. He continues to spin with the same materials, until he arrives at the passage which he had in the first part, beginning at bar 19, page 1, but in the key of D minor which he carries on from 37 bars, leaving out two superfluous bars in one place, and introducing two that are unnecessary in another. After this we have an unlucky passage, in bars 5, 6, and 7, page 11, where we meet with hidden octaves between the treble and middle part 4 times repeated. We perceive likewise consecutive fifths in bars 13 and 14 of the same page, between the lower E of the treble rising to F#, whilst the bass rises

from A to B. In page 12, bars 2 and 3, we have a repetition of hidden octaves as before—then comes the melody in 3 bars mentioned in the 1st part, which is repeated an octave higher; the last bar of which is given 3 times more in ascending. We have now a striking passage in the bass, totally different from any preceding one, which brings the first movement to a conclusion.

The sonata has two other movements, an andantino, and an allegro, but they contain nothing to lead us to continue our examination.

The military air we are afraid will be thought to partake of the radical defect of the sonata—a want of fancy. The introduction is formed upon the subject, which is in a bold style, but approaching to vulgarity, particularly in the eleventh bar. The opening is perhaps the most agreeable part. The variations are in the same spirited manner, and hold a middle station between originality and common place. The theme is very distinctly continued throughout, and had it been more pleasing in itself, would have lent a beauty to the several paraphrases, but there is little of art displayed in their construction. The interest of the entire piece is thus reduced by the theme. Variations 7, 8, and 9, though probably placed in their succession for the sake of contrast, do not appear to us to stand judiciously. Numbers 8 and 10 have scarcely more than the difference of keys to distinguish them. The treble of number 6 is also worked into the treble of number 10 in the second part. This repetition we are apprehensive will not be taken as a proof of art, but as the poverty of imagination.

There may be occasions when we wish to find the public judgment in opposition to that, which having formed, it is our duty to publish. This is one of those occasions, for we know not where to look for a professor of sounder ability in various departments of his art than MR. NEATE. Our dispraise is therefore extorted from us by the impartiality which we profess, and which makes it impossible for us to decline the notice of the works of a man so eminent as himself. Censure, indeed, never comes willingly from us.

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*A Series of Caledonian Airs, arranged in Duets, for two Performers on the Piano Forte; by J. F. Burrowes. Nos. 1 and 2. London. Goulding, D'Almaine, Potter and Co.*

It will be fresh in recollection, because we have reason to believe the publication has been extensively enquired for, that **MR. BURROWES** has lately engaged in the composition of Variations upon the principal Scotch songs, to which he has given the title of "*Caledonian Airs.*" We have already noticed a part of the series, and shall probably hereafter review the rest. Instigated by the success of this work, the same prolific writer has now entered upon a similar task in the form of Duets. It is however important to be known, that these are not counterparts of the Airs, merely adapted for two performers, but though in one or two slight portions resembling the first production, are original compositions.

It is from the nature of the airs, and the fancy and brilliancy of the variations, that these duets will derive their reputation, rather than from any novelty of structure. They are not difficult, though from their rapidity and sprightliness they are full of effect, and possess considerable attraction. Variations upon known airs, in the form of duets, are not common—those of the present day being chiefly mere arrangements. These, like the majority of **MR. BURROWES'S** lessons, are intended to be and they are popular and pleasing.

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SKETCH OF THE STATE OF MUSIC IN LONDON.

JUNE, 1821.

**T**HE execution of one and the same task, year by year, to which there can be but few and not very considerable accessions of novelty, may naturally alarm the writer of such an article as we now commence, when he first addresses himself to his labour, with some fear of wearying his reader. We are not without this apprehension, for the great materials of our subject may almost be said to be unvarying. So too are the grand characteristics. Season after season the same Theatres and the same Concert Rooms are opened, and nearly the same compositions are repeated by nearly the same performers. With the hope of conciliating an indulgence that should seem to be indispensable, we begin by drawing attention to these facts, for they will stand for an apology in many cases, when to some we may seem to have omitted objects of sufficient greatness and celebrity to form a part of such an enumeration, whilst in others, this want and desire of novelty may excuse the introduction of topics which might not appear to deserve so well a separate notice.

We have already related in our last Number, the change in the management of the King's Theatre. Hitherto it has been highly successful in conciliating public favour. Not quite so much so, we think, in deserving it. Novelty has been sought but excellence has not been found, whether it happens from a dearth of talent or from any other cause. We suspect however an invisible influence, for sure we are that the judgment of Mr. AYRTON could never have spontaneously engaged some of the performers, and we venture to his rescue from such a portion of the public censure as may have fallen upon the management on this account. There are some Kings who have "Viceroy's over them," and in so serious and responsible an adventure as that of regenerating the Opera House, it is more than probable that a power may have been lent to one part of the machine, impulsive enough as to its own province, but counteracting in

some measure the operations of others. If so, it is to be lamented. Experience will teach all parties that such an establishment can be supported at its just and necessary elevation, by employing the first talent and by delegating authority to the skilfull alone. Any arrangement short of this comprehensive principle will only erect counter-vailing forces, and impede the very action it is meant to promote. MR. AYRTON has too fully proved his competency, to allow the error to rest upon his mature judgment.

The performers engaged are, first, SIGNORA CAMPORESE. This lady's rank in science is well known. She has a pure, genuine, fine Italian style, and her voice has, it is thought, attained more volume than when she quitted this country. Its tone however wants, to our ears, that delicacy and richness which are essential to expression. It is also deficient in compass, which frequently drives this great singer to the substitution of one passage for another, and occasions her to produce her highest notes with difficulty and some slight imperfection. But her acting in characters of feeling is natural and striking, and the changeful variation of her countenance more exquisitely expressive than can be imagined. MADAME CAMPORESE has exhibited this power with singular effect in *Ninetta*, the principal character in *Le Gazza Ladra*, this season, where the situations, more interesting than the music, have called into full exertion, her abilities as an actress. Upon the whole; there is a chastity of manner and a native dignity, which stamps upon the actress and the singer, the superior manners of the well bred woman, and perhaps no Prima Donna has conciliated more respectful esteem than MADAME CAMPORESE.

The next lady that appeared was SIGNORA MARINONI, who came out in the part of *Tancredi*, in ROSSINI's opera of that name. She has a powerful contralto voice, but it is ill formed, and her intonation is particularly defective. Her manner is exuberantly florid, and her whole style, indeed, worse than that of any female we ever recollect to have seen upon the boards of the Opera House in any character of importance. In addition to her want of vocal recommendations, she is rather lame, and to account for such a gait in a warrior, we must have recourse to a former wound—a circumstance natural enough, but seldom enumerated among the requisites which the dramatic *beau ideal* of heroism presents. It is from the elevation of such a singer as MARINONI to place and precedence, (particularly while MISS CORRI remains without an engagement) that

we imagine an influence, of which the public has a right to complain—for it is quite impossible that MR. AYRTON'S taste should voluntarily select such a substitute for BELLOCHI.

MADAME ALBERT, the principal singer at the great Opera of Paris, appeared for a few nights. The French esteem dramatic excellence before vocal acquirement, and hence it happens that the graces of science are sacrificed to stage effect. So subordinate a state of art must necessarily lead to inferiority, and the singers of France are unquestionably so far below those of Italy, as scarcely to admit a comparison. MADAME ALBERT is a first woman for the Opera, after the taste of her nation; that is to say, she is a fine actress but a moderate singer.

The two singers last named are, however, rather to be deemed as temporary accessions, than as permanent additions to the operatic corps. The real strength of the company has been augmented by the engagement of MADAME RONZI DI BEGNI, the wife of M. DE BEGNI, a young man, but an excellent singer and actor. MADAME RONZI'S voice can scarcely be said to be distinguished by any eminent properties. It is superior neither in quality, volume, nor compass; indeed its tone appears thin and its power feeble, in the vast space of the King's Theatre; the upper notes particularly display a want of uniform principle in practice. Her style rises scarcely above the same mediocrity, and her ornaments, though very neatly executed, are deficient in the creative fancy, which is now more than ever required to affect the hearer, already palled to satiety by never ceasing repetitions of the same florid phrases. Her person is *em bon point*, and she is a lively and attractive actress. We may gather from her selection of ROSSINI'S "*Il Turco in Italia*," for her debut, that she considers execution to be her forte as a singer, and the vivacity of intrigue, to afford the happiest display of her powers in the dramatic department of her profession.

SIGNOR CURIONI occupies the situation of first tenor. His voice is well formed, rich, and sweet, but limited in compass. He uses two or three notes of falsette with effect. His style is Italian—flowery, but not overloaded with graces, and he reminds us of VIGAMONI, except that he possesses more power. His person is good, and his features bear an extraordinary resemblance to some of the busts and engravings of SHAKESPEARE, and his manners on the stage are easy and gentlemanly, rather than energetic. As a whole, he is below



**GARCIA**, but above any other tenor who has appeared at the opera since **CRIVELLI**.

**SIGNOR PAOLO DE VILLE** is a bass, who takes the serious characters. His voice is harsh and ill formed, coming from a round mouth, and his intonation is often very imperfect. He can indeed execute even the impracticable basses of **ROSSINI**, but seldom with any other effect than merely demonstrating that he does pass through the notes, which probably is the consequence of his rough and toneless organ.

**M. DE BEGNI** is a buffo caricato. His voice is fine and powerful, resembling in tone (though not in fullness) the prodigious bass of **ANGRISANI**, and his manner is chaste and excellent. He appears to be a young man of great promise, and can hardly fail, if he pursues a steady course of study, to arrive at great eminence, both as a singer and a comedian.

Such are the newly engaged performers, who, with **SIGNORAS MORI** and **GATTIE**, **SIGNORS AMBROGETTI**, **ANGRISANI**, **PLACCI**, &c. &c. constitute the operatic corps.

We are perfectly ready to allow ability and vigour to the direction, with some reservation perhaps on the score of an interior cabinet, which must, we apprehend, as we have before said, be included in our examination, to account for the appearance of such a singer as **MARINONI**. But upon the whole the opera presents (if we ought to take the present season as a fair criterion) a demonstration of declining art. We no more perceive the grandeur of the junction of music and poetry. The new compositions have no claims, except on the score of novelty, to displace the works of their immediate predecessors. Indeed **ROSSINI** is all in all, and one opera from his pen is almost enough to shew, if not exhaust the vivacity and resources of his mind and the nature of his invention—viz. the substitution of what we must call ornamental expression, for want of a better term, lively pieces of melody and noisy combinations of instrumental effects, for the juster though older elements of musical power. We are afraid also, a fact must be appended as a corollary, that as composition descends, execution follows. We must take it for granted, and indeed we believe, that the supply of real excellence, even in the exuberance of the foreign market, is found to be extremely short. There are no very extraordinary singers in any of the Theatres of the Continent; for the really great style of singing has almost ceased to exist. Yet the

genius of MADAME CAMPORESE would we think have directed her to prefer the legitimate to the spurious attributes of expression, to which the fashion of the day in a measure compels her to resort. Had her voice been finer, we have lately heard no singer who would have so nearly touched the loftier passions and the tender affections. But the age of expression is gone!—and that of tinsel execution has followed that time when the heart, not the ear, was the touchstone—when sentiment stood superior to surprize—when power, beauty, and delicacy, administered to pleasures as intense, but not so light nor so voluptuous as those of the present hour. It is gone! it is gone! and we shall not again listen to genuine expression, addressed to the excitement of high and pure emotions, till a composer, who can unite dignity and strength with melody, and a singer, who can command by pure tone, swelling or softening by turns our natural feelings into characteristic rapture, shall happily arise.

The two great English Theatres, Covent Garden and Drury Lane, appear to take a different if not an opposite course in music. Both however seem to trust less to entire novelty than formerly. Covent Garden indeed, where MR. BISHOP still worthily presides (for he is decidedly the first, if we may not absolutely call him the only composer of operas,) exhibits continually something new. Of late however, as we have remarked in our Reviews of the later productions, music has been adapted to plays, and choice old pieces re-produced and partially adorned with flowers from MR. BISHOP, as substitutes for what have hitherto been stiled English Operas. MISS STEPHENS still sustains her eminence. MISS M. TREE has for some reason (principally indisposition we believe) disappeared, and a MISS HALLANDE has been brought forward. This young lady has a wonderful voice in point of power and quality and flexibility united. It consists however of the two separate species more distinctly than we ever before remember in a female.—The *voce di petto* (or voice from the chest) is a contralto, singularly rich and full in tone, and its compass seems to be from A to C, or about ten notes. It is scarcely pure, for her portamento (we use this word in its legitimate sense for the production of pure tone) has not been originally regulated with sufficient care. The tone therefore partakes a little of the throat—a fault which even now a good and attentive master might correct, and which being removed would improve the clearness and brilliancy. To this voice MISS HALLANDE can

add six or seven higher notes, (in the *voce di testa*, or falsette) perceptibly differing in quality, but not so violently as to be offensive. The two might and would be approximated in this respect by the correction of the mode in which the contralto voice is produced. Miss HALLANDE can execute rapidly, but seldom with neatness or precision, and therefore her ornaments fail in their effect. They are at best coarsely given, in the style of the Theatre, and her intonation consequently suffers. But she has very extraordinary natural endowments, and if the sensibility and strength of her intellectual faculties (the knowledge of which is obscured by the application of her talents we have hitherto witnessed) be at all equal to her organic strength, it may be safely pronounced that, under judicious instruction, industry may exalt her to the very heights of science. But the course she is now pursuing is the one least favourable to classical attainment, and even if the Theatre be her destination, she might probably pass her time to more advantage in severe practice, under an instructor of judgment, in hearing others, and in forming a style for herself. We venture so much of advice; for we say it with the cordial sincerity with which our feelings and our principles bind us to the interests of youth, adventuring upon the stormy ocean of public life, there are few indeed who seem to us so liberally gifted by nature as Miss HALLANDE.\*

Concerning the male vocalists at this Theatre there is little to be said. Mr. DURUSET, an unoffending and unimpressive but tolerably agreeable tenor, is the only one who claims the smallest title to notice. Indeed such a reduction of the vocal strength of this great establishment is only an additional proof of that dearth of talent which we shall presently have further occasion to remark.

The pages we devoted in our last Number to "the revival of Artaxerxes at Drury-lane" have anticipated much of what we might have had to say concerning the state of music at that house. The appearance, promise, and first successes of Miss WILSON have rendered the Drury-lane season more decidedly operatic than it would otherwise probably have been; and it is a proof of the charms which novelty has for the public, that she should have formed the central light round which even greater planets have moved. To her it is probably owing, that the powers of Mr. BRAHAM and Mr. HORN,

\* We lament to hear that, since this was written, Miss HALLANDE has broken a blood vessel.

**MADAME VESTRIS** and **MISS POVEY**, have been concentrated into one focus of attraction.

**MISS WILSON**'s merits we have already discussed, and we have reason to know that the great body of the public acknowledges and the majority of the profession is grateful for our exposition of the truth. **MADAME VESTRIS**, we think, has been generally over-rated: her natural gifts are not extraordinary; her acquirements in art have nothing to distinguish them above the common. But her success affords a tacit symptom of returning taste. **MADAME VESTRIS** has been extolled chiefly for the absence of those qualifications for which her associate, **MISS WILSON**, has been so extravagantly flattered. Her milder influence has been felt the more strongly from the contrast her plainer manner exhibits to **MISS W.** and to **MR. BRAHAM**. So far it is good. But **MADAME VESTRIS** is not a singer of the first rank—scarcely perhaps of the second. Voice, intonation, and execution are all imperfect; yet still the simplicity of her style has gained her great favour with the public at large.

Of **MISS POVEY**'s modest but superior merits we shall venture to speak in a different strain. Her natural organ is fine, powerful, and considerable, and she is proceeding soberly and by just degrees to excellence. Her tone is pure, rich, and sweet in its quality, and with as much brilliancy as consists with the fullness. Her compass is extensive, and the notes are equal and alike throughout—thus proving the judgment with which her voice has been formed. Its volume is ample, and sufficient to fill the spacious void of Drury-lane. Her manner is legitimately English—plain and chaste, but yet not without as much of ornament as may seem to shew how capable she is of doing more, were it not that she is wisely content to do enough. How far her imagination ranges, or how deeply imbued her mind may be with the poetry of art, a subordinate station in the theatre forbids her to disclose, and the difficulty of finding admission to the concert-orchestras of the metropolis, now occupied by the competent abilities of established favourites, seems hitherto to have opposed an obstacle to **MISS POVEY**'s appearance in the situation most favourable to the display of the intellectual attributes of vocal science. We should however be induced to augur much from the steadiness with which this young singer appears to have resisted the allurements and the depravation of the practice of the stage; for her manner is alike studiously freed from coarseness and from gaudy

glare, notwithstanding the taste of the public, in its dotage and decline, should seem to lavish its applauses upon those only who are satisfied to minister to the appetite they have weakened and vulgarized.

Concerning the men, we have little new to offer. **MR. BRAHAM** is verging fast towards neglect, without being aware of it. But we are prompted to assure him, not alone by the suggestions of what we know to be sound judgment, but by those general sentiments which it is his misfortune to be the only person not to hear because he is the person principally concerned, that his reputation is fast departing from him, and he will but too probably continue the career of his infatuation, to its open and violent extinction. It is our first wish to secure the public taste from the corrupting influence of the example of his faculties in their prostitution and decay. It is our second hope to spare a man who has possessed so many claims to admiration, from the mortification he can but feel at out-staying the period which nature assigns, even to powers so vast and so eminent as his own. We have been present at places of public amusement within the last few days, where his fate has trembled in the balance, and where, but for the respect that waits upon long service and tempers indignation, he would have heard the hiss of degradation ring in his ears, and have shuddered under its convulsing effects. Such was particularly the case at the benefit concert of the **MISSSES CORRI**, where **MR. BRAHAM**, in "*The bewildered Maid*," did all that man could do to corrupt the taste, insult the understanding of his audience, and to lower his own estimation. We say without the smallest hesitation, that of all the performances we ever witnessed, this was by far the most disgraceful; and **MR. BRAHAM** may depend upon the accuracy of our observations upon his hearers when we tell him, that the public expression of almost general contempt was suppressed, by regard to long service alone. But this restraint will soon cease to operate, when opposed as it is by the strongest sense of what is due to science, as well as to the feeling of the outrage offered to individual judgment, by such a prostitution of powers, in themselves so noble. Again we warn him to limit and restrain his extravagance,\* to consult

\* The delay of our publication has allowed us to hear **MR. BRAHAM** very recently in **HAYDN**'s most beautiful Canzonett, "*The Season comes*," at **MR. WESLEY**'s Concert. We fear from this last proof that his powers are gone. Besides a general variation from the pitch, which he scarcely recovered during

his better judgment, or retire at once from public life. We become, as he must well know, to a considerable extent, the depositories of professional as well as public opinion. We have always given the "honour due" to his qualities, and we now desire only that a man so eminent should enjoy that honor, without suffering the personal mortification that can but enter like iron into his soul, should he be exposed to hear the comments which have formed, together with our own perception of his fast-decaying powers—the ground of this, he may trust us, no more than timely as well as friendly admonition.

MR. HORN is of MR. BRAHAM'S school. The recommendations he possesses incline us more to wish he were not so, and at the same time to hope that it is not too late to retrace some of his steps and to return towards the domain of natural expression, from whence he has strayed almost as far as his prototype. It is the misfortune of imitators to catch the prominent, which are generally the worst features of the model.

THE CONCERT OF ANTIENT MUSIC continues as its principle certifies, immutable in the demonstration of those sublime traits of art, which it is in purpose to perpetuate. At present it maintains all its dignities and immunities in spite of the desire of change so inherent in our nature and in spite of the mutations of fashion—in spite too of that extreme fastidiousness of pride and that prominent desire of privileged excess which now begins to whisper, that "really good music can only be heard in certain private and very exalted circles." The striking circumstance of the Concert this year has been the engagement of MADAME CAMPORESE, MRS. SALMON, MISS STEPHENS, and MISS TRAVIS—a preponderance of sopranos rarely if ever before known, and affording as perfect and as distinct examples of style as were ever found in one orchestra.

THE VOCAL CONCERTS have been reduced in number to six, and these, though supported by all the finest talent, were scarcely so well attended as was the series of former years, preceding perhaps the season of 1820, which fell off even in a more considerable degree.

the whole first verse, the tone was never for two bars alike—the words were prefaced by all sorts of noises in the nose, throat, and mouth, and his power of equable singing was no more. He forbore from using much ornament, but the solid parts of his style were thus exposed, and the total decay or corruption were but the more visible.

THE PHILHARMONIC SOCIETY has this season flourished with extraordinary vigour, and the resident members have been supported by the accession of the richest examples of foreign talent, in the persons of MR. KIESEWETTER, the violinist, MR. MOSCHELES, a player on the piano forte, and M. TULOU, a flute player—professors who have earned the highest possible reputation abroad. Our former pages will spare us the necessity of enlarging upon the qualifications of the former gentleman: they will be found to be described in the conjoint memoir of MESSRS. MORI, SPORR, and KIESEWETTER. Of MR. MOSCHELES it imports the art that we should speak as much at length as possible, for he is, without question, equal in all, and superior in most points, to all his predecessors.

MR. M. is about twenty-nine years of age, with a countenance singular, but expressive, and distinguished by strong sensibility and intelligence. Some of his compositions had been known in England, and had prepared the critical class of musicians at least, (together with his fame) for his reception, which, both privately amongst the eminent of the profession, and publicly when he entered the orchestra of the Philharmonic on the last night of the season, was marked with the most decided tokens of respect, distinction, and applause—the most expressive of which perhaps was the silence, unbroken even by a breath, that waited upon his performance. He played a concerto of his own composition, in E flat; the subject was singular, being introduced by three drums; afterwards strengthened by the basses, and then taken up by the whole orchestra. Some agreeable passages, ably constructed for effect, are next introduced, that naturally conduct to the first solo, which is contrived with such ingenuity as to enable the player to display all the great qualifications which constitute a finished performer of the first class. In the second solo, after treating the subject very gracefully, he introduces an episode by way of contrast, which is not only extremely beautiful in itself, but replete with passages calculated to demonstrate his wonderful powers of execution to the highest advantage.

The audience seized every opportunity during this performance of manifesting the delight they felt by repeated *Bravos!* and by every other means which could convey the distinguished approbation to which they felt MR. MOSCHELES to be so justly entitled.

The adagio was in Bb, in  $\frac{6}{8}$  time, and written in a style corresponding well with the character of the first movement. The solo was

fancifully graceful, and gave ample scope for the author's display of all the difficulties and beauties of the shake, and the rapid and distinct execution of octaves. Passages of singular construction, for both hands, which kept the thumb and forefinger of each employed in the shake, whilst the other fingers are busily occupied in accompaniments, had a very striking and unusual effect. In the legato passages he also shewed great mastery over the instrument, and the progress of the performance still went on augmenting the applause of the audience.

Instead of the rondo originally written for the concerto, Mr. M. substituted an air with variations, which is published, and which we have seen. The theme is well known on the Continent by the name of *The Emperor Alexander's favourite March*, but it so nearly resembles the one known here by the name of "*The Fall of Paris*," that it may be considered as the same. As these variations have already been frequently played by Mr. MOSCHELES at concerts on the Continent, they have obtained a good deal of celebrity, but their difficulties are so great, that they are not very likely to make their way much into private society. The march is in the key of F: the first variation gives the performer full opportunity of exhibiting his skill in the execution of triplets: the second is a sort of scherzando, with an accompaniment of wind instruments, which has an original and pleasing effect. In the third, the difficulties of execution are divided alternately between the right and left hand, and the effect produced by the right hand on the theme, whilst the left is running a rapid passage of semitones, is very striking. The fourth variation is a bravura, and more difficult than any of the others. A passage of double triplets, in very rapid movement, is kept up by the right hand, whilst the left is occupied with the theme; but during this the hands are constantly crossing each other in so curious a manner that it is extremely difficult to distinguish which hand is employed above and which below. The fifth variation is intended to shew legerity of finger; the subject being heard by distinct touches in the midst of a rapid succession of notes. The sixth variation is an adagio, in the minor key, with an accompaniment of wind instruments, and displays the power of the performer in the legato style very advantageously: the passages of tenths shew that the physical construction of Mr. MOSCHELES's hand is such as to render ordinary difficulties mere amusements to him.



The finale, which is not numbered as a variation, is an allegro of great spirit and effect. The theme is carried on with both hands by skips of great distance and hazard, but which the performer strikes with the same certainty as if they lay within the natural grasp of the hand. The author then works on with increasing vigour to the conclusion, which he arrives at with the utmost brilliancy and effect.

We have enlarged upon the nature of the composition in order to convey more adequately an idea of MR. MOSCHELES's powers of execution, of which we cannot speak too much or too highly. The public fully estimated his extraordinary talent, for a more spontaneous or more liberal tribute of applause we never recollect to have seen bestowed upon any public performer than MR. M. received.

MR. MOSCHELES's command of the instrument is truly astonishing, whether considered in relation to force, delicacy, or rapidity. As CATALANI in vocal art bursts through all the fetters commonly imposed, so MR. M. appears to disdain (because he is thoroughly acquainted with) technical rules. His wrist, his hand, and the joints of his fingers, exhibit a variety of position and a pliability truly wonderful; yet so nicely does he controul his touch, that when from the elevation of his hand the spectator might expect its descent in thunder, as it were, the ear is never shocked by the slightest harshness: there is too a spring and elasticity in his fingers, when applied to quick arpeggio passages, that bring out the most brilliant tone, while in those touching movements that constitute generally what is termed expression,\* his manner is not less affecting. But the most extraordinary part of MR. M.'s playing is perhaps the velocity and the certainty with which he passes from one distant interval to another. His thumbs seem to act as intermediate points from which his fingers are directed almost to the most remote parts of the instrument, over which they fly with a rapidity wholly inconceivable; yet the uniformity of touch and tone are so strictly preserved, that an imperfect is never and an unfinished note seldom heard. Every great player has his forte; and in this species of execution MR. MOSCHELES is unrivalled. We think, too, that in genuine force he has never been equalled. Concerning his expression, MR. J. CRAMER, we are told, publicly paid him the highest compliments; yet we know persons of

\* It is curious that in piano forte playing this term is almost constantly confined to the tender and pathetic parts of the performance; while to the bolder affections, the word execution is generally applied.

great judgment who estimate his powers in this branch of art at a lower rate. But we are disposed to think this arises rather from the great superiority of his other claims to pre-eminence, from a comparison of the one part with the other, than from any positive falling off. In such a man the very grandeur of one faculty is sometimes the cause of the disparagement of another. As a whole, however, MR. MOSCHELES is universally allowed the supremacy, and it is also as universally admitted, that his talents are accompanied by a most engaging modesty.

At the third and fifth concerts appeared M. TULOU, a flute player and the idol of Paris, from whence he comes. His success, however, has not been so great in this country. Compared with NICHOLSON, his tone is thin, and his execution neat and delicate rather than commanding. M. TULOU is a man of lively sensibility,\* and though of great merit, has not (we fear) attained all he might have been led to hope, by the favouritism into which he had risen in the French metropolis.

At these Concerts MR. KELLNER was engaged. MR. K. was formerly well known as a treble singer, and had just appeared as a bass previously to his leaving England to study in Italy. The great promise which MR. KELLNER'S voice gave at the commencement of his professional career we fear we must say has not been fulfilled.—Whether the change has been effected by nature or injudicious practice we know not; but the rich lower tones have passed away, and its extension upwards has by no means compensated for the loss. In fact he has no longer a bass voice; nor, from the specimens we have heard, can we speak in very high praise of the progress he has made in style or expression during his residence in Italy. At the fifth Philharmonic Concert he sung PAER'S song, "*Se fur sogno i miei tormenti*," but with little of the characteristic marking which the author intended, or which just feeling and good taste would dictate. This song is perhaps the most delicate and beautiful in its transitions of any modern composition for a bass; and at the same time that it requires vast compass (ascending to G), volume, tone, and facility, it also demands a power over the elements of expression per-

\* The authors of the *Dictionnaire Historique des Musiciens* give the following as the answer to their application to M. TULOU for the memoranda of his life and works:—"Je vous prie instamment de m'excuser de votre tableau, car Je ne voudrais pas être forcé de vous entemoigner tout mon mécontentement."

fectly dramatic. It is from PAREN'S *Agnese*, and is the recitative and air in which the father (in his hallucination) imagines the presence of his daughter, whose loss has occasioned his disorder of mind. The composition, whether considered with regard to modulation, execution, or expression, is alike difficult. No singer could bend his powers to a loftier task. In MR. KELLNER'S performance a monotonous insensibility seemed to reign, unrelieved even by those touches which knowledge without sentiment sometimes supplies. Passion there was none; nor can it be easily imagined how a professor in the prime of life, a daily witness of the cause of public success in others, and with the instruction which we necessarily conclude he has received from the very source of vocal excellence, could suffer himself to fall into a manner so opposed to that which can alone raise a vocalist into eminence. Without some decided and marked character, a man must always become one of the multitude;—sentiment—passion—dignity—vivacity—without some of these, music is mere sound, signifying nothing; nor will an indifferent portion of all raise a man into celebrity, although a strong tact for either has that attraction which will draw him out of the undistinguished mass into public regard. We should advise MR. K. seriously to study these essential qualifications, for his technical knowledge is unquestionable. He wants the poetry of his art—the want most dangerous to a bass, whose naturally heavy tones require more than any other species of voice, the charm of passion and animation.

Of the CITY AMATEUR CONCERTS we have recently spoken so much at large, that we need only refer to an article at page 65 of our third volume, and add, that they this season manifested increased spirit. No concert in London has been more judiciously conducted, or exhibited more variety and more excellence.

The oratorios have, during this entire season, been sustained with uncommon vigor, by SIR GEORGE SMART and MR. BISHOP, the conductors. The competition at first lay in a curious contest for the same species of novelty—a concentration of harps—MR. BISHOP employing no less than twelve, with MR. DIZI at the head, SIR GEORGE SMART thirteen of these instruments. We have some reason to think the idea originated at Drury-lane with SIR GEORGE and MR. BOCHSA. MR. BISHOP however took the lead, he having the first night. But "*non nostrum est tantas componere lites.*"—Besides the harps, a great deal of novelty has been provided, but it

was principally Italian dramatic music. A requiem, by MR BOCCA, met great approbation, both from real judges and the public at large. Nothing, however, can have departed more widely from the intention of oratorios during Lent, than these selections. From the bills it appears, that MOZART'S "*Giovinette che fae a l'amore*," (*Il Don Giovanni*) was the reigning favourite, having been sung three times on each night of the performance at one house. Indeed the songs and selections from the Italian operas obviously carried off the palm, and poor old HANDEL and English faded into comparative insignificance. It is perhaps of little present advantage to arraign the public for the mutations of fashion or even of taste; but we join in the belief of our correspondent, VETUS, who in the opening essay of this Number treats upon the fast coming exclusion\* of English music and musicians. At the Philharmonic there has not been performed one solitary composition, the production of an English author—one song only of HANDEL, two pieces from the Creation of HAYDN, one song of WINTER'S, and one trio of BEETHOVEN'S, (*Mount of Olives*) to English words. The vocal concerts have yielded almost equal division to Italian—a division which regarding the present rage for foreign music, we consider to be quite as favourable to our own national predilections, as could be safely indulged. In the benefit concerts, which have been unusually numerous, Italian has greatly predominated. These various performances may be said to give the tone to the general—the professional—and the popular taste. It is therefore time for the English professors to look about them. We are still no advocates for discouraging foreign talent. Let the foreigner, we say, win the laurel if he can, and wear it. But let our countrymen have fair play. The current now sets strongly against them, and we think chiefly for want of energy on their own behalf. Our correspondent, VETUS, has shewn there is no lack of indigenious talent, a task we might ourselves otherwise have volunteered in favor of our countrymen. But the excess will probably tend to the correction of all that is really evil in the appa-

\* The following anecdote is in circulation:—A noble D—, once the staunch patron of English music, has lately come round to the opinion, that there is no style but amongst Italians. His G— lately gave a concert, and in conformity with the new faith, Italian singers only assisted. But Miss STRANGE was invited to hear the music, and, as was kindly hinted by the noble host to some of his guests—to take a lesson!!

rent favouritism—the extravagance of commendation of the one, and the tendency to absolute exclusion of the other part of the profession. Our countrymen will rally and prove their right to an equitable share of the estimation and applause of their country. This is all they ought to seek, and all they will seek. We say of them as of their competitors, let them win the meed of public favour if they can, and let them wear it with the grace of modesty and of liberality towards talent, from whatsoever soil it may spring.

From this brief but not unimportant digression we return to the Oratorios, which concluded with uncommon eclat. On the last night at Covent Garden there were no less than two hundred performers in the band, nineteen principal singers, and six solo players; the list indeed deserves a permanent record, as well as the bill of fare, which (stripped of its useless appendages *ad captandum*) we subjoin.

Principal singers—Madame Camporese, Madame Albert, Signora Corri, Mrs. Salmon, Miss Stephens, Miss Carew, Miss Povey, Miss R. Corri, Miss Greene, Mrs. Bellchambers, Signors Ambrogetti, Angrisani, and Begrez, Messrs. Braham, Pyne, Terrail, Tinney, and Kellner, and Master Smith. The principal instrumentalists were, Messrs. Keisewetter, Puzzi, Willman, Nicholson, Dizi, and Lindley.

A new "Pot Pourri" on the Violin, composed by Kreitzer; in which will be introduced the Air of "Le Petit Matelot," by Mr. Kiesewetter.

PART 1.—Overture to the Zauberflöte.—*Mozart*.

Fantasia, French Horn, Mr. Puzzi.

Air, Mrs. Salmon, "Gratias agimus tibi."—*Guglielmi*.

Clarinet Obligato, Mr. Willman.

Cantata, Mr. Braham, "Alexis."—*Dr. Pepusch*. Violoncello Obligato, by Mr. Lindley.

Duetto, Miss Greene and Mrs. Bellchambers, "Tell me where is Fancy bred."—*Sir J. Stevenson*.

Aria, Signor Ambrogetti, "Capellini, capelloni."—*Fioravanti*.

Recit. Miss Carew, "Ye sacred priests;" and Air, "Farewell ye limpid streams."—*Handel*.

New Recit ed Aria (MS), Madame Camporese, "Cessi omai."—*Nasolini*.

Quartetto, Mrs. Salmon, Mr. Braham, Mr. Terrail, and Mr. Tinney, "Come o'er the brook."

Duetto, Madame Camporese and Signor Ambrogetti, "Per piacere alla Signora."—*Rossini*.

Chorus, "We praise thee, O God." The Solo by Mr. Pyne.—*Handel*.

New Capriccio, Harp, Mr. Dizi, accompanied on the Flute by Mr. Nicholson.

PART 2.—Overture to Prometheus.—*Beethoven*.

Air (with variations), Flute, Mr. Nicholson.

Recit. ed Aria, Madame Albert, "Vanne e rammenta."—*Paer*.

Recit. accomp. Mr. Braham, "Comfort ye;" and Air, "Every valley."—*Handel*.

Ballad, Miss Povey, "O softly sleep, my baby boy."—*C. Smith*.

Aria, Signor Begrez, "Pria che spunti."

Duetto, Madame Albert and Signor Angrisani, "No, non credo."

Grand Storm Scene, Mr. Kellner, "Fast into the waves."—*Bishop*.

Recit. ed Aria, Signora Corri, "Esulta appieno."—*Zingarelli*.

Duetto, Miss Stephens and Signor Angrisani, "Giovinette," and Chorus."—*Mozart*.

Air (by desire), Master Smith, "Sons of Freedom."—*Bishop*.

Duetto, Signora Corri and Miss R. Corri, "Vederlo sol bramo."—*Paer*.

Air, Miss Stephens, "Cease your funning."

Duetto, Mr. Braham and Mr. Kellner, "Deserted by the waning moon."—*Braham*.

Finale—Aria, Signor Angrisani, "Viva Enrico;" with Quartetto and Chorus, Signora Corri, Signor Begrez, &c.—*Pucitta*.

PART 3.—Overture to Lodoiska.—*Kreitzer*.

Air, Miss Greene, "Whilst with village maids I stray."—*Shield*.

Terzetto, Miss Stephens, Signor Begrez, and Signor Angrisani, "Che yi par, Dorina bella."—*Sarti*.

National Air, Mr. Braham, "Nelson."—*Braham*.

The Echo Song, Miss Stephens.—*Bishop*.

A New Grand Triumphal Ode, in honour of the First Anniversary of His Most Gracious Majesty's Accession, composed by Mr. Bishop.

The whole to conclude with the National Anthem, "God save the King;" with additional and appropriate stanzas, written by W. F. Collard, Esq.

The Solos by Miss Stephens, Miss Greene, and Mr. Braham.

Such was this "unprecedented assemblage of talent," and such the variety of the selection, which certainly contains a vast quantity of fine composition in all styles. The performance lasted five hours and three quarters, and it is scarcely probable that England will ever witness such another.

THE BENEFIT CONCERTS have been uncommonly numerous, and so many young candidates for public favor have been introduced, that we cannot even recite their names. One has excited particular attention, LE JEUNE HYPOLITE LARSONNEUR, a boy of twelve years old—a violin player from France. This child's attainments were certainly very considerable; his tone was pure, firm, and round; his intonation correct, and his execution neat, certain, and extensive. His bow arm was amazingly fine, and there was a general dignity and command in his attitude and performance very uncommon. It would not be fair to expect at such an age all the accomplishment of taste, judgment, and feeling, in their maturity, but the approximation to excellence was very close indeed in all these qualities. The deficiency was chiefly to be discerned in the want of the strong lights and shades that constitute the last perfections of conception and execution.

Amongst the most promising of these younger professors we may insert the names of the two—MISSSES ASHE, from Bath, whose neat and delicate execution on the piano forte and harp, and whose singing conjointly give them powerful recommendations for general talent to public favor. These young ladies are the daughters of the well-known conductor of the Bath Concerts, M<sup>r</sup>. ASHE.

A practice has crept into sufferance, which the public however has in several instances this season marked with its justly incurred disapprobation, and which certainly wants more severe correction. Owing to the request in which particular singers stand, their names are considered as indispensable to every bill of fare. In the best regulated concerts their presence is often delayed by their many engagements on the same night, and the whole selection is deranged by their non-appearance at the time and in the place specified. At Benefit Concerts they frequently do not sing at all, and the public are thus deluded by a promise, which is not only never fulfilled, but in many examples that we could quote, was never intended to be fulfilled. Such practices are at once insulting and fraudulent, and in one or two instances the names of great instrumentalists have been inserted also without their consent.

There has been much private music in town during the season, at which however foreign musicians have been the principal attractions. We have always considered that in the Concert of Antient Music there was as nigh an approach to perfect execution as could be any where found, whatever may be the differences of taste respecting the age and style of the compositions selected—yet even in that room we have heard it has been whispered, that the Antient Concert was “*very well*, but there were private circles in which alone the true *gusto* reigns, and really fine performance could indeed be heard.” This may seem to others as it did to ourselves, “*high fantastical*,” but we assure the reader that the fact is true. So arbitrary is fashion, and so exclusive are her rulers fain to become. We must grant that amongst the higher orders the art is certainly sedulously, and in many instances enthusiastically cultivated. Professional skill is emulated, and not unfrequently attained amongst the daughters of nobility.—Science too is connected with execution, and the opportunities of enjoying the best instruction and of hearing and comparing great professors which the opulent possess, have certainly conducted many of those whom the same affluence has not allured from the labor of thought

and practice, to fine taste and high endowment in several branches of musical science.

In our late Numbers we have submitted to our readers certain improvements in the construction of the piano forte, which prove that, notwithstanding the long and incessant attention paid to that instrument, it is still found susceptible of new and important alterations. Indeed it is quite impossible to foresee the excellence to which philosophical and mechanical ingenuity may be carried. Both MR. STODART'S and MR. COLLARD'S inventions must be considered as valuable; and indeed, if the difference between the bulk of the metal tubes employed by the former and the strings of the piano forte opposes no obstacle to the equal operation of the temperature—if both expand or contract alike, there is every reason to believe that MR. STODART has applied a means by which the instrument itself corrects all variations from the pitch; and we have the satisfaction to add, that we are assured the tubes are, after a very few minutes, affected by heat or cold in the same degree as the strings. MR. COLLARD'S improvements stand upon principles more easy of investigation, and may indeed be said to declare at once their own merits. Nor are these the only advances towards instrumental perfection. The Irish harp has been considerably improved, of which we shall take occasion to speak more at large in our next Number, when we shall have had sufficient time to enquire into and examine the merits of MR. EGAN'S contrivance.

We have still to remark the dearth of compositions of the highest orders, amidst the profusion of all the several species for the use of the Chamber. This is true not only as regards instrumental, but as respects vocal music. Scarcely one good orchestra song\* has been produced, and the concerted pieces are far less numerous than they were. This however may be accounted for by the decided preference for Italian music. That instrumental practice is advancing is perhaps the most obvious phenomenon, except perhaps that vocal expression has declined. If style means character, and if character be demonstrated by passion (of whatsoever kind), there are few of our singers who can be said to have any legitimate style. Ornament and agility now stand in the place of all the affections. It is not less curious than

\* We can call to mind three only that have any claims to permanent place: MR. KNARROW'S "There be none of Beauty's daughters," MR. BISHOP'S "Bid me discourse," and MR. HORSLEY'S *Laura*.



True, that there is not now a female singer who is celebrated for the performance of a single song of grandeur or pathos in the truly great style. If we trace MRS. SALMON'S reputation to the source, we shall find it in HANDEL'S "*From mighty Kings*"—a song drawn from its second-rate estimation by that lady's beautiful tone and exquisite facility. There might perhaps be some doubt respecting the altitude of MISS STEPHENS'S flight. But this very uncertainty marks the truth. About MARRA'S supremacy there was no questioning.—"*I know that my Redeemer liveth,*" "*Farewell, ye limpid springs,*" and "*Sing ye to the Lord,*" were her triumphs—her acknowledged triumphs. The fact is, we fear, that no singer now cultivates the great style singly and solely—because the grandeur of simplicity has melted into voluptuousness and excessive execution, and audiences are insensible or averse to loftier affections. Nor is it less remarkable, that there is not now a single candidate who can advance any thing like fair pretensions to succeed to the honours, either of the theatre or the orchestra, as tenor or as bass singers, when the present occupants shall have retired, or, like poor BARTLEMAN, shall be snatched from the scenes of their success. Yet it is not that but few enter the profession. If the principles of the great Roman school were founded, it required at least ten years to fit a singer for his first public efforts. We are disposed to give even a far longer period to the production of extreme perfection. The million of English singers are ruined by being trained in part, and brought out in their infancy or their mediocrity, above which they never rise, for the difficulty lies in the attainment of the last polish; and to the labour of such acquisitions there are but few indeed who have the genius or the ambition or the industry\* to aspire.

Whatever may be thought by the devotees of abstruse science, who are a little apt to look with contempt upon the acquirements of musicians, we are quite prepared to maintain, that more talent, more labour, and more time, are requisite to make a fine singer, that would furnish forth a first-rate mathematician or a first-rate classical scholar. We are aware that the proficient in either of these studies would also condemn the man who should compare his pursuits, in their nature and object, with those of the vocalist. But so far as

\* Why should these qualities shew themselves oftener in instrumentalists than in singers?—is a question we would propose to our philosophical correspondents to answer.

mere knowledge only is concerned, we question whether the superiority thus assumed has any solid foundation. If the enjoyment and the communication of happiness be the end of life, we are disposed to believe the musician has the best title to precedence. We have drawn this parallel to abate the common prejudice, and to shew what it costs to rear a great public singer; for if the matter be viewed in this its just bearing, we ought not to be much surprized at the dearth now so generally visible. Neither let it be forgotten, that the more highly art is cultivated, and the better it is understood, the more rarely gifted must they be who rise to pre-eminence.

Viewing then the entire art in its progression, it should appear that it has gained strength and advancement since our last estimate a twelve-month ago, and music will certainly take deeper root, and flourish more widely amongst us, if its very excellence does not abate the ardor by enhancing the difficulty of attainment. Of this we still see the same danger as we then pointed out. There are however the strongest proofs that it is becoming the ornament and the solace of other classes beside the most affluent; and if wisely used, we are not less certain that music has always a tendency to meliorate as well as to soften the manners, and taken with its necessary concomitants, to enlarge the understanding and the heart. The proofs to which we allude are, the increasing manufacture of instruments, the vast augmentation of musical publications, and the number of professors and instructors. It is a real gratification to us to close our exposition with these facts—for we speak advisedly and experimentally, when we say that long observation has convinced us there is no pursuit more pleasurable, both to the individual and to the circle in which he moves. Nor is this its best attribute. Music, scientifically cultivated, is at once a protector and an introduction. The attention it demands precludes the mind from languor, and from the void of idleness or the waste of vice, while the passport it affords to elegant and accomplished society is at the same time a recommendation and a reward. These are truths we cannot too often nor too earnestly enforce.

## MADAME CATALANI.

We were putting the last hand to our Number, when we learned that this great singer was hourly expected in England. We hesitated not to delay our publication, in order to include, should opportunity be afforded us, some account of those mutations which might well be imagined to have taken place in the voice and manner of one who is unquestionably supreme in art.

MADAME CATALANI had no sooner reached London, than she announced a concert at the Argyll Rooms, to take place on Monday, July 16. On the morning of the previous Saturday there was a rehearsal of her songs, to which many of the Nobility, distinguished Amateurs, and eminent Professors, were admitted. We esteem ourselves particularly fortunate, in having been present, for we might not perhaps have been enabled, under any other circumstances, to examine so minutely the astonishing powers of this highly-gifted individual.

Of MADAME CATALANI's talents, previous to her leaving this country, we have already spoken at sufficient length, in the early part of our first volume, when describing her acquirements together with those of MADAME MARA and MRS. BILLINGTON. In point of energy, force, and execution, it should even then have seemed, that she could go no further. But neither art nor the faculties are stationary: they advance or they decline. The qualifications of the subject of our present regard, vast as they originally were, are certainly enlarged as they have become more matured.

They who would rightly and completely appreciate this prodigious singer, must be acquainted with Italian expression—must surrender themselves to their feelings—must look solely to effects, and remember that effects will often bear down rules.

“To snatch a grace beyond the reach of art”

is the very privilege and prerogative of genius, and it is one which CATALANI uses to its utmost extent. It is not perhaps that she imagines what other singers are incapable of inventing, or that she does what they are unable to execute. Her superiority lies in the manner. And there is no one that can rise to the smallest chance of comparison with her, in animation, in force, in volume, in grandeur, in rapidity, or in transition. In all these attributes she is matchless.

MADAME CATALANI'S style is still purely dramatic. By this epithet we mean to convey, the vivid conception that exalts passion to the utmost pitch of expressiveness—the brilliancy of colouring that invests every object upon which the imagination falls, with the richest clothing—that gives the broadest lights and the deepest shadows. Hence there is a particular point in the perspective, from which alone she can be viewed to advantage. Distance is indispensable, for her efforts are calculated to operate through amplitude of space and upon the largest assemblies. Approach her, and she is absolutely terrific: the spectator trembles for the lovely frame that he perceives to be so tremendously agitated. They who have never witnessed the enthusiasm that illuminates that finest of all created countenances, have never seen, no not in MRS. SIDDON'S herself, the perfection of majesty, nor in MISS O'NEILL the softest triumphs of the tender affections. MADAME CATALANI'S person is a little increased, and her features are now stamped with the complete and perfect dignity of consummate beauty in its richest maturity. Her thoughts literally coruscate through the bright radiance of her eyes and the ever-changing varieties of her countenance. Her's is the noblest order of forms, and every vein and every fibre seems instinct with feeling the moment she begins to sing. Never do we recollect to have observed such powerful, such instantaneous illuminations of her figure and her features as CATALANI displays. Thus the whole person is aiding (how strongly!) the effects of the most extraordinary voice and the most extraordinary energy and the most extraordinary facility the world of art has ever known, and the combined results are irresistible. The mind is now allured and now impelled, now awed by dignity surpassing all that can be conceived, now transported by smiles of tenderness more exquisite than poetry has ever fancied.

Upon the present occasion she sung a "new grand air," by the MARQUIS SAMPIERI, "*Della superba Roma*," an air (by RODE) with variations, originally written for the violin, though adapted to Italian words; a recitative and air of PUCITTA, "*Mio bene*;" and MOZART'S bass song (in *Figaro*), "*Non piu andrai*," with a verse of "*God save the King*," by way of finale.

Her audience was numerous and splendid, and her reception most flattering. In one of the boxes were the DUKES of CLARENCE and CAMBRIDGE, with the PRINCESS AUGUSTA and the DUCHESSES of

GLoucester and of Cambridge—the room glittered with stars and orders, notwithstanding the music for the coronation was rehearsed at Carlton Palace, and Mr. and Mrs. Coutts had a grand concert and ballet commencing at the same hour. The applauses at her entrance were loud and long-lasting.

The first three words that MADAME CATALANI sung were truly characteristic, and had “the mistress of the world” been personified, a more noble representative, “*della superba Roma*,” there could not have been found. This was a song of grandeur, and displayed her volume and declamation to the best advantage. In RODE’s composition the air allowed her to demonstrate her power of simple cantabile singing, while the variations give ample scope for her execution. She rules by force rather than finish. Throughout the energy and velocity were astonishing, and in one chromatic ascent by semitones, her voice resembled the rushing of a mighty wind through trees, but distance took off this singular effect of power. PUCITTA’s song afforded opportunity for tender expression, and her utterance of the words “*Dille che l’amo*,” (accompanied by the most enchanting look of tenderness that ever fascinated mortal,) was extacy itself, nor was there less delightful contrast in the syllables “*Io moriro per lei*,” of which all description must fail to convey either the tone or the manner.

Yet notwithstanding these extraordinary beauties, perhaps “*Non piu andrai*,” may be said to have been the favourite of the night. MADAME CATALANI transposed it a note higher than its original key. The song was probably chosen in order to manifest the strength, quality, and facility of her lower tones, and perhaps also the richness with which she is able to convey delicate humour.—She varied some of the passages, introducing a few descending notes upon the repetitions, “*Non piu acrai*,” and occasionally changing the melody where diversity might render such alterations more pleasing than the original notes.—She also appended two or three very brilliant cadences; but the general manner of the whole song had a peculiar and mellow raillery, particularly upon the words so often recurring, “*Non piu audrai*,” that gave the superior charm. To conclude the concert, *God save the King* was delivered with a prodigious volume of voice and declamatory power.

The change that we principally perceive is an increase of the quantity (not an amelioration of the quality) of the tone, an aug-

mentation of the general force, and a more decided application of various transition. These mutations add both to the majesty and the tenderness of her style, which is certainly her own altogether. She takes the hearer by storm. She convulses and she melts her audience by turns—she affects by vehemence not less than by rapidity. There is however nothing more curious than the gradations perceptible by varying the degree of contiguity—for the auditor would unquestionably form a different judgment according as he recedes or approaches the singer, through all shades, from absolute terror to mere brilliancy of execution, and expression superior for its strength. But at any distance he would not fail to acknowledge CATALANI's supremacy. The absolute force can only be measured by observation at the nearest remove from the orchestra. There alone can the infinite and rapid workings of her sensibility be accurately discerned and understood. Her intonation appears to us more certain than it was. Her invention is probably little if at all extended—for she still adheres to her favorite *riffioramenti*. One of her strongest peculiarities in this respect is the repetition of the same phrase three, four, and even five times in succession, and repeating also shakes upon distant intervals. We observe the same agitation of the muscles of her face—and the motion of the under jaw is increased, particularly in the shake, which when near appears to be much too violent; but this disagreeable effect is lost by distance.

MADAME CATALANI returns to this country greater than when she left it, *greatest*. Her very highest notes may perhaps be somewhat impaired, but this we have no means of determining. In every other part and attribute of her voice and style she is decidedly matured and mellowed. She must be judged alone, for she has nothing in common with any other singer. It is, we repeat, by the effect only that we can estimate her ability. Measuring then by this simple standard, we say that she surprises, agitates, convulses, and enchants us by turns—that her dignity, her tenderness, and her enthusiasm defy description, and that the majesty of her voice is equalled only by the beauty and command of her form and countenance.

## OBITUARY.

It has always been a part of our original design to record the deaths of eminent musical professors, with such notices of their lives and works as might serve to assist in perpetuating names dear to art. We have however hitherto frequently found much difficulty in obtaining *authentic* particulars, which must account for our apparent neglect of the duty of paying a tribute to departed eminence, acceptable, as we should esteem it, both to immediate connections and to the world of science. We now however commence our necrology with a notice of the late Dr. CALLCOTT, a man who highly advanced the character of English Music; at the same time we beg to say, that we have contracted our memoir in consequence of having understood that it is in the contemplation of his family to re-publish a collection of his works, and to preface it with some account of the life of the author.

JOHN WALL CALLCOTT was born at Kensington Gravel Pits, on the twentieth of November, 1766. He was placed under the care of Mr. WILLIAM YOUNG, where his progress was considerable for his age. At twelve years old, when he was removed from school, he had read much of Ovid, the greater part of Virgil, and had begun the study of the Greek Testament. From this early period, his acquirements, which were very great, were the fruits of his own industry.

His attention was addressed to music at the period of his leaving school (1778), when he obtained an introduction to the Organist of Kensington, and began to practice upon a spinnett, which his father bought for him. About the year 1782 he often attended the service at the Abbey and the Chapel Royal, and made some acquaintance with several of the heads of the profession. In this year he was also appointed Assistant Organist at St. George the Martyr, Queen's Square, Holborn, by Mr. REINHOLD. He nearly at the same time, through the kindness of Dr. COOKE, obtained admission to the Orchestra of the Academy of Ancient Music, and he sung in the chorusses of the Oratorio at Drury-lane Theatre during 1783, 1784, and 1785.

In the first of these years he began to bestow some attention upon the principles of vocal composition, and he finished his first glee to the words of GRAY's ode, "*O Sovereign of the willing soul*," printed in WARREN's 23d Collection. From this period he continued to improve in vocal harmony. During the year 1784 he had the pleasure to attend the commemoration of HANDEL, in Westminster-Abbey. In the following year he gained three prize-medals given by the Catch Club, and took his Bachelor's degree at Oxford, on the invitation of Dr. PHILIP HAYES. His exercise, on the occasion, was upon WARTON's ode to Fancy. In 1786 he bore off two medals, at the Catch Club, and succeeded to several valuable engagements in teaching, through the interest of Dr. ARNOLD, by whom his glee, "*When Arthur first in Court began*," was introduced among the music of *The battle of Hexham*. In 1787 he gained two more medals at the Catch Club. In 1788 he did not write for the prizes, though he still employed all his leisure in the study of composition for voices. In 1789 he again became a candidate for the medals, and had the good fortune (the concomitant of his uncommon abilities) to gain all four; a circumstance which never occurred before nor since. He was elected organist of Covent Garden church in 1789. The election was however strongly contested, and the business terminated by a proposal, on the part of Mr. CALLCOTT, to divide the situation with his opponent, Mr. CHARLES EVANS. In 1790 the celebrated HAYDN arrival in London. Mr. C. was introduced to him, by Mr.

SALOMON, and received some lessons from that eminent musician. He accepted the office of organist to the Asylum for Female Orphans in 1792, which situation he retained till 1802, when he resigned it in favour of MR. HORSLEY, the present worthy incumbent, afterwards his son-in-law. In 1800 he took his degree of Doctor in Music, in company with MR. CLEMENT SMITH, of Richmond. MR. HORSLEY, at the same time, took the degree of Bachelor. DR. CALLCOTT first conceived the design of composing a Musical Dictionary in 1797, and he persevered in it for some years after; but finding that such a work would interfere too much with his business as a teacher, he laid it aside till some future period of leisure and advantage, and in 1804 and 1805 employed himself in writing the "Musical Grammar," one of the most popular works in our language.

The Grammar was first published by BIRCHALL in 1806. In the following year his various pursuits and incessant application brought on a nervous complaint, which compelled him to retire altogether from business, and it was not till 1813 that his family and friends again had the happiness of seeing him among them. He remained well till the autumn of 1816, at which time symptoms of his former indisposition again appeared.

From this period his professional avocations were wholly suspended, and on the 5th of May, 1821, he ceased to feel all further affliction. He was interred at Kensington on the 23d of the same month.

The basis of DR. CALLCOTT's fame rests upon his glees, but he has written some songs that are unequalled in point of legitimate expression, and which, as we esteem them, are models for the formation of a fine English style. Such an one is his "*Angel of life*." His glees certainly place him among the very foremost of those who have cultivated that species of composition.

No man was ever more deservedly beloved than DR. CALLCOTT for the gentleness and benignity of his disposition, nor more highly respected for the extent of his various attainments in language, in literature, and in science.



## TO CORRESPONDENTS.



*The Communication of F. W. H. reached us too late to be inserted in this Number, but shall certainly appear in the next. We have only just received the letters of DEL HARP and JUVENIS, who will perceive that we had previously attended to his former favor. We are as much gratified by the kind expressions of W. Z. as indebted for his hints, which we will not fail to pursue. Indeed we had already begun such a plan as he recommends with respect to the several instruments, We shall give the earliest possible attention to the many Musical Compositions addressed to the Editor, and for which he thus returns his acknowledgments to the several Authors.*

## ON STYLE.

## TO THE EDITOR.

SIR,

I HAVE never yet met with any dissertation that satisfies my mind with respect to VOCAL STYLE. Even the philosophical letter of TIMOTHEUS, printed in your second Number, seems to be too general. At the same time I know not whether I shall render my own apprehension of the subject a whit more clear or distinct. But with your permission I will try.

*Style* I consider to mean *Character*—and as character can be said to be appended to vocal music, only by the individuality, passion, or sentiment with which the singer is invested by the song, the nearer the representation approaches the reality, the more perfect is the style. Style then is also dramatic, and as the *beau idéal* of the arts is the point sought, and is always heightened beyond the exact relation of truth, style must owe its verity and force to a warm and cultivated imagination, which must again be supported by organic and technical powers. Thus far I conform, you perceive, to the definition of TIMOTHEUS; and indeed I shall probably be unable to add a tittle to his general classification, though I hope to render the matter more plain by detail. For I agree with him as to the limitation which place as well character imposes. But place in this case makes a part of character. In style there must also, it should seem, be an allowance for nationality—such as appertains to the expression of emotions observable in different countries. The Italians, Germans, French, and English, have severally their own peculiarities; and we cannot rightly judge of style, unless we are intimately acquainted with the manners of the nation to which the singer belongs, and whence he has derived his notions of imitation. Thus to an untutored English ear and an uninstructed English mind, the *grac gusto* of the Italian school seems extravagant, not to say absurd; nor do we come to feel its beauties until we have been very long accustomed to the energy, transition, and especially to the peculiar carriage of the voice in use among Italians. The manner of the French is still so entirely their own, that other nations go very near to deny altogether

their pretensions to vocal science or ability. The Germans must be said to owe their acquaintance with the *ars technica* to the Italians, and the English draw from the same fount; but all are tinged with national peculiarities. The Italians are the most vivid, the French most extravagant, the Germans and the English the coldest or most chaste, in their ideas of expression.

Perhaps the easiest method of illustrating our subject will be by a comparison of the way in which the same composition is given by different singers.

TRAMEZZANI, BRAHAM, and AMBROGETTI, are all within our memory, and I may perhaps recall particular points in each which elucidate something. I shall take the expressive duet of MOZART, "*Crudel per che fin' ora*," from *Figaro*. *The Count Almaviva* is at once a determined sensualist and a fine gentleman—his manners are tintured with the warmth of his naturally ardent temperament, with the boldness of a military life, and with the "proud humility" of the relative situation in which he stands to the waiting woman of his Countess, the object of his seductive addresses in this duet. The notes are full of all these characteristics, as can but be discovered by a sensitive understanding of the melody and the disposition of the parts. It follows then, that unless the style partakes of all these so decidedly as to impress the several notions upon the mind of the auditor, the singer in so far is deficient. To come to an analysis of some portion of this beautiful and expressive composition—the words *Crudel per che fin' ora* bespeak the artful yet bold address of the soldier and the gentleman and the lover, while *farmi languir cosi* combines these with the sensualist. SIGNOR TRAMEZZANI conveyed this distinction to perfection. His tone was at first moderately full, but round and voluptuously smooth, mingling tender expostulation (merely sensual) with a melting and passionate intimation of his design. Upon the second member of the sentence the notes were softened into a still more exquisite and sinking expression of intense desire.

MR. BRAHAM in singing these passages, (though he has always been a singer to the heart) failed principally from a lack of that delicate apprehension, intense feeling, and rich expression, that marked TRAMEZZANI'S manner. He executed it with more force and less tenderness, or rather without a particle of voluptuousness. His manner was comparatively hard, and therefore he missed the style.

SIGNOR AMBROGETTI, who cannot sing a note but depends on his acting to carry him through, and whose false intonation is in this opening more perceptible perhaps than in any thing he does, conveys a very coarse idea indeed. He divests the composition of all refinement, and goes no deeper into the notion of *Count Almaviva's* character than belongs to his lowest feelings. He makes his approaches with the vulgar tact of a practised debauchee assailing an artless maid of all work.

The rest of the duet contains only modifications of the same principles, though perhaps the most remarkable point is "*Mi sento dal contento,*" the indescribable effect conveying voluptuous anticipation together with the sense of present success, that TRAMEZZANI attained, but from which BRAHAM and AMBROGETTI were even more distant than in the other passages. Tone must in all cases be the vehicle of expression, and I have sometimes been almost tempted to reduce style to a mere modification of tone. TRAMEZZANI, in those portions of the duet which bespoke doubt, entreaty, and passion, transmuted his tone nicely—exactly—seeking only to pourtray the feeling. BRAHAM had too much regard to the display of art, by which his tones were too nearly assimilated to each other. AMBROGETTI held the singing as secondary to the acting, probably from a knowledge of his vocal imperfection. In the elocutory part he approaches more nearly to TRAMEZZANI, but seldom singing a note in tune, or with any thing like tone, the great charm is wanting.

Sensibility is a faculty which is susceptible of many and great differences, both in its nature and degrees. A strong sensibility is not always nor indeed often the most delicate. All the three singers I have quoted were undoubtedly persons of extraordinary sensibility—but I should say TRAMEZZANI's was the most delicate, BRAHAM's the strongest and applicable to the greatest variety of objects—AMBROGETTI's the coarsest. Hence perhaps the original direction of mind, which has occasioned such discrepancies in the display of their ability.

Now, Sir, it appears to me that TIMOTHEUS's grand division of style, into the great and ornamented, does not embrace this species of amatory passion, which now constitutes perhaps a new but as essential a style as any other branch. Most of MOORE's songs demand this and this only, and indeed I should be tempted to assume your own principle, that such is the general characteristic not only

of that middle species of writing, which is addressed to please in the chamber, but which, taking the desire of voluptuous sensation in preference to high affections for its basis, has been translated into and is indeed the essential style of our most successful singers. Neither does BROWN'S division of the several species of air, in his "Letters on the Italian Opera," appear to meet what is required in this species of expression, which may be almost taken as peculiar to our own age. The passion of love has never before been made so voluptuously sensual in poetry and music.

I shall next assume as a subject the beautiful cantata of "*Aleci*," as sung by MR. VAUGHAN and MR. BRAHAM. This is descriptive of love in its purer form—the passion being "through certain strainers well refined." VAUGHAN'S performance is smooth, delicate, and polished to the highest degree. The ornaments he appends are of the same cast, nor is there the slightest interruption of the general and leading train of sentiment from the beginning to the end. He has studied unity of effect, and has attained it. MR. BRAHAM'S manner, on the contrary, is passionate, broken, and deformed by striking but not expressive differences of tone—differences belonging to more boisterous passions that destroy the pensiveness of the first part and the luxurious exaltation of sound to which it is the object of the composer to reduce and elevate the mind. He therefore misses the grand characteristics, and thus sings it in an inferior style. If on the contrary we turn to HAYDN'S *Creation*, and examine the manner in which these eminent persons give the famous recitative, "*In splendor bright*," which describes the creation of the sun and moon, the balance will incline to MR. BRAHAM in the first division, (the creation of the sun) and in the last to MR. VAUGHAN. The force and fire of MR. BRAHAM'S manner, the piercing trumpet-toned brilliancy of his voice, and the fight-like rapidity of his invented passages, are completely descriptive. Here VAUGHAN fails for want of daring perhaps more than from want of natural energy. But when the "silver moon" is to be pictured, it is then that his sweet, soft, sustained, and pure tones harmonize with the scene, while the effort BRAHAM makes to reduce, attenuate, and smooth the full force of his melody is too obvious to be accommodated to that ease and flow which the auditor primarily anticipates and desires. The radiance still glazes upon the eyes. Here too is most observable the exaggeration of manner which is generated in the theatre, is essentially dramatic, and which the

orchestra, and particularly the sacred orchestra, if I may use such a term, will not bear. We feel on the contrary that VAUGHAN's sober chastity is in better taste—the fact is, the sympathy between the audience and the singer is never broken or endangered; while however BRAHAM is singing, when his occasionally violent bursts are past, there is nevertheless a constant apprehension of the same recurrence of constrained force which never leaves the soul tranquil for a moment. He therefore exaggerates his style. "*The Soldier's Dream*"—"Comfort ye my People," and "*Lord remember David*," are all marked by the same differences, and the advantage all lies on the side of VAUGHAN. "*Deeper and deeper still*"—"Thou shalt dash them," and "*The Battle of the Angels*," exhibit BRAHAM's supremacy, because these are of stronger expression; the passion is so intense that the mind readily follows MR. BRAHAM into the depths, whither he and he alone can lead us. The style is therefore better, because more characteristic.

There is no English singer alive who can convey even a remote idea of the majesty of "*I know that my Redeemer liveth*." MISS STEPHENS is too rich, too smooth, too level. MRS. SALMON wants fire, feeling—every thing. MARY invested this song with a grandeur, a solemnity, and a dignity that were truly sublime. She was so emphatic in her diction, so powerful in concentrating the force of her voice and the energy of her manner upon particular words, the whole moved with so majestic a gait, as to leave an indelible impression upon the mind of the hearer, which time cannot efface. MRS. STEPHENS is full and sweet, but there is no distinction, no marked rhetorical or pathetic accentuation; the whole is too level. MRS. SALMON warbles, and in proportion as she is wanting in force, fire, dignity, and pathos, so far is she distant from the high affections of this inspired air. Inasmuch then as both these great singers fail to convey the character, inasmuch they may be said not to have the style, and as relates to "*I know that my Redeemer liveth*," they can be said to have no style.

The deficiency of both appears to lie in want of dramatic conception and execution, in the slumber of the imagination, or in the misdirection of the powers towards the impassionate display of the sentiment. MISS STEPHENS is always chaste and pure and *English*. MRS. SALMON is always sweet (deliciously sweet), and her facility fascinates. But the style of the former is somewhat cold and lifeless,

and rarely if ever rises beyond plain narrative. The other lady has no style at all, for I will defy her warmest admirer to impute any thing like character to any song she sings. Ornament, as she applies it, is not character—whatever may be said as to the peculiarity of the graces themselves, or the manner in which they are appended. **Mrs. SALMON** is a vocal instrument—beautiful in its tone to the utmost possible degree; but there ends the sum total of her attributes. The style of **Miss STEPHENS** then is ballad; and **Mrs. SALMON** has, I must repeat, no style at all, because no passion, no character. Indeed there is not, within my knowledge, any English female singer who can now be said to have a style so strongly marked as to deserve the name. **Miss STEPHENS** and **Miss TRAVIS** are distinguished by purity and chastity; but those very qualities, as exhibited in these professors, are almost proofs of the want of style; for these terms, so taken, mean the absence of the force, transition, and similitude, which are marks of passion or of character.

I shall be thought perhaps to fall in with the humour of the times, and to be a favourer of foreign schools, if I point out **MADAME CAMPORESE** as the female possessing the most legitimate claims to style of any singer that has visited England for many years. This fine artist produces characteristic effects from every note, *without violating the laws of science*, and without the coarseness or extravagance common to the stage. *How* this is done I cannot exactly describe, but that the principle resides in the command which the mind has over the elements of expression, and in modelling those elements justly there can be no doubt. **MADAME CAMPORESE** is a woman of fine sensibility, fine sense, and fine manners—the fire of youth is tempered by experience rather than passed away with years—which is the only general clue I can give to her superiority, for it is clearly more intellectual than technical, because all the English females I have alluded to exceed her both in natural power and beauty of voice, and in executive facility. But hear **Miss STEPHENS** and **Mrs. SALMON** in recitative, and compare them with **CAMPORESE**. The parallel would not hold for an instant. Yet, I apprehend, in recitative as much as in any thing—style is displayed.

It should seem to follow from these premises and examples, that style is by no means so easily reducible to a single denomination as may have been supposed. I prefer **BROWN'S** classification to **TIMOTHY'S**, in this respect, because he admits a difference according

with every species of air. But, in truth, if style be as I am disposed to denominate it—*character*—then the passion or the sentiment is the only measure. There is a style of anger—grief—love—disdain—in short, of whatever the sentiment dictates. And this I esteem to be the fact. Those affections which are lofty and demand dignity of conception and majesty in their expression, may indeed all be called the great style—but under what head are we to class purely amatory songs or songs of narrative interspersed with pathos? “*Old Robin Gray*,” for instance, is called a ballad; yet I should expect as much from the pathetic powers of a singer in this air, as in “*Farewell ye limpid Springs*,” though addressed to lower subjects. Again, in the old and beautiful ballad, “*Oh Nanny, wilt thou gang with me*,” a style is required which cannot be called the great style, but which yet demands sweetness and pathos in as high a degree as any song I know. The distinction, then, should seem to lie in the objects upon which the affections are employed, rather than in the affections themselves. “*Sound an alarm*,” in HANDEL’s *Judas Maccabæus*, and “*Love sounds the alarm*,” in his *Acis and Galatea*, are so nearly of the same cast, that they have come to be considered as of the same style; yet the one is patriotism—the other, love firing to valour. The one character is the leader of a nation—the other, a swain. These differences, minute as they are, originate a distinction in the style, which would I think be apprehensible to a person having a delicate sensibility—they would be particularly so to the mind of one man who was deeply susceptible of a passion for glory, and of another capable of romantic attachments to the sex. In the former instance I imagine this conception would be displayed by a loftier bolder port; in the other, tempered by a warmth and occasional interspersions of intense tenderness. PURCELL’s famous songs of “*Mad Bess*” and “*Let the dreadful Engines of Eternal will*,” wander into all the wildness of insanity, from passion to passion—they include therefore every species of style. Indeed “*Mad Bess*” mingles the highest and most dignified affections with the lowest and most ridiculous or at least most pitiable objects. Take, for instance the last lines:—

“ Who is content,  
Doth all sorrow prevent;  
And Bess, in her straw,  
Whilst free from the law,  
In her thoughts is as great as a king !”



Who, then, shall reduce this song to one denomination as to style?

The further we proceed, the more minute the distinctions we shall find. It is upon such materials that imagination works, and it must be obvious, that the more delicate that faculty is, the more refined will the style of the professor become; and as every word is an idea and every idea may admit of a different shade of interpretation and expression, I conclude, that the best style is that which imparts the greatest share of *character* or meaning to a composition.

I am, Sir,

Your's, &c.

ANALYSIS.

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## TO THE EDITOR.

SIR,

I TRANSMIT you the continuation of my "Remarks," which were begun in your last;\* and am your's, truly,

F. W. H.

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It is an acknowledged truth, and the opinion has been maintained by every sage and philosopher since the world began, that a desire of pleasing, which is intimately connected with the search after happiness, is one of the most active principles that pervade the human mind. Men in general have so much to perform, so many tastes to please, and so extensive a theatre to act upon, that amid the vicissitudes and disappointments to which frail mortals are subjected, if some such motive of action did not bear them up and guide them on through this sublunary world, they would be in danger of losing not only all-relish for any thing except the means of sustaining life, but what to literature and the arts would prove still worse, they might lose all energy or anxiety to encourage and promote the civilized and sister arts of poetry, painting, and music. In no profession is this desire of pleasing and distinguishing ourselves more necessary than in the musical; for to that one object, notwithstanding all his science,

\* Vol. 3, page 145.

his labour and toil, must the musician press forward, if he intends that his compositions shall obtain "a name." Instrumental composers should particularly follow this rule, as they have not the aid of sweet and expressive voices or of inspired poetry to assist their labours. The overtures of LUIGI CHERUBINI are eminently calculated to illustrate this principle. For it seems as if the composer, carried away by the novelties and unexpected beauty of his conceptions, sought no other means of attraction than what might flow from such an inexhaustible source. In the "*Overture to Anacreon*," (certainly one of the finest instrumental pieces that has been written since the days of HAYDN) there are perhaps fewer attempts at continual imitation, fewer passages in the fugue style, and fewer laborious or abstruse modulations, than may be found in the symphonies and overtures of his admired predecessors; but to compensate for the absence of these, there is a novelty of melody, an elegance and brilliancy of effect prevailing throughout this piece, which cannot fail to rivet the attention of all who possess the least taste in our art. The first horns, by sustaining A and E, then moving to the chord of D, prepare the way for a very singular and effective passage, which is taken up alternately by the flauto, violin, and violoncello, between each preparatory sounding of the corni, until the movement ends with the dominant seventh, in full harmony, by the whole band.—Nothing (to look at the score) can possibly be more simple, and certainly nothing can be more effective; it is the harbinger of good things to the allegro movement that follows, commencing upon one note only by the bass. At the end of two bars there arises a very simple passage, which may be called the subject of the overture, as it is heard throughout, until nearly the close, alternating from one instrument to another in a very extraordinary manner. The long continuation of the *piano*, and the gradual accumulation of the *crescendo*, are strikingly displayed in the first 50 bars, and when the climax arrives by the full burst of the orchestra, no doubt can possibly remain on the mind of the scientific hearer, that our author is a man of superior abilities. I would point out to the student a beautiful passage towards the end, marked in BRUGUIER'S adapted duet, "*Lento*," as a delightful contrast to the spirited and brilliant ones that precede and follow it. The educated musician would discover a great similarity to MOZART'S style in this part—it is tender, graceful, and in the true "*chiaro oscuro*" of harmony, a passage bearing strong indi-

cation of the elegant mind of its author. CHERUBINI has written several other operas, &c. the overtures to which may be considered nearly equal in merit to "*Anacreon*," and are well known in the musical world—the "*Les deux Journees*," "*Lodoiska*," "*Des Absences*," &c. Of these the first-mentioned is considered the best. In the first movement there are some peculiarly felicitous passages, such as the first six bars, at the seventh bar, where the basses take a solo passage, leading down to C $\sharp$ , and the passage marked "*crescendo poco a poco*," leading into the allegro. There are some uncommon modulations brought about with great simplicity from A minor to G with one sharp, at the 26th bar of this movement, from B to D, (by the seventh upon A) and towards the end, where the octave passage occurs, beginning upon B. He has managed the conclusion very ably by accelerating the time (marked "*Piu Stretto*") upon that passage which was heard in the first instance in allegro, a mode of producing effect, in which I perceive he has been imitated by other composers. (See "*BURROWES'S Overture*," performed at the Philharmonic.)—There is a great portion of musical colouring observed throughout "*Les deux Journees*," to which the natural brilliancy of the key in which it is set (E $\sharp$ ) in no slight degree contributes. "*Lodoiska*" has to contend with disadvantage against the showy and beautiful overture to that opera by KREUTZER, which all the amateurs have been accustomed to applaud; but yet in many respects it must be owned, comes out from the contest with credit and reputation. There is something of mannerism in the second movement of this piece, compared with the second movement of "*Anacreon*," not in the notes, but in the style of the passage, but which may be excused, from the peculiar novel effect. Good modulations are to be found in this movement to which I allude, particularly the passage begun in A minor, afterwards repeated in A major, and that part where a succession of chords begin upon D, (Page 7, line 1st, of CRAMER'S adaptation "*Piano Forte Journal*,") in which the composer has altered the usually-received rules for accent, by placing it for bars in succession upon the second part of the bar. Our author's tact appears to lie in that ingenious distribution of particular detached passages to the several instruments he employs, which so much distinguished the great MOZART, and to write these with a perfect knowledge of the effects which the mechanical capacity of each is found produce, will be acknowledged as a considerable difficulty by all those who attempt the

task. We have heard the epithet "felicitous" applied to MOORE'S ideas which he so happily expresses in his songs, and other poetic effusions,\* with equal justice may it be given in a musical sense to that peculiar trait in composition just mentioned, in which CHERUBINI excels; for in the symphony style, the simple melody which is produced by one instrument is often obliged to give way to the compound melody, or properly speaking, that harmonious distribution of it throughout all the parts in which sense the term "melody"† is now understood by all composers and writers on the theory of music. But in the overtures we have been examining there are a number of solo passages for the several instruments—short, but very attractive, from the pleasing nature of their style, and from the relief they afford to the ear, contrasted with the tutti parts. Persons who are accustomed to attend to nothing else but the "air" of any piece to which they may be listening, are at first in no slight degree annoyed when they hear a seeming confusion among the performers, (in such passages as may contain a number of discords) and a total want of "air" in many others, to produce that pleasing effect upon the ear which they had been accustomed to in piano forte pieces, &c. but if they should at any time afterwards attain a knowledge of music sufficient to give them the smallest insight into its theory, they would learn to appreciate the labours of those authors which previously they had heard with indifference, impatience, or neglect. I have heard a well-educated and sensible woman say, she did not see the beauty or the humour of "Don Quixote," another person has said he would as lieve hear music *as any other noise!* and a third avows that Moliere's delightful comedies are quite unintelligible to him. The first of these very probably had never read that inimitable work of CERVANTES'

\* I have attempted to discover a few parallels in the characteristic style of some of the finest dramatic and poetical writers of all ages, and celebrated composers—with what success let the amateur determine :

Corelli—Virgil	Winter—Alfieri	Shield—Wordsworth
Handel—Milton	Paer—Racine	Beethoven—Schiller
Haydn—Shakspeare	Rossini—Moliere	S. Wesley—Southey
Mozart—Otway	Cherubini—Moore	Bishop—Scott
Pergolesi—Pope	Callcott—Ossian	Clementi—Prior
Gluck—Dante	Webb—Thompson	Cramer—Goldsmith
Cimarosa—Metastasio	Jackson—Shenstone	

† See DR. CROUCH'S Introduction to Thorough Bass, SHIELD'S Introduction to Harmony, and CALLCOTT'S Musical Grammar. Although the latter, in apparent contradiction says, at page 148, Second Edition, "Two or more *melodies* heard at the same time form *harmony*," thus confounding the terms.

twice over, a neglect absolutely unpardonable, if she intended to profit by what may be called the blaze of wit and humour seen in every page of the book, neither had she sufficiently informed herself of the ridiculous knight-errantry spirit of the Spaniards, which the story of our "knight of the woeful countenance" was written to expose and ridicule; consequently she could not be a truly competent judge of its merit. The second person (who I believe was DR. JOHNSON, and for the sake of whose ponderous dictionary we are inclined to pardon the ferocious outrage on music and the feelings of Apollo's votaries,) had no sensibility for the "concord of sweet sounds," therefore wondered within himself at the strange infatuation of others who could wander among the mazes of harmony, until they might be said to

"Feel its genial influence  
Kindle dead fires anew."

The third person, it is very evident, knew but little of the French language, or he never would have exposed himself by so graceless, so tasteless an avowal. But notwithstanding these dissentient voices, the critic and the lover of music can continue to receive pleasure, and that of the most exalted kind, from the perusal of such works, or from listening with never sated attention to the "soul-stirring spirit of harmony." I have somewhat digressed from the subject of these remarks, but it is with the sole intention of impressing upon the mind of the younger amateur and student the very great necessity of continued study—*anxious, unremitting, laborious study, before they can become competent to advance opinions which may in any manner involve the reputation of eminent or respectable authors, and at the same time expose to the more experienced their own ignorance. Let us return to CHERUBINI. His overture to "Des Abencerages," the least attractive of any he has written, still contains many indubitable proofs of the ability which may be found more fully displayed in the others. If no other instrumental piece than this had ever emanated from his pen, his name would not have been so great as it is; there are several detached passages of sound modulation, several melodious streaks of light, the efforts of the sun endeavouring to emerge from the somewhat cloudy atmosphere in which he is involved; but yet, as a whole, it will not satisfy the critic or the amateur, who expect from the author of "Anacreon" something superior to those ephemeral productions which are performed in England, called English Operas, and*

to which a very considerable portion of scraping and blowing is often appended by way of overture. There is one peculiarity by which the modern German school of harmony is distinguished and separated from all others, namely, the very frequent pauses that are introduced on what may be called the sweetest discords, such for instance as the flat 9th with full harmony, the extreme flat 7th, or extreme sharp 6th, the minor 5th, &c. These are peculiarities also perceptible in our author's works, although he has been too long in France and Italy not to soften down his pieces by infusing into them a due proportion of Italian sweetness and melody. BEETHOVEN'S is the personification of the German style, full, rich, scientific, and containing every superiority that school can boast of. CHERUBINI'S style, on the contrary, may be denominated the mixed style, scientific enough to have received its education in Vienna, but yet tinged by the more melodious qualities which adorn the compositions of equally favoured natives of Italy.\* Many persons have been heard to regret that CHERUBINI has not obliged the world by the production of an entire "symphony" for instruments, in which the science and genius yet undeveloped might appear to the fullest advantage, for in a more elaborate piece than we yet possess of his, there would be fuller scope for the development of every resource of his art. There are several beautiful pieces of his, in great repute among us; the "*Benedictus*," from his mass, although rather too chromatic and instrumental, is yet a very beautiful piece. Every one knows the canone "*Pesfida Clori*," a sweet graceful specimen of this species of composition, which is fast verging to decay amongst us, although in days of yore a great musician thought it no hardship to sit for hours and days together to obtain the solution of this difficult musical problem. I had intended to have included CLEMENTI in this paper of remarks, but upon consideration I find it would occupy too much room in the next number of your review, probably to the exclusion of other and more important

\* DR. BURNBY, (of whom, by the way, I have found by chance a very well written and well authenticated memoir, which I intend to send for insertion in your miscellany, Mr. Editor,) says, at page 79 of his 4th volume, "After a regular perusal and examination, the first musical drama performed at Naples that I have been able to find, is entitled *Amor non a legge*, composed by different masters in 1646, none of whose names are recorded;" a very curious circumstance in the history of dramatic exhibitions. Authors now-a-days are not so careless of their fame; even the composers of quadrilles are set forth to our view in the largest characters!

articles. I shall therefore defer it until the following number, when I propose to take a general summary of the merits of CLEMENTI and CRAMER as composers, and to effect this with impartiality, must summon up the same spirit of candour which you, Sir, so admirably displayed in your "Answer to MR. CRAMER."

June 21st, 1821.

## TO THE EDITOR.

SIR,

As from the collision of opinions emanating from reflection, truth is elicited, such opposition of minds will frequently find admission to periodical works, conducted on liberal and philosophical principles. Accordingly the very first article of your Magazine became a ground for the controversy which appeared in a subsequent Number;—it is not therefore on this point that I apologize for obtruding this article on your attention, but on that of having already occupied a greater portion of your interesting miscellany than probably the cause or the pleader merited.\* But as every one "*Nullius in verba magistri*," must be conscious of this independent habit, he cannot perhaps hit upon a better method of ascertaining the nature of his opinions than by giving them publicity; for if he be not inveterately opinative, the world will soon extricate him from error, by shewing him the difference between parental partiality and public opinion; and such corrective, if deserved, I would fain receive through the medium of your equitable publication: not, however, Sir, for the sake of controversy, but amendment, being in the pursuit of an object that requires more time than I can afford to lose in the boundless region of reply and rejoinder. The present article, Sir, arises from reflections that have frequently recurred, and very forcibly on the attentive perusal of your last Number.—I particularly allude to the patriotic essay on the neglected encouragement of native talent, the distinctive and animated critique on the performance of MOSCHELLES and CATALANI, and the biographical sketch of poor CALLCOTT. Such topics naturally lead to a comparative estimate of

\* No. 9, page 71.

indigenous and exotic talent, and on this head I venture to put a question, to which the answer I acknowledge is apparently obvious. It is this—has our national character, upon the whole, been most benefited or injured by the importation of exotic music and musicians? There are probably those who would move an amendment of this question, by substituting the word “music,” for “the importation,” &c. Sir, at a period when almost every British residence is as it were a musical instrument, the art is only unimportant and trivial to triflers; to the philosopher it is an affair of moment, and, for the sake of my countrymen and countrywomen, I would have it subjected to the severest test of the soundest morality. It will stand the trial if pure, but not if corrupted; yet gold is gold, however it may be debased, and the intrinsic worth of music is imperishable. A musical age, therefore, is honourable or base, manly or puerile, a sage or a simpleton, according to the moral character of the art, and this character, as it applies to us, undoubtedly derives its quality principally from aliens, who have ever been the prominent objects of our patrician patronage; but I confess, Sir, that I am yet to learn in what respects we are dignified by the intellectual excellence of our musical character, or wherein nature has unkindly subjected us to the necessity of musical importation, as if crotchets and quavers, like oranges, or tea and coffee, were exotics that on British ground were necessarily forced and rare. Sir, I do not hesitate to assert that British genius, unpatronized, unfriended, despised, and derided, wears yet the crown of immortality, and is impregnated with that intellectual magnetism that drew a CORBELLI to the manes of a PURCELL. From the time of HANDEL and FARINELLI to the present, we have continually imported annually, or biennially at farthest, German after German, and Italian after Italian, diversified occasionally with the musical produce of other countries. What proportion has our improvement in the science borne to the cost? Are not the mass of amateurs even now plunged in such deplorable ignorance, that ephemeral trash is universally preferred to supreme excellence in composition? What would we say of an age commonly called literary, preferring the productions of STÆNHOLD, HOPKINS, and STEPHEN DUCK, to those of SHAKESPEAR, MILTON, and JOHNSON, or *Titus Andronicus*, and *Paradise Regained*, to *Othello* and *Paradise Lost*. It is not execution nor even sentiment, but intellect, that is the proper basis of musical tuition. *Leçerity*



of finger, or vocal volubility are secondary objects, and musical education that is not founded on mental improvement, is at best but fallacious and imperfect, a splendid error, and a cruel sacrifice of time, health, and property. The marvellous executioner smiles at this position—" *Quid rides? de te fabula narratur?*" Your pupil does wonders; KATERFELTO did the same. Where is her mind? but she ravishes the heart: so do novels and romances of every kind. Execution I allow is the child of industry, and merits the generous encouragement it receives. To shake with the fingers of both hands, without cramping the simultaneous play of the other fingers; to execute tenths as if they were thirds; to sing a flight of rapid semitones, interspersed with shakes or violin variations, are miraculous evidences of human powers, and, for the sake of emulous talent, immortal be the records of such wonders. But, Sir, in the practical exposition of a scale of beauties in musical composition, selected on the soundest principles of the best taste, and arising from prettiness to sublimity, where would be the necessity for such extraordinary powers of performance? Then where is the necessity of such talents? or where is there gratification for those performers who can never hope to approach such rare proficiency? Sir, in the present state of musical affairs this great majority must "despair and die," or at least retire to unsocial solitude—for Germany and Italy have done their best and their worst, and mere execution, as it is very properly called, is now the *sine qua non*, the indispensable passport to patrician patronage, and consequently to that of the *genteel* apes that tread in the footsteps of their leaders—nay, even to plebian plaudits, for vulgarity is ever fond of the marvellous, and occasionally sympathizes with the dilettanti, more congenially than perhaps the pupils of refinement will readily allow; and ragged minstrels, untaught *English* minstrels, will sometimes execute those graces that, in the dreams of fashion, are exclusively exotic.

Having, Sir, ventured to advance opinions that clash with the dictates of that august body, the beau monde, I leave it to competent and impartial judges to inform the musical world whether any style of musical composition or performance, whatever be its merits, ought to supersede all others, or whether a total insensibility to the charms of "warm, energetic, chaste, and sublime" simplicity, is the criterion of highly improved or deteriorated taste; and whether an inordinate fondness for vocal and instrumental rapidity does or does

not tend to produce this insensibility; and finally, whether musical patronage in England is not almost exclusively confined to practical proficiency of monstrous and foreign growth.

And now, Sir, to avoid the risk of offending the great a second time with an English name, I believe it will be expedient to subscribe myself,

Your's respectfully,

NOMINIS UMBRA.

August 27th, 1821.

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## ON ACCENT.

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### TO THE EDITOR.

SIR,

**T**HERE are few single points in the performance of music so important, and few perhaps of which the theory is so little understood as the use of accent. We employ this expressive power as the million speak prose, without observing it. It is by some confounded with emphasis, and there are few (amateurs especially) who really know or regard its value. For accent in its most enlarged sense is *time or measure*, and the ear in this respect must be formed practically and technically, (mechanically if you please) to comprehend rightly and entirely all its effects. Such is what the Germans call the *grammatical* power of accent. They also divide that species which is chiefly conversant about expression from this the mere mechanical use, and term it rhetorical or pathetic. Again there is an accentuation derived from harmony, and which is introduced by striking and unexpected combinations brought in to enforce particular parts of a composition. All these are musical accents, considered separately and apart from the union of notes with words, which again lead to new and diverse modifications, of which it is my present purpose to treat somewhat in detail.

DR. CALLCOTT, in his admirable Grammar, has considered this matter with his usual perspicuity and precision. I make this acknowledgment, because I might otherwise seem to have borrowed without admission, what must be the foundation of my subject from that excellent man, whose memory is venerable, not alone as a musician, but because he has applied so much of what is truly philosophical to the explication of his art. He has shewn that the place of the accent, in common time or measure, is upon the first and third notes, and upon the first note of triple time. He has also demonstrated the effect of changing the position of the bar, through the accent, upon the meaning of a passage. He has distinguished between accent and emphasis, and has noted the mutations in quantity, as it were, which the different placing of the bar produces. To DR. CALLCOTT,\* therefore, I refer all this part of the subject. What I purpose more particularly to say is gathered from other sources, or suggested by further thought.

The French Encyclopædists enumerate among the means of affecting the accent, the recurrence of a high or low note at definite intervals, and the introduction of accidentals. The Latin and German writers deem the appoggiatura also to be a sort of grammatical accent. A full harmony, when resorted to for the purpose of strengthening any particular impression, has (as I have before noticed) been reckoned a species of accent. But the writer I have before quoted distinguishes all other methods of enforcing a passage as *emphasis*, not accent, when the force falls upon the weak parts of the measure. Thus, according to DR. CALLCOTT, accent is continually present, and constitutes the rule—emphasis is the exception. Accent is the constant and fixed rhythm—emphasis the power that dispenses with or alters the succession, or releases the performer from all attention to its laws. Rhythm is in fact the grammatical—emphasis the rhetorical and pathetic accent of the Germans. But it seems to me that

\* DR. CALLCOTT does not seem to have noticed the accentuation of the measure of five notes or times in a bar. This was we believe employed by DR. ARNOLD in some pantomime music, and has been since used in the Gipsy Glee—"O, who has seen the Miller's Wife," by MR. REEVE, upon the passage, "Come stain your cheeks with nut or berry." But the most classical authority is MR. CLEMENTI, who adopts it in his late Capriccio. The accent here lies upon the first note and third or fourth. This appears to be a composite measure, uniting  $\frac{3}{4}$  and  $\frac{1}{4}$ . The accent may therefore vary, according as the composer designs the one or other to predominate.

the German division is the best, because when music is applied to words, the rhetorical accent should appear to refer to the disposition of sounds with regard to syllabic quantity, and the pathetic to their power of expression. Emphasis can be nothing but the enforcement of a word or words. There are to my apprehension three clear and distinct divisions :—

1st. Accent on the continual recurrence of notes more marked at certain and fixed intervals—as for instance, the first note (or thesis, the falling of the hand or beating time,) of the bar, and the third (or arsis, the lifting of the hand in beating time,) in common time. This regulates the rhythm or perpetual rule of measure, which becomes necessary by habitual cultivation to the ear, and forms a pleasing if not an indispensable disposition of the music.

2. The Rhetorical, which has regard to musical or syllabic feet when notes are combined with words. When the rhetorical is at variance with the grammatical accent, the composer has, it may be almost certainly pronounced, committed an error.

3. The Pathetic accent bestows the emphasis and expression, employing all the means which variety of tone, its augmentation and diminution, as well as changes of the grammatical accent, by prolongation or abridgement of the duration of notes (*tempo rubato*), confer.

In the execution of modern solos for all instruments, far greater liberty appears to be indulged to performers than by the old masters. Much of what is now esteemed, and most justly esteemed, very beautiful composition (for the piano forte especially), would be found dull, lifeless, and unmeaning, were it not for the constant and almost unlimited license with respect to time and transition which the player assumes. It has been repeatedly and truly observed in your reviews, that it is now next to impossible to judge of the intended effects of written notes, and that indeed nothing short of an intimate acquaintance with the style of the individual master—nothing short of that knowledge gained by observation and experience as to the mode in which he himself would execute, can enable one to form a right understanding of the passage. Thus the performance of such music becomes almost traditional, and must continue to be so, unless a more fixed and determinate nomenclature of expression be contrived. It is however true that the music of particular masters still

depends upon a peculiar accentuation\*—so true it is that a cultivated ear never entirely loses its attention to regularity of rhythm.—I am completely satisfied that when once the ear is trained and accustomed to the beautiful effects of measure, it feels poignantly every casual deviation from strict time. But we must have become sensible to the beauty of recurring accents before this is understood—and when once understood, it is never forgotten. Not to be sensible to its effects, is simply ignorance. Like knowledge of every other sort however, it is seldom duly estimated until acquired. Hence it is, we see amateur singers (who are rarely confined by strict accompanists) wandering so continually from the measure, prolonging notes that are agreeable to themselves or facile to their voices, dwelling upon words they think emphatic, stealing time for the formation of tone, and indulging in all the habits which favour the love of ease, so natural to us all. But this, I repeat, is sheer ignorance, when carried to any thing like excess; and the proof is this—do we ever hear such illimitable license granted to professors? Yet their performances are the standards of excellence. If effects were really heightened by the destruction of rhythm, they of all others would be the first to seize upon and assert the privilege. But here, as in other cases, the exception establishes the rule. They do it *occasionally*. It is then in the judgment with which these occasions are taken, that real science displays itself in reconciling the prerogatives and powers of the imagination with the laws of art.

In music descriptive of physical objects, accent has its most complete effects. I should instance the well-known and often-quoted example of the symphony and accompaniment to "*Hush, ye pretty warbling choir,*" in HANDEL'S *Acis and Galatea*, where the chirruping of birds is imitated with the greatest exactitude by the uniform recurrence of the accent. The galloping of horses has been in the same manner successfully pictured by CIMAROSA, in "*Pria che spunti in ciel l'aurora,*" and after him by KELLY, in a trio in *Blue Beard*: HAYDN'S *Creation* is the very exemplar of this power, almost from beginning to end. But he certainly employs emphasis (in DR. CALLCOTT'S sense) to the same purposes as accent. Here again, however, the exception comes in aid of the rule.

I may conclude our discussion, by noticing the effects of accent in

\* The compositions of MR. RIZZ are remarkable in this point.

dance tunes and national airs. In the first, accent is all in all. In the last, I am induced to suspect that much of what makes a tune national is to be traced to its accent. Of this, mankind seem to be so convinced in regard to speech, that nationality in melody is resolved by common consent into this principle, and we say of every one who uses a national cadence, that he has the Scotch, German, or French accent, as the circumstance may be. But upon this point I may perhaps trouble you further at some future time. My present object is to draw attention to the nature of accent, and to the necessity of giving it a more strict regard than is common, particularly among amateurs. Nor is the hint absolutely worthless to many modern composers, particularly (I think) to those who write for single instruments, since I am well convinced that much of their music is in danger of being lost, so soon as the traditional communication of the manner in which they themselves perform their own compositions, shall be no longer kept up.

I am, Sir, your's,

PRECENTOR.

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## TO THE EDITOR.

SIR,

**I**n the course of a conversation upon music, which I had some time ago with a friend high in the profession, mention was made of the great effect which might be produced were it practicable to have instruments whose scale should extend an octave below the present double bass. For my own part, Mr. Editor, I see no insuperable difficulty which should prevent the construction of a double double bass. It might be urged that the instrument would be too unwieldy, and that even were such an instrument made, it would be next to impossible to play upon it. I own these are formidable objections, but labour, Mr. Editor, will go a great way to the removal of one at least of the difficulties—that of the performance—which labour might be rendered still less by mechanical aids. With the present structure

of the double bass, the performer is frequently obliged to move the whole hand in passing from some notes to others. In the double double bass the distance from one note to another will of course be still greater, and consequently more difficult to hit with exactness. As I have before said, mechanical aid might in some degree overcome this difficulty. Frets or ribs upon the finger-board would at once give the true note, and require less labour from the performer in stopping, in addition to which I should recommend to the performer (whether he have delicate fingers or not) the use of gloves.—These, Mr. Editor, are some of the simplest aids to the performer. But it would not be difficult so to contrive levers, as that the one end should stop the note, while the other end might be brought directly under the hand of the performer, and reduced to no greater distance than is required in playing upon the violoncello. Thus much then for the performer, whom we will leave for the present to rejoice in the prospect of being the most conspicuous object in the orchestra, while we proceed to throw out a few more hints with respect to his wonder-working machine. The great size is an objection to such an instrument being made, my opponents may say, and they will perhaps indulge themselves in a little satire, and suggest that the afore-said double double bass might occasionally be used as a concert room—well, who knows? perhaps it might for want of a better. But jesting apart, Mr. Editor, if an *immense* tone is not required, (and on ordinary occasions it would not) the instrument might be constructed upon nearly the same scale as the double bass. The fact that a violoncello may be strung, and used as a double bass in small concerts, where much power is not wanted, will strengthen this supposition. In the case however of stringing a double bass for a double double bass, the strings must of course be at least twice the usual substance, nay more, if you wish to obtain as clear and decided a tone as possible; a few experiments however will soon shew the real proportions. Thus much then for the construction of the double double bass: and I think, Mr. Editor, that you and every musical man will agree with me in the opinion, that such an instrument would produce effects, which at present we must be content with only in imagination. It would be easy enough, Mr. Editor, to increase the power of the upper parts, by the addition of *Piccòli*, dancing-masters *Kits*, *Clarions*, and others of the squeaking and squalling tribe, but of these we have quite sufficient already—what

we want is bass, more bass, a good strong foundation upon which to build our superstructure. We all know what effect the double diapason gives to the organ, but I flatter myself that the double double bass would have a still finer effect. The tone of an organ pipe, when it is below a certain limit, is almost entirely lost; it gives *weight*, it is true, but the *tone* is not decided. The comparison of the tone of the single stop diapason, with the double, will shew what I mean better than can be explained in writing. The tone produced by a string I have every reason to believe (from experiment) would have all the properties of clearness and decision. If you think this long, and perhaps fanciful disquisition, likely to excite any interest among your readers, you will oblige me by giving it a place in your excellent publication. For the present I shall conclude by mentioning what does not seem to be generally known with respect to the construction of organ pipes. Your readers will find what I am about to quote, together with other very interesting and ingenious particulars in the Supplement to the Encyclopedia Britanica, 3d edition, under the article, Trumpet, musical. The passage is the following:—The aperture and sharp edge which divides the wind may be continued all round the pipe. We have tried this, and it gives the most brilliant and clear tones we ever heard, far exceeding the tones of the organ." This appears to me, at least, to be the very best method for obtaining a clear and decided tone from the double diapason pipes. According to the present mode of construction it should seem that one mouth is not enough to put so large a column of air into sufficient vibration.

N. S. K.

*Bradford, Sept. 1st.*

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## TO THE EDITOR.

## MUSICAL STUDENT.

No. 4.

**W**HAT famous fellows were the ancients at a story! Give them but the most simple facts, the occurrences of every day, and out of these ordinary materials, they would manufacture for you a poem or a piece of history, which should delight not only those of their own time, but all posterity. As a proof of this, think of what a writer of the name of HOMER has done, with an affair which our newspapers would only call a "faux pas in high life." Has he not made gods, and demi-gods, and heroes, strive and contend in a matter, which, with us would be settled by my Lord Chief Justice and a box of jurymen!

What wonders, too, has the said HOMER performed, with regard to an old soldier, whose name was Ulysses! The Trojan war being over, this celebrated partisan embarked, we are told, for his own country, and was driven here and there by adverse deities, and the winds which were then said to obey them.

Now my opinion is, that, after all the fatigues of campaigning, Ulysses, merely chose to take a voyage to refresh himself. This voyage, if you except his reported descent to a place which I shall not name, does not appear to have exceeded, in its extent, some trips which have been made by many who are members of our travellers' club. To be sure it might have been extended beyond the time which Ulysses originally proposed; for now and then he appears to have met with very agreeable company in the way, with whom, and after returning to his lawful wife, Penelope, one of the sweetest souls and best tapestry workers of all antiquity, he seems to have used the traveller's licence, and to have drawn the *long bow* most furiously.

Then there is Virgil, with his *Æneid*. But if we were to subtract from the work all that the art and imagination of the poet have furnished, nothing would remain but what we should call, "going to look out for a new settlement." In the same way, could we penetrate into the real truth, we should discover that the ground work of the

poem, by Appollonius, of Rhodes, was only "a new and successful speculation in wool."

But why should I detain you, gentle reader, with these things, when the gods themselves, in my humble opinion, were very ordinary personages at the outset?

Thus Jupiter, I dare say, was no more than a sturdy head-borough; very fond of women, and of laying about him with his constable's staff—Juno, his spouse, a midwife; very jealous of her husband, and with good reason. Then for the hopeful family—Vulcan, past all doubt, was a smith—Mars, a captain in the militia; perhaps only in the "local"—Bacchus, a vintner—Mercury, an errand-man and police-officer; and, more particularly to come to what concerns us, Apollo, a young student in medicine, fond of thrumming the guitar, and of blowing the German flute. I have scarcely time to notice the females, but I would just observe, that those beautiful relations which we have of Venus rising from the sea, and Minerva issuing from her father's head, must have had their origin in some stories which the old man made up to deceive his rib, who seems to have been pretty much alive to his peccadilloes.

After this, will any imagine, except those persons who chuse to be deceived, that the account come down to us of ancient musicians, and the wonderful effects produced by them, are any thing more than fine highly-wrought descriptions of common events? What feelings, if we give way to them, may not be excited in our minds by the story of Orpheus and his Eurydice, which has been so admirably treated by that tender gentleman, Ovid!

And yet we should discover nothing in the story, which does not pass almost daily before our eyes, could we get at the real facts.—Orpheus probably was leader of the band at the Opera; Euridice, his wife, prima donna. Like certain other ladies in that situation, she seems to have indulged in a little intrigue, and having met her paramour in the fields, then called Elysian, she was persuaded to elope with him. We are told, indeed, that she was bitten in the heel by a serpent concealed in the herbage. This, in my mind, means nothing more than that she was seduced by some sly designing rascal—some "*snake in the grass*," as we now say. It might indeed be one of her husband's particular friends; for it is generally a man's particular friend who does him such a favour.

With regard to the descent of Orpheus to the infernal regions,

and his playing on the Welch harp, \* and singing a song, in order to get his wife again, I do not believe, as a certain divine said of Gulliver's travels, that there is a word of truth in the whole story.—Orpheus, most likely, finding that Euridice was gone off, followed her, and having kicked up a great dust, frightened her so much that she consented to return home with him. I shall not quarrel with those who choose to credit the account which informs us that he lost his wife for looking back ; but I think he lost her because he did *not* look back. In plain language, that as he did not keep a sharp eye upon her, she gave him the slip and returned to her dear friend.

Be this as it may, the poor man appears to have taken the business very much to heart ; for it seems that he threw up all his professional engagements, neglected his scholars, and withdrew from society for a time. Afterwards I fear he got into a habit of tipping, and of frequenting low and improper company ; for he was murdered by certain Thracian women, in a drinking bout. There is a story of their having thrown his head into a millstream, and of its piping out "Euridice" as it floated along. However I shall not stop to say any thing on this subject, since we have a remarkable good story of a head. I mean the head of St. Dennis, which, after his decapitation, the good man is said to have taken up (*en chapeau bras*) and to have walked off with it for an English mile or more. This, I humbly submit, is quite as remarkable as the above relation of Orpheus' head, and just as authentic.

There are only two other professors of the "olden time" whom I can stop to notice ; those are Arion and Amphion. Amphion is said to have raised the walls of Thebes, by the sound of his lyre. By this I understand that he was an itinerant performer, and went fiddling among the workmen employed in building the city, for Grecian gin and beer. Arion is represented as a musician of singular merit, and I have read somewhere that he was taken into Italy, by one of the great men of his day, where he made a large fortune.

Things are now strangely altered !

No one now-a-days thinks of going to Italy to make a fortune by

\* Some may suppose that I am here guilty of a great anachronism, but it is no such thing. I have no doubt that the Welch harp was brought to great perfection long before the time of Orpheus ; and, if any should not be inclined to take my word for it, I will have the matter fully proved by my antiquarian friend, Guillin ap Morgan ap Griffiths ap Jones.

music, though many come *from* Italy for that purpose. And it may be observed that they are generally successful: especially when they shape their course towards this our happy island, and delight John Ball with their warblings, sighing, and grimace. But, to return to Arion.—We are informed, by his voracious biographers, that, when he was sailing back to his native country, the mariners conspired against him, on account of his wealth. Finding that all was over with him, poor Arion requested, as a last favour, that he might be allowed to play one more tune. He is afterwards said to have thrown himself into the sea, and to have been carried ashore by dolphins, which had been drawn round the ship by the charms of his melody.

This is all remarkably pretty—very pretty indeed; and I dare say it arose out of some such circumstances as the following:—

The crew, having got a notion that Arion had a little money in his pocket, determine to rob him, and one fellow, more brutal than the rest, knocks him overboard. Seeing this, another, not altogether lost to the feelings of humanity, throws him out an oar, or an empty cask, by the aid of which he gets safely to land.

It is amusing to observe how greedily these nice tales have been swallowed by some men of great learning, and by some few of great genius, and how much, on the strength of such tales, those distinguished persons have thought proper to run down the music of their own time: describing it as utterly debased and fallen from its pristine state, and fitted only for the lowest and most ignorant of mankind.

But is it indeed true that modern music has no miracles of which it can boast?

No! gentle, courteous, and patient reader; and it is with the intention of comforting thee on this head that I have undertaken the present dissertation: in the course of which I hope to prove, to thy satisfaction, that, if we had but a few poets or *poetical historians* as the Greeks had, we should make as good a figure as the best of them.

Let us first consider the wondrous power of our music in the case of the Tarantula.

Every body knows, or ought to know, that this formidable spider is peculiar to a certain district in Italy, and that its bite would produce the most dreadful effects, even death itself, if it were not for the force of fiddling.

The following account of the mode of cure practised on those unhappy persons who have had the misfortune to be bitten, is taken from Chambers's Dictionary; and I beg leave to submit that the authority of that grave Encyclopædist, and the respectable testimonies by which it is supported, are entitled to all possible credit and reverence.

"As soon as the patient has lost his sense and motion, a musician tries several tunes on an instrument, and when he has hit on that, the tones and modulations whereof agree to the patient, he is immediately seen to make a faint motion: his fingers first begin to move in cadence, then his arms, then his legs, by degrees his whole body; at length he rises on his feet, and begins to dance—his strength and activity still increasing. Some will continue the dance for six hours without intermission.

"After this he is put to bed, and when he is judged sufficiently recruited of his first dance, he is called out of bed, by the same tune, for a second.

"This exercise is continued for several days, six or seven at most, in which time the patient finds himself exceedingly fatigued, and unable to dance any longer, which is the characteristic of his being cured; for as long as the poison acts on him he would dance, if one pleased, without any discontinuation, till he died of the mere loss of strength.

"The patient perceiving himself weary, begins to come to himself, and awakes, as out of a profound sleep, without any remembrance of what had passed in his paroxysm, not even of his dance.

"Sometimes the patient thus recovering from his first access is quite cured—if he be not, he finds a melancholy gloom hanging on him; he shuns the sight of men, and seeks water; and if he be not carefully looked to, throws himself into some river. If he do not die, the fit returns at that time twelvemonth, and he is driven to dancing again. Some have had these returns regularly for twenty or thirty years.

"Every tarantulus has his particular and specific tune, but in general they are all very brisk sprightly tunes, that work cures.

"This account was given in to the Royal Academy of Sciences by M. GEOFFROY, at his return from Italy, in 1702, and confirmed by letters from F. GOUVE.—The like history is given us by BAGLIVI, in an express dissertation on the tarantula, published in 1696."

After all, it must be acknowledged, that certain gentlemen who call themselves natural philosophers, and who pass their time in turning up every stone, and poking their walking sticks into every puddle, in order to make what they are pleased to term "discoveries"—it must be acknowledged, I regret to say, that some of these busy and officious persons presume to doubt the truth of the relation, so gravely given by our friend Ephraim. Nay, some of them

stoutly deny it, and declare, as Lord Grizzle does of the giants, that "'Tis all my eye, and Betty Martin." But, without stopping to dispute the point with them, (for they are an obstinate race) I would ask, does not the story tell well? And if it were skillfully managed by a fine genius, either in verse or prose, might it not cause our posterity to stare and bless themselves?

Might not some future Meibomius attempt to recover and sweetly to sing one of those precious and wonder-working strains, and upon the strength of such marvels, might not another Jean Jacques, twenty centuries hence, most eloquently endeavour to persuade his contemporaries, that their own music was good for nothing?

The power of modern harmony in the cure of fevers, and many other physical evils to which flesh is heir, is so well known, that to produce instances of it would be a useless consumption of time. It may not be amiss, however, to state the case of M. Bombet, because it is given by himself in his letters on Haydn, and because it is one of the last which we have on our musical medical record. The following are his own words:

“ En 1797, j'étais à Vienne, malade de la fièvre; j'entends sonner une grand messe dans une église voisine de ma petite chambre: l'ennui l'emporte sur la prudence; je me lève, et vais écouter un peu de musique consolatrice. Je m'informe en entrant; c'était le jour de sainte Anne, et on allait exécuter une messe d'Haydn, en *béfa*, que je n'avais jamais entendue. Elle commençait à peine, que je me sentis tout émue; je me trouvai en nage, mon mal à la tête se dissipa: je sortis de l'église au bout de deux heures, avec une hilarité que je ne connais sais plus depuis long temps, et la fièvre ne revint pas.”

What has been advanced is enough to shew the power of modern music over matter. The following anecdote will shew its power over mind.

This anecdote is translated from the “Dictionnaire Historique des Musiciens,” article “Raff.”

“The Princess Belmonte had just lost her husband; a month had elapsed without her uttering a complaint or shedding a tear—only, towards the close of day, she was carried into her gardens, but neither the mellowed tints of a serene sky, nor the union of every thing which art could present to her, in addition to the beauties of nature, nor even the softening obscurity of approaching night, could excite in her those tender emotions which, giving vent to grief, deprive it of its most acute poignancy.

Raff, then passing through Naples for the first time, wished to see the Princess's gardens, so celebrated for their beauty. He was al-

lowed to do so, but with the injunction of not approaching a certain arbour, where the Princess then was. One of the females in her suite, knowing that Raff was in the garden, proposed to Madame Belmonte not to hear him, but to see him, and to allow him to pay his respects to her.—Raff approached, having received his instructions. After some moments' silence, the same female requested of the Princess that such a celebrated singer, and one who had never had the honour of singing before her, might at least be permitted to let her hear his voice, and only sing a few stanzas from a song of Rolli, or of Metastasio. The refusal not being positive, Raff interpreted this silence favourably, and being seated at a little distance, he sang the first couplet of a very affecting song of Rolli, beginning at this verse,

“ Solitario bosco ombroso.”

His voice, which was then in all its beauty, and one of the finest and most impressive which had ever been heard, the simple, but expressive melody of this little air, the words well adapted to the place, to the persons, and to the circumstances, altogether had such great effect upon nerves, which had for so long a time appeared to be hardened by despair, that the tears of the Princess began to flow profusely—they did not cease for many days, and thus an invalid was saved, who, without such a salutary effusion, must inevitably have lost her life.

Here I might very judiciously conclude, having, to my satisfaction, and no doubt to the satisfaction of my numerous readers, made out that modern music has its miracles, although it unhappily wants proper scribes to record them.

But the story of Stradella is so much to my purpose that I cannot refrain from giving an outline of some part of it, though it may be for the nine hundred and ninety-ninth time.

Stradella, a celebrated composer and singer, flourished at Venice in the seventeenth century. Among his pupils was a Roman lady named Hortensia, who, at that time, was courted by a Venetian of high rank. By one of those cross purposes which the blind God delights in playing off on us poor mortals, the master became enamoured of his pupil and contrived to carry her off to Rome, where they resided as man and wife. His noble rival, furious at this occurrence, determined on taking a noble revenge. He did—what? “Oh! he called Stradella out and put him to death, according to the statutes of honour in such cases made and provided.” Pardon me—he did no such thing. He bravely and magnanimously hired two scoundrels to assassinate him. The following account of the result of their commission is taken from the work which I have just before quoted:

“These wretches arrived at Rome on an evening when Stradella had one of his oratorios performed in the church of St. John Lateran. Determined to perpetrate their crime when he should quit the church, they entered it to listen to the music, or rather to watch over their victim and prevent his escape. But scarcely had they heard the delightful voice of Stradella than they felt themselves penetrated with remorse and sorrow. They reproached each other with the horrid nature of their design, and were no longer animated with any desire but that of saving him whom a moment before they had doomed to destruction. They waited for him at the church gate, and seeing him come out with Hortensia, they approached in a respectful and submissive manner, thanked him for the pleasure which he had given them, and acknowledged it was to the powerful impressions which they had received from his voice, that he owed his life.”

After this relation, which is as well attested as the next parish register, will any one be slow to believe that music—*our* music I mean, has all the power ascribed to it by the poet, and that it can indeed

————— “Sooth the savage breast?”

If there be such a person, I give him up to the punishment of his own insensibility, and I wish he may never again hear a chorus of HANDEL, a symphony of HAYDN, or one of my psalm tunes, in a flat key, so long as he lives.

But to the candid and unprejudiced, who of course make up the great majority in all societies—to them I would observe, that the vast superiority of our music over the ancient is quite apparent, even from the few examples I have just adduced.

Every one knows, that a writer in my situation should not be too lengthy; otherwise I might easily have strengthened the proof of my proposition, by a vast variety of other examples. I might have shown, that as some modern compositions are said to cure fever, others may be pronounced eminently calculated to give it; to say nothing of the power which many possess to induce sleep. This, however and more, I omit, because I will not intrude too much on what my readers may consider their own province.

However I must again observe—the thing in truth is as clear “as the sun at noon day”—that the music of our time would not fail to excite, in after ages, a wonderful reverence for its miraculous effects, if those effects were represented by such fine *colourists* as they were who have given us accounts of the music of antiquity.

It is, then, “devoutly to be wished,” that some of our great poets would take the matter in hand. There is my LORD BYRON, for instance. What a field for the exercise of his great talents, does “the



power of music" present! And, if he would turn his attention to this subject, I will venture to assure his Lordship, that there is not a thinking man among the "thinking nation" of his countrymen, who would not excuse him for neglecting to finish *Don Juan*.

Then there are our MOORES, our CAMPBELLS, and a long list of the "Sons of Song," among whom it would not be difficult to select several who are likely to go down, with a good grace, to posterity. Now I do most earnestly recommend modern music to the especial notice and protection of these gentlemen. I entreat them to consider well all her claims to regard and admiration; and I beseech them to bestow upon her a due proportion of that garniture of the fancy which has so powerfully served to advance the pretensions of her ancestor, in the minds of many well disposed persons.

Materials for the work are to be found almost every where, and I myself will undertake to furnish a quantum sufficit to any one, on proof that he is properly qualified for the task. Application on the subject must be made to CHRISTOPHER CROTCHET, Gent. through the medium of my learned friend, the Editor of this Review.

N. B. All letters must be post-paid, unless they are franked by a Peer, or a Member of the Lower House.

S. S.

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## ON THE RISE AND PROGRESS OF THE VIOLIN.

**I**T has long been among our purposes to collect, from the various sources open to our investigation, a detailed account of the rise and progress of the several musical instruments in use. We hope to render these notices more agreeable and more useful by the interspersions of remarks upon the style of those composers who have at the various periods manifestly changed, enlarged, or improved the range of the performer. It is, we believe, strictly true, that while there is an almost universal diffusion of knowledge respecting the theory and practice of singing, very little is generally understood concerning the excellences or defects of instrumental performance. The cause of this lies principally in the greater interest which singing excites among the million of auditors, in the more accessible nature of the principles of vocal art, and in the technical advancement which appears to be absolutely indispensable to a sound judgment in the determination of instrumental effects. "Of perfect performance on an instrument," says DR. BURNBY, "who can judge accurately but those who know its merits, its powers, defects, and difficulties?" Our plan is to describe this structure, these powers, and their application—to narrate the entire history—to notice especially those great performers who have excelled in its use, and to point out the several authors and æras, thus concentrating into one focus much of what is desirable to be known. We have selected the violin for our first essay, not only on account of its prominent qualities, but because we have already printed, in our previous numbers, much upon the construction and the use of keyed instruments, which might otherwise seem to claim the first place. We thus hope not only to interest the performer, but to diffuse a more general power of comparing and determining effects than has heretofore been enjoyed. And we take this opportunity especially to invite professors and amateurs to assist our endeavours with any suggestions that may occur to them. We wish indeed that it were in our power to stimulate the lovers of music, and the professor especially, (whose objects are the most intimately connected

with our own) to a freer use of the pen. Since the establishment of our Miscellany we have received the strongest and most flattering assurances of the utility of our efforts in awakening the curiosity and attention of musical people, in furnishing materials for thinking and topics for discourse, and indeed in exciting that interest which is likely to be productive of the most enduring advantages, as well as in advancing the dignity of art, by shewing and riveting its connection with letters. Nothing can so much aid in perpetuating these designs as the contributions of leisure and understanding.—Amateurs theorize—professors practice. It is to the collision of ardent minds, and the experience of laborious hours, that science and art owe their advancement, and perhaps it has hitherto been the just reproach of music and musical men (in England especially) that literature has been so little connected with their pursuits. Hence it has happened that musicians have been held far lower in the scale of artists than any other class. But as we know there are bright examples of intellectual and general accomplishment to be found in their circle as well as in others, and as we steadfastly believe the profession is every where rising in character and estimation, we are anxious to enforce truths which are neither new to others nor to ourselves, and to point out one means, and that not the least, of confirming their claims to their proper place and distinction. We hope we have said enough—we are sure we have not said too much, and we trust there is spirit to answer to the call.

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There appears to be some doubts concerning the origin of the violin, but like other instruments, it has probably arrived at its present state through several gradations.

In the “Reflections upon the construction and use of some particular musical instruments of antiquity,” inserted by Dr. BURNER at the end of the first volume of the *History of Music*, the results of enquiries concerning the employment of stringed instruments by the antients, are thus related :—

“In one of the antient paintings at Portici I saw a lyre, with a pipe or flute for the cross bar, or bridge, at the top; whether this tube was used as a wind instrument to accompany the lyre, or only as a pitch pipe, I know not; nor, within the course of my enquiries, has any example of such a junction occurred elsewhere.

“There are two expedients for producing sound from the strings of

modern instruments, with which the ancients seem to have been wholly unacquainted. These are the *bow* and *keys*. It has long been a dispute among the learned, whether the violin, or any instrument of that kind, as now played with a *bow*, was known to the ancients. The little figure of Apollo, playing on a kind of violin, with something like a bow, in the grand Duke's *Tribuna*, at Florence, which MR. ADDISON and others supposed to be antique, has been proved to be modern by the Abbè WINCKELMAN and MR. MENGES. So that, as this was the only piece of sculpture reputed ancient, in which any thing like a bow could be found, nothing more remains to be discussed relative to that point.

“ With respect to an instrument *with a neck*, besides that on the broken obelisk, at Rome, (see p. 204) and one from a sepulchral grotto in the ancient city of Tarquinia, which will be described hereafter, there is in an antique painting in the collection of WM. LOCKE, Esq. which consists of a single figure, supposed to be a muse, an instrument nearly in the form of a modern violin, but the neck is much longer, and neither *bow* nor plectrum are discoverable near it. This may have been a *Chelys*, which was a species of guitar, either thrummed by the fingers or twanged with a quill. The painting was stolen out of the Navoni Sepulchre, commonly called Ovid's Tomb, and had been near two hundred years in the *Massima* Palace, at Rome, when MR. LOCKE purchased it. BIANCHINI, *De instrum. vet.* gives only one instrument in this form. Tab. IV. No. 7, but never mentions the use of a bow. He calls it the *Chelys* or reformed lyre of Mercury, which, says he, p. 28, “ having the power of shortening the strings by means of a neck, varied the sound of the same string, like several *magades*. Its form may be seen on an ancient vase, which is now in the *Giustiniani* Palace at Rome; it was published by BOISSARD, tom. 2, 145, and in the new edition of GRÜTER, p. 816. It was played on sometimes by the hand and sometimes with a plectrum. See Scalig. *in Manil.* p. 384.

“ Indeed, the ancients had instead of a *bow*, the *plectrum*, but in all the representations which painting and sculpture have preserved of this implement, it appears too clumsy to produce from the strings tones that had either the sweetness or brilliancy of such as are drawn from them by means of the *bow* or *quill*. But notwithstanding it is represented so massive, I should rather suppose it to have been a quill, or piece of ivory in imitation of one, than a stick or blunt

piece of wood or ivory. Indeed, Virgil tells us, *Æn.* VI. 647, that it was made of ivory."

In the history of THOMAS of READING, (to which SIR J. HAWKINS observes, perhaps no more credit is due than to men and tradition), RAHERE, who founded the priory of St. Bartholomew, in Smithfield, about 1103, is said to have retained "a company of minstrels, i. e. fiddlers, who played with silver bows."

In the legendary life of ST. CHRISTOPHER (*M.S.* Vernon Bodleian Lib. f. 119), written about the year 1200, we find mention made of the fiddle.

————— Cristofre him served longe—

The Kyng loved melodye of fithle and of songe.\*

The word *Ribible*, used by CHAUCER, has been interpreted into rebec or gittern, which SIR JOHN HAWKINS thus describes. "It seems that Reheb is a Moorish word, signifying an instrument with two strings, played on with a bow. The Moors brought it into Spain, whence it passed into Italy, and obtained the appellation of Ribeca, from whence the English Rebec, which PHILLIPS and others after him render a fiddle with three strings."

Among the list of "musitions and players," in the service of Edward the Sixth, is to be found one performer on the rebec, whose name stands the first of the instrumentalists, and his salary is the highest, except those who played on the vials. Amongst those entertained by ELIZABETH, there are two assigned to the rebec and eight to the vials.

"The instrument," says Dr. Burney, "which most frequently served for an accompaniment to the harp, and which disputed the pre-eminence with it in the early times of music in France, was the viol; and, indeed, when reduced to four strings, and stript of the frets with which viols of all kinds seem to have been furnished till the sixteenth century, it still holds the first place among treble instruments, under the denomination of violin.

"The viol played with a bow, and wholly different from the *vielle*, whose tones are produced by the friction of a wheel, which indeed performs the part of a bow, was very clearly in favour with the inhabitants of France. These instruments, however, are fre-

\* SKINNER derives the Anglo-Saxon word *fithle* from *vedel*, and *vedele*, *vedel*, Dutch; *fioline*, German, and all from *fidicula*, Lat.

*Dr. Burney's Hist. of Mus.* vol. iii. p. 355.

quently confounded by writers as well as readers; but, to remove all ambiguity, I shall give an engraving of a figure on the portico of Notre Dame at Paris, which, according to MONTFAUCON, represents KING CHILPERIC, with a violin in his hand."

It thus seems probable that the Rebec and the Viol were the precursors of the violin, although the two latter instruments were for a considerable time cotemporaries. But while the viol was the instrument of the higher ranks, the fiddle served only for the amusement of the lower. In narrating the progress of art, about the reign of Elizabeth, "instrumental music," says DR. BURNEY, "seems as yet to have made but a small progress towards that perfection at which it has since arrived: indeed, the lute and virginal were the only instruments for which any tolerable music seems to have been expressly composed. The violin was now hardly known by the English, in shape or name; and, therefore, that superior power of expressing almost all that a human voice can produce, except the articulation of words, seemed at this time so utterly impossible, that it was not thought a gentleman's instrument, or one that should be admitted into good company. Viols of various sizes, with six strings, and fretted like the guitarr, began indeed to be admitted into chamber-concerts.

Pursuing the course of DR. BURNEY'S history, we find that this instrument attained its earliest importance in France. DR. B. says, "the violin seems to have been brought into favour at the court of France before any honourable mention is made of it elsewhere, by the arrival of BALTAZARINI, a great performer on the instrument; who, at the head of a *band of violin players*, was sent from Piedmont, by Marshal Brissac to Catharine de Medicis, and appointed by that princess her first valet de chambre and superintendent of her music.\*

There is in the Musurgia of Luscinius a figure of the violin, such

\* The *violin* with four strings, tuned by 5ths, and without the finger board being *fretted*, is an instrument of much later invention than the *treble-viol*, with six strings, tuned chiefly by 4ths, and with a fretted finger-board. Galilei (*Dial* p. 147) says that "both the violin and base, or violoncello, were invented by the Italians, perhaps by the Neapolitans;" and I am unable to confute that opinion. Corelli's violin, now in the possession of Signor Giardini, was made in 1578, and the case painted by Annibal Caracci, probably several years after the violin was finished, at which time Anib. Caracci was but eight years old. Montagne, who was at Verona 1580, says that there were organs and *violins* to accompany the mass, in the great church.—*Journ. du Voyage.*

as it was in 1590, which may also be seen in SIR JOHN HAWKINS'S *History of Music*, vol. 2, page 444. Indeed there are two representations, the one a long small thin triangular box, with one string—the other like the half of a pear, divided longitudinally with three strings. But an instrument, of the date of 1578, was at the time SIR JOHN HAWKINS wrote, in the possession of the Duke of Dorset, which nearly resembled in shape the four-stringed fiddle, though ornamented with a profusion of carved work. It is thus described. “The dimensions of the instrument are as follow:—From the extremity of the tail-pin to the dragon's head, two feet. Length of the belly, thirteen inches. Thickness at the tail end, one inch; at the bottom of the finger board, four and a half. Over the pins is a silver gilt plate, that turns upon a hinge, and opens from the nut downwards; thereon are engraved the arms of England, and under them, encircled by a garter with the usual motto, the bear and ragged staff,\* and an Earl's coronet at the top. In the tail-pin is inserted a gilt silver stud, to which the tail-piece is looped, with a lion's face curiously wrought on the top; this is secured by a nut, which screws to it on the under side of the instru-

ment, whereon are engraven these letters and figures  $\begin{matrix} I & 5 \\ 7 & 8 \end{matrix}$  P sup-

posed to signify the year when it was made, and the initials of the maker's name. The subject of the carving on the deepest part, and on the side above presented to view, is a man with an axe, standing on the ground, and working upon some fallen branches of an oak tree: on the opposite part are represented hogs under an oak tree, and a man beating down acorns; the rest of the carving is foliage; the whole is in alto relievo. Under the carving is a foil of tinsel or silver gilt. The back of the instrument is not curved, but forms a very obtuse angle; and from the bottom of the back, extending to the back of the dragon's head, the carving, which is very bold, consists of oak foliage.

\* The bear and ragged staff was the cognizance of the Nevils, Earls of Warwick. Robert Dudley, Earl of Leicester, who derived his pedigree from them, took it for his crest. See Fuller's *Worthies in Warwickshire*, 118. This agrees with a tradition concerning it, that the instrument was originally Queen Elizabeth's, and that she gave it to her favourite the Earl of Leicester, which is not improbable, seeing that her arms are also upon it.

“ Notwithstanding the exquisite workmanship of it, the instrument produces but a close and sluggish tone, which considering the profusion of ornament, and the quantity of wood with which it is incumbered, is not to be wondered at.

“ But, notwithstanding the diversities in the shape of the violin at [ different periods, that the modern violin had assumed the form which it now bears, almost as early as the beginning of the seventeenth century, is indisputable, for of the violins of Cremona, so long celebrated for the beauty of their shape and fineness of tone,\* there are great numbers that appear to have been made before the year 1620, and yet it does not appear that the violin was used in concert till some years after.”

The piercing yet beautiful tone of this species of instrument, which is capable of so many modifications, and which may be rendered soft or harsh, melting or inspiring, and adapted to both cheerful and plaintive melodies; their extensive compass, their easy intonation, and the advantage that without altering or untuning the performer may play in all keys, are no doubt the causes which have raised them to the rank of the first and most necessary instruments of an orchestra.

This instrument, says BAILLOT, (*Methode de Violon*) naturally made to lead in concerts, and to obey all the flights of genius, has assumed the different characters that great masters have desired to give it. Simple and melodious under the fingers of CORELLI; harmonious, touching, and graceful under the bow of TARTINI; elegant and soft under that of GAVINIES; noble and magnificent under that of PUGNANI; full of fire and force, pathetic and sublime, in the

\* There were four persons of the name of Amati, natives of Cremona, and makers of violins, that is to say, Andrew, Jerome, and Antony his sons, and Nicolas, the son of the latter. Andrew flourished about the year 1600.

Besides these there were two persons of the name of Stradiarius of Cremona, admirable artisans; the latter was living at the beginning of this century: his signature was Antonius Stradiuarius Cremonensis Faciebat Anno A+S.

Andrew Guarneri, also of Cremona, signed thus, ‘ Andreas Guarnerius, fecit Cremonæ sub titulo Sanctæ Teresæ, 1680.’

The violins of Cremona are exceeded only by those of Stainer, a German, whose instruments are remarkable for a full and piercing tone; his signature is as follows:

Jacobus Stainer, In Absam propé Oenipontum, 1647.’ Oenipons is the Latin name of Innspruck, in Germany, the chief city of Tyrol.

Matthew Albani, also a Tyrolese, signed thus, ‘ Matthias Albanus fecit in Tyrol Bulsani, 1654.’



hands of VIOTTI; it portrays the passions with energy, and with a grandeur which belongs as much to the rank it occupies, as to the empire it exercises over the soul.

The body consists of a lid and bottom, joined by a thin partition. The lid or the upper part of the body, more commonly called the sounding board, is the most important part, because the beauty, strength, equality, and purity of the tone depend alike on the quality and strength of its wood. It is made of perfectly dried fir wood, and is more or less concave. The bottom is of ash wood, likewise concave, and of the same size with the sounding board, but generally constructed in two equal parts. The sides are a little cut out in the middle, that the bow in passing over the highest or lowest string may not touch the sounding board. Near to these two kinds of excavation, in the middle, are two small holes, cut in the sounding board in the shape of an  $\int$  which serve to bring the outer air in contact with that within the sounding board, and to set up and regulate the supporter. This supporter is a small piece of wood, erected within the body of the instrument, a little behind that foot of the bridge over which lies the weakest string, to give the sounding board a counterpressure against the pressure of the two highest strings. And to afford it an equal resistance under the other foot of the bridge on which the lower strings are pressing, there is another small piece of wood glued\* lengthways in the belly which is strongest, under the part where the bridge is standing. This is called the beam, and it has along with the supporter, the greatest influence on the goodness and equality of the tone. The upper part terminates in a neck, on which is the finger board; this extends over part of the sounding board, to a few inches distance from the bridge. The strings are stretched over the finger board and the bridge; they are shortened by the pressure of the fingers of the left hand, which raises their tone. The head of the instrument, which is at the end of the finger board and bent a little backwards, consists of a hollow chest, called the scroll, in which the pegs for the strings are inserted. The strings are fastened at the lower end of the instrument by means of a knot, through the holes of a small hollow board, called the tail piece, and are distended in the middle of the body over the bridge.

\* Some instrument makers do not glue this beam, but leave it on, hollowing the sounding board, so that it is of one piece of wood with the board.

The tone of most musical instruments is at first rough, harsh, and stiff; it is only by dint of playing that they acquire the necessary smoothness and pliancy. Violins in particular require to have been used for more than a man's age before they lose their original roughness; hence the extravagant price of very old violins.

There are few outward marks to judge of the goodness of violins; their tone fixes their value. However, on purchasing a violin that is not very old, attention must be paid to the size of its sounding board; if it be too thin, the tone of the instrument grows worse instead of improving; to the angles in the inside being provided with little blocks; to the rim on the periphery of the sounding board and bottom, which rim ought to be black ebony wood, inlaid, and not a mere line drawn with ink or black paint; and to the partition between the sounding board and the bottom being properly lined; any deficiency of this kind betrays a bungling maker, and though such instruments have sometimes a passable tone, yet they promise neither its improvement nor continuance. The violin is strung with four cat-gut strings, tuned in fifths to G, D, A, E, the lowest of which, viz. the G string, is covered with silver wire.

The violin is the first and principal instrument in full orchestras; it performs the two highest principal parts of musical compositions, and it is at the same time one of the most pleasing instruments for the performance of a solo part; but the violin is justly considered as one of the most difficult instruments. The tones are not ready on a simple touch; they must be prepared by the fingers of the left hand, and obtained by means of bowing. The smallest deviation from the exact point at which the finger is to press the string down on the fingering board, impairs the intonation; and this precision is rendered still more difficult by the changing of the position of the hand. The proper use of the bow is also attended with difficulties, and yet it is the bowing which gives existence and expression to the tones.

The violin has within the compass of its tones not only the diatonic chromatic scale, like most other instruments, but it can also give the quarter tones or the difference between two adjacent enharmonic tones.

SCIPIONE CERRETO, in his treatise *de Præctica Musicale*, in his enumeration of various celebrated performers on different instruments, living at Naples in the year 1601, makes no mention of the violin, from whence we may infer that in Italy, as well as in England and

other countries, it was deemed only fit for the amusement of the vulgar, though in a very few years after, it was admitted into the theatre; and at the beginning of the 16th century it was much cultivated in Italy, and became soon after the principal of concert instruments: from Italy it passed to France, and from thence to England. At first it was used only to accompany the voice and at the theatre, but soon after, it was introduced into the church.

About the year 1650, the violin was esteemed so little that the method of tuning it was not settled, being tuned by fourths, and the notation taken from the tablature of the lute, which had just been transferred to the viol de gamba.

GIUSEPPE GUAMI, organist of Lucca cathedral, published, about 1586, many sacred motets, and was a celebrated performer on the violin. In 1580 the mass in the great church at Verona was accompanied by violins and organs. AUGUSTINO AGAZZARI, born of a noble family at Siena, Siena Maestro di Capella Apollinare, at Rome, was the first person who introduced instrumental concerts into the church, which however seem to have been only psalms accompanied by violins. CARLO FARINA, of Mantua, published, in 1628, pavans and sonatas for the violin, and was a celebrated performer on that instrument, in the service of the Elector of Saxony. MICHAEL ANGELO ROSSI played very well on the violin at Rome, in 1632. PIETRO EREDIA, a Dilettante, played also in the church for his amusement. GIAMBATISTA BASSANI, of Bologna, the violin master of CORELLI, was a man of extensive knowledge and abilities in his art, and was an excellent performer. His compositions for that instrument are very good. Amongst his other works are sonatas for the violin. His fifth opera in particular, containing twelve sonatas for two violins and a bass is much esteemed; it is written in a style wonderfully grave and pathetic, and abounds with evidences of great learning and fine invention. The first and third operas of CORELLI are apparently formed after the model of this work. BASSANI was one of the first who composed motets for a single voice, accompanied by violins. GIUSEPPE TORELLI, of Verona, was an eminent performer on the violin and composed a great deal for it, during the latter end of the last century. He was a member of the Philharmonic Academy of Bologna, and first violin at the church of San Petronio in that city. He left a work, which was published after his death by his brother, FELICE TORELLI, in 1709, under the title

of "*Concerti grossi con una pastorale per il santissimo natale*," consisting of twelve concertos, in eight parts, which has been thought a model for grand concertos for a numerous band, of which he is by some held to be the inventor. About this time GIUSEPPE VALENTINI published in Holland nine different concertos for violins, the seventh and last of which were *Concerti Grossi*, for four violins, tenor, and two basses, but they have been long consigned to oblivion. ANTONIO VERACINI, uncle and master to FRANCESCO MARIA VERACINI, the celebrated performer on the violin, published at Florence, in 1692, ten sonatas, and afterwards *Sonate da Chiesa*, two sets, but they do not appear to have possessed any great merit. ARCANGELO CORELLI, was born at Fusignano, near Imola, in the territory of Bologna, in February, 1653. He is said by ADAMI to have received his first instructions in counterpoint from MATTEO SIMONELLI, of the papal chapel, and the general opinion is, that his master on the violin was GIAMBATISTA BASSANI, of Bologna. It has been said, but without authority, that CORELLI went to Paris in the year 1672, but was soon driven thence by the jealousy and violence of LULLI. He visited Germany after he had finished his studies, and was in the service of the Duke of Bavaria, in 1680. Soon after this he returned to Italy and settled at Rome, where, in 1683, he published his first twelve sonatas. In 1685, the second set appeared, under the title of *Balletti da Camera*. In 1690 CORELLI published the third opera of his Sonatas, and in 1694 the fourth, which consisted of movements fit for dancing, like the second, which he called also *Balletti da Camera*. About this time, when the opera was in a very flourishing state at Rome, CORELLI led the band, as principal violin. His solos appeared in the year 1700, when they were published at Rome under the following title: *Sonate a Violino e Violone, o Cembalo, Opera quinta, Parte prima, Parte seconda, Preludii, Allemande, Corrente, Gigue, Sarabande, Gavotte, e Follia*. CORELLI died on the 18th of January, 1713.

CORELLI's style of performance was learned, elegant, and pathetic, and his tone firm and even. MR. GEMINIANI, who was well acquainted with, and had studied it, was used to liken it to a sweet trumpet. A person who had heard him perform says, that whilst he was playing on the violin it was usual for his countenance to be distorted, his eyes to become as red as fire, and his eye balls to roll as in agony.

CORELLI is said to have been remarkable for the mildness of his temper and the modesty of his deportment; nevertheless he was not insensible to the respect due to his skill and exquisite performance. CIBBER, in the apology for his life, page 340, relates that when he was playing a solo at CARDINAL OTTOBONI'S, he discovered the CARDINAL and another person engaged in discourse, upon which he laid down his instrument, and being asked the reason, gave for answer, that he feared the music interrupted conversation.

That he was a man of humour and pleasantry may be inferred from the following story, related by WALTHER, in his account of NICOLAS ADAM STRUNCK, violinist to Ernestus Augustus, elector of Hanover. This person being at Rome, upon his arrival made it his business to see CORELLI; upon their first interview STRUNCK gave him to understand that he was a musician; 'what is your instrument?' asked CORELLI; 'I can play,' answered STRUNCK, 'upon the harpsichord and a little on the violin, and should esteem myself extremely happy might I hear your performance on this latter instrument, on which I am informed you excel.' CORELLI very politely condescended to this request of a stranger; he played a solo, STRUNCK accompanied him on the harpsichord, and afterwards played a toccata, with which CORELLI was so much taken, that he laid down his instrument to admire him. When STRUNCK had done at the harpsichord, he took up the violin, and began to touch it in a very careless manner, upon which CORELLI remarked that he had a good bow-hand, and wanted nothing but practice to become a master of the instrument; at this instant STRUNCK put the violin out of tune, and, applying it to its place, played on with such dexterity, attempering the dissonances occasioned by the mis-tuning of the instrument with such amazing skill and dexterity, that CORELLI cried out in broken German, 'I am called Arcangelo, a name that in the language of my country signifies an Archangel, but let me tell you, that you, Sir, are an Arch-devil.'

Our observations on the works of CORELLI, says SIR JOHN HAWKINS, may properly enough be classed under two heads, that is to say, their general history, and their peculiar character; as to the first, it is confidently asserted that they were composed with great deliberation; that they were revised and corrected from time to time; and, finally, submitted to the inspection of the most skilful musicians of the author's time. Of the

sonatas it may be remarked that the first and third operas consist of fugues and slow movements, without any intermixture of airs, these are termed *Sonate de Chiesa*, in contradiction to those in the second and fourth operas, which are styled *da Camera*: the former, we are told by MATTHESON, were usually played in the churches abroad after divine service; and the whole four operas for many years furnished the second music before the play at both the theatres in London. The fifth opera consists of those solo-sonatas which the author himself was accustomed to perform on special occasions; there is one edition of them in two distinct parts, viz. one for the violin, and the other for the violoncello or harpsichord; and another with the graces to the *adagio* movements, which some have suspected to be spurious, but they are in one of the Amsterdam editions; and to obviate a doubt of their genuineness, the publisher, Estienne Roger, has, in one of his printed catalogues, signified that the original copy of them, as also some letters of the author on the subject, were open to the inspection of the curious at the shop. The last of the twelve is a set of divisions, twenty-four in number, on a favourite air, known in England by the name of *Farinelli's Ground*,\* and is called by CORELLI, *Follia*. The twelfth Sonata of Vivaldi's *Opera Prima* is a *praxis* on the same melody.

So much for the general history of his works; as to their peculiar character, it may be said that to enumerate the various excellences of this great master would require a particular examen of his several compositions; of his Sonatas Mattheson remarks, that there is more art and contrivance in them than in his overtures, i. e. his concertos; but in this he certainly is mistaken. The first opera is but an essay towards that perfection at which he afterwards arrived; there is but little art and less invention in it; the third, eighth, and ninth Sonatas therein contained are almost the only ones in practice. The second opera carries with it the evidence of a genius matured by exercise: the second, the fifth, the eighth, and the eleventh Sonatas are both learned and elegant. The third opera is the most elaborate of the four, as abounding in fugues. The first, the fourth, the sixth, and the ninth Sonatas of this opera are the most distinguished; the latter has

\* This ground was composed by ——— FARINELLI, uncle to the famous singer CARLO BROSCHI FARINELLI, and composer, violinist, and concert-master at Hanover about the year 1684. He was ennobled by the King of Denmark, and was by King George I. appointed his resident at Venice.

drawn tears from many an eye ; but the whole is so excellent, that, exclusive of mere fancy, there is scarce any motive for preference.— The fourth opera is, in its kind, equal to the former two ; the second and eleventh Sonatas excite a melancholy, soothing and of the most pathetic kind. The third, the sixth, and tenth are gay and lively in an eminent degree ; they do not provoke mirth, but they inspire cheerfulness, gaiety, and every species of good humour short of it.— Of his solos, the second, the third, the fifth, and the sixth are admirable ; as are the ninth, the tenth, and, for the elegant sweetness of the second movement, the eleventh. A very good musician, GEORGIO ANTONIOTTI, has remarked of the fugue in the first, that the melody of the subject is but indifferent,\* but every one must own that the subject itself is well sustained.

\* In a treatise entitled *L'Arte Armonica*, published at London at 1760, page 95.

[ TO BE CONTINUED. ]

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## TO THE EDITOR.

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### ON THE CATHEDRAL SERVICE PERFORMED BY VOICES ONLY, AT WINCHESTER CATHEDRAL.

**T**HE service in this Cathedral, owing to some alterations and improvements making in the choir, having been for some time past performed in the morning chapel at the east end, without any organ or accompaniment, many persons have expressed an opinion that, for the purposes of devotion, the effect is superior, as thus performed to what it heretofore was when the usual accompaniment of an organ was added. If this indeed be really the case, the Scotch Presbyterians and Greek Catholics must then be in the right for excluding all instrumental music from their places of worship.

Having however recently had an opportunity of hearing the service on a Sunday, at Winchester, myself, and being therefore

ready to add my testimony to the wonderful accuracy with which the choir of that Cathedral performed HAYES's evening service, and DR. BLAKE's anthem, "I have set God always before me," without the organ, as well as to the great and unusual effect produced from the psalms being chanted by voices only, I am yet far from feeling inclined to disparage that noble instrument, the *organ*, or to suppose that, when *judiciously* played, it can in any degree weaken the general effect; however that effect may, and frequently is weakened by the *in-judicious* accompaniment of the *organ-ist*, who holding himself superior in rank to the generality of singers usually employed in country Cathedrals, is too apt to consider himself as a *principal* instead of an auxiliary. In orchestras the reverse of this is the case, as there, instrumental performers of the first class always consider themselves as subordinate to the singer whom they accompany, without respect to either the eminence or inexperience of the latter.

The reasons therefore why so very favourable an opinion seems to be formed of this *vocal choir*, appear to me to be the following:—

1st. The indiscriminate use of the sesquialter stop, or full chorus of the organ, in all cases where the two sides of the choir sing together, although the whole may not consist of more than from 8 to 12 voices, from which the singers are apt to acquire either a bawling, coarse style of singing, or else a lazy, inert one, leaving it to the organ to supply all deficiencies, and make up for their want of exertion.

2d. The hurry-scurry manner of playing the chant, and full parts of services, &c. which many organists are too much in the habit of adopting, and which, particularly in the fugue style of composition, is apt to perplex and confuse the singers.

3d. The superior care and pains naturally taken by singers, and the increased exertion and attention to what they are engaged in, when left wholly to themselves.

4th. The novelty of the circumstance which disposes the auditors to judge favorably of what they had not been aware could have been so well executed without the usual assistance of an organ.

5th. The comparative smallness of the chapel, and compactness of the present vocal choir at Winchester.

6th. The advantage of an able conductor in their own body, leading the voices and occasionally marking the time.



And lastly, it should be recollected that although this choir performs the whole service in so satisfactory a manner by its own vocal powers only, yet it was originally trained for the purpose by means of the *organ*, without the assistance of which it would perhaps be difficult to raise a new choir.

Were therefore organists in general to accompany in a judicious manner, and be more sparing of the loud stops, and also to avoid hurrying over the chant and services, &c. then giving the singers full time to pronounce the syllables distinctly; were likewise the choristers to take the same pains in singing with a judicious accompaniment as the choir alluded to now does without any; and were they generally furnished (like this choir) with an efficient leader or conductor, to keep them together in the more intricate parts of the services and anthems, then, and under these circumstances, I cannot but be of opinion, that an organ so far from diminishing the effect or solemnity of Cathedral service, would tend greatly to increase it; to say nothing of the *relief and contrast* afforded by the *symphonies of verse* anthems, which cannot but add much to the general effect, and yet must, in mere vocal choirs, be totally excluded.

It may however be admitted that a Cathedral organ, as an instrument of great power, requires *discretion* in the use of it, it being in the power of any organist, *without the least failure* in respect to *execution* or mere *accuracy* of performance, either greatly to *heighten*, or as much to *mar* the effect of the composition he accompanies.

Before I conclude, I wish further to notice one particular part of the service I heard, namely, the responses to the commandments (those of DR. MASON), in which I could not but lament the want of an organ, as the singers throughout the whole ten put out their voices to the utmost, without the least attempt at variety or contrast, whereas I never heard any organist play any other than the first and last responses *full*, the others being always accompanied with the diapasons only, or else the choir, or the swelling organ. In fact, an organ in the hands of a performer of skill and discretion may have this eminent advantage, that by means of it a choir may be so trained as to accommodate their voices to the *forte*, *mexxo forte*, *piano*, and *pianissimo* of the organ.

## TO THE EDITOR.

SIR,

A FEW days since it was my good fortune to read, in the *Morning Post*, a "summary account" of the "track, &c." of MADAME CATALANI, since she left England.

It appears that after her departure, the King of France granted to MADAME CATALANI the patent of a theatre, the King of Prussia wrote her a letter and sent her the medal of the Royal Academy, similar to that which the Great Frederic sent to Voltaire. "Laden with honours and presents," she afterwards went to Hanover, and was received by his Royal Highness the Duke of Cambridge "with all that amenity which distinguishes him." At Stutgardt she so enchanted the late King, that, some minutes before his death, he pronounced her name!

MADAME CATALANI subsequently visited Munich and Vienna. At the latter city she received a superb present from the Emperor, and the Magistracy caused to be struck, expressly for her, a medal which "bears the most honourable inscription."

But no where does this distinguished lady appear to have been received with more eclat than in Russia, whither she went, after "the most pressing invitations."

The Emperor and Empress seem to have vied with each other on the occasion, and it is delightful to think of the attentions, the presents, and the embraces which MADAME CATALANI received from those illustrious personages.

I must by no means omit to state, Sir, that much of the flattering reception which MADAME CATALANI every where met with was owing to her extreme goodness to the poor, and if, in this part of the "account," there is an extraordinary attention to detail, it no doubt proceeds from a laudable desire, that others, taught by her excellent example, may "Go and do likewise."

In truth it is MADAME C.'s amiable consideration for the poor which induces me to trouble you with this address. After an absence of seven years, and after having refused the most tempting offers which were made to induce her to remain on the Continent, she is again returned "to behold England a second time, and let it hear her

voice, now in greater vigour than ever." For the purpose of letting England "hear her voice," MADAME C. is now, I believe, travelling about, and is engaged to sing at several provincial meetings; this circumstance, Mr. Editor, brings me to the jet of all my observations—a recommendation of two descriptions of poor for her kind and favourable consideration.

The first description of poor, whom I would recommend to MADAME CATALANI'S notice, is often composed of those persons who undertake the management of our provincial performances of music. They are generally country masters, whose teaching is barely adequate to the support of their families, and who, therefore, look forward to the profits of a biennial or triennial performance to relieve them from many embarrassments. Should MADAME C. honour these lines with a perusal, I would beg leave to hint, that any indulgence in the terms required of the above-mentioned persons, for the display of her "astonishing powers," would frequently be the means of conferring a lasting benefit on their wives and children.

A second, and more numerous class of *poor*, deserving, in my humble opinion, of MADAME C.'s charitable regards, consists of a great proportion of the various performers who are necessary to make up a large orchestra, and who often have to travel from a considerable distance, and afterwards play or sing, for a sum which hardly covers their expences.

If one of these persons attempts to remonstrate on the low rate at which he is remunerated for his trouble, the answer is—"Oh! I am very sorry indeed; but you are certainly aware, that we *must* have MADAME A. and SIGNORS B. C. and D. and they you know run off with every thing."

Such persons would, assuredly, be benefitted by any reduction in the terms which, of course, MADAME C. has so much right to demand of us; and as the talents of none among them can be put in competition with her talents, her moderation, in this respect, when made known unto all men, will be the more remarkable and praiseworthy.

Most seriously believing, from all I have heard, that MADAME C. is a woman of a kind and generous disposition, I submit these things for her consideration, through the medium of your excellent Journal, and remain, Mr. Editor, your very humble and obedient servant,

A COUNTRY MUSIC MASTER.

October 23, 1821.

## MADAME CAMPORESE.

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**S**INCE the commencement of our Publication no singer has appeared in England who presents so legitimate a model of pure Italian style as this lady. The manner of MADAME BELLOCHI was sound, powerful, and effective, but it was somewhat mixed, and never could be said to rise to the elevation and dignity which the polished object of our present notice has attained. Of MISS CORRI's distinguished talent, we have already spoken at large in our second Volume. MADAME CATALANI towers so loftily above all others, by the force of her extraordinary natural gifts, that she presents no general model either for imitation or to be quoted as a rule of science. She disdains rules and tramples upon impossibilities. All that MADAME CAMPORESE performs is within the reach of such faculties as are commonly found in singers of pretension; her taste and acquirements become then not alone the proper objects of examination and description, but examples by which it has been justly said—art is best taught.

MADAME CAMPORESE's superiority consists in her style—that is to say, in the sensibility with which she apprehends—in the delicacy with which she modifies and refines, and in the force and truth with which she conveys sentiment and passion. The standard of this sort of excellence—the very perfection of art—is placed in the sympathy of the hearers; and it is certainly a curious fact, that so universally understood is the language of the heart, that a large and mixed audience, composed of persons varying in station, opulence, feeling, and knowledge, throughout every degree, will yet almost unconsciously concur in awarding their fiat of approbation to traits of just expression, no matter what be the degree of force. This property of the judgment is the more remarkable, inasmuch as national prejudices and habits unquestionably modify the nature and the manner of venting the feelings. And here perhaps it may be useful to endeavour to point out some of the leading differences in manner between the Italians and the English, as they appear in vocal art.

The Italians address all their early efforts to the formation of a rich, sweet, liquid, or in one word, mellifluous tone, which is produced in

one uniform method, always brought from the same place, and though regulated as to quality, and transmuted to a certain extent by the force of various expression, according to the sentiment and the occasion, yet preserves sufficiently the reigning quality of its original nature to preclude those disagreeable effects so fatal to the kindling train of emotion, which arise from the distinct and palpable differences to be observed in singers imperfectly educated in this grand respect. To this end the scale of an Italian singer is completely formed and *fixed* before the master ventures a single step beyond this first, this important, this indispensable postulatium in fine execution.

Here it is that English singers first feel the want of a patient persevering course of instruction. They quit this elementary but fundamental and essential part of their practice too soon. The consequence is, that quality, precision, purity, and uniformity of voicing, are often, nay generally wanting. The power of producing tone in exactly such quantities as is required—that commanding faculty of increasing from the smallest perceptible sound to the loudest volume, or diminishing by the same just gradation, is seldom attained, and of course the voicing becomes crude, uncertain, and unfinished, and not unfrequently the intonation is not so sure as consists with the species of practice the Italians recommend and pursue.\* MISS STEPHENS and MRS. SALMON are splendid exceptions to this rule, but they are only exceptions, and the former at least was trained by MR. LANZA according to the Italian method, until her less judicious friends murmured at the little progress they *assumed* she was making. MRS. SALMON'S natural organs are extremely fine; but the attentive hearer who listens to her in a long division will easily perceive by the changes of the vowel, that her vocalizing has been unsystematically and imperfectly conducted.

Among the Italian modes of expression, which depend upon the combination of what may be called idiomatic notions with peculiar technical means—the method of *carrying* the voice from one note to another, particularly on distant intervals, must immediately arrest

\* That the Italians frequently sing out of tune must be admitted. But we attribute this fact to the advanced age at which they commonly come to England, when their powers are overworn—and to the immense magnitude of the Opera House, which compels them to employ more force than the throat will bear. To force the voice is not to pursue but to depart from the lesson and the rule of practice.

attention. They use it to convey tenderness or pathos, and it comes upon ears accustomed to Italian taste with singular beauty and effect. They execute this ornament *sotto voce*, and with great delicacy. But it is certainly proper to themselves, certainly national. Genuine English style unquestionably reject this grace.\* To English ears it sounds too effeminately—too like the drawl of affectation, and indeed unless done with excessive precision and delicacy, and unless applied with consummate skill and taste, it has such an effect. If in the least degree too loud, it deforms and reduces the passion and the passage it is intended to elevate and adorn.

The third and most general and striking difference to be observed between Italian and English style, lies in the superior force and transition employed by the Italians when compared with the English. The former often concentrate their utmost power upon a word, and as immediately sink into the softest and most delicious languor. The sober, subdued, and *chaste* tenor of English singing has not hitherto admitted such rapid and powerful putting forth or reduction of the voice. But this too we should say is the national and the natural difference in the language of passion. The Italians kindle suddenly, feel intensely, and utter what they feel as they feel it. The English are slower both in their apprehension and in their expression. And last, not least, all the great Italian singers we hear are trained to the theatre—to the production of dramatic effect, which raises their elocution and varies the colouring which they give by tone. Our greatest English singers, on the contrary, are called upon to exhibit their purest and finest specimens of ability in the orchestra, and before audiences whose peculiar notions of propriety would revolt at any thing bordering upon the manner of the theatre. Again, the songs which the really scientific part of the English nation has so long been accustomed to admire, have been drawn principally from the sacred works of HANDEL, with casual interspersions of PURCELL and ARNE, and have been sung in a style traditionally delivered from the composer himself through the successive generations of singers. It

\* We avoid giving it a name because it has been confounded with a word of a different signification—*portamento*, which has been employed by classical writers (DR. BURNEY amongst others) to denote pure tone, unpolluted by the nose, the throat, or the mouth. *Strascino* also has been used for it in descending. In English *the glide* has sometimes been used for it; but it yet may be said to want a name.

is only within the last twenty years that the public have begun to relish or even desire the airs of any other composer. This traditional style is as wholly freed from Italian modes of expression as from the force and effect of the theatre.

Having thus cleared the ground a little, it will probably be better understood in what MADAME CAMPORESE's excellence consists.—Her sensibility is uncommonly apprehensive, and she embodies her feelings in the purest language of sound. Her decoration is simple and powerful, and she never utters a word or a note in vain. She sings to the heart, and conveys even into the little ornament she uses the power of expressiveness. Thus elocution and execution, under her dominion, minister to conception, as displayed in intellectual strength and a rich but cultivated fancy. Her polished judgment can distinguish, her taste is satisfied and therefore her ambition can be content with moving the high affections. In a word, she knows and she supports the dignity of her mind and of her art.

That MADAME CAMPORESE does so much with means so limited in respect to voice is the circumstance of the highest praise. At any period of her life we presume her compass to have comparatively confined, and her tone wanting in volume, sweetness, brilliancy, and richness. Now it can only be described as somewhat hard and brassy—more especially in the upper notes, which she brings out with obvious difficulty. She can reach B and C in alt. and she sings down to B and A below, an extent of something more than two octaves—but the notes can be said to be good from C to F only, and these are not fine in their quality. How much then must belong to intellectual command, when with means so inferior, this lady can impress every auditor with the dignity, strength, and feeling of her manner.

Her intonation is generally good, though not infallible, and when it falters, we should attribute the defect to force, indisposition or casual failure of the throat, rather than to the slightest error of the judgment or to want of ear; for MADAME CAMPORESE's science is indisputable. It is alike manifest in what she does and in what she declines. She never attempts in the way of ornament what she cannot perfectly execute, which we esteem not only to be one of the strongest proofs of a knowledge of the art, but of a quality even much more rare—of self-knowledge. In the blaze of execution, which is the passion of the present day, MADAME CAMPORESE does

not affect to revel or delight. She is capable of performing passages in the legitimate method of the best schools—either *legato* or *staccato* as she wills—but her's is the true manner, and with what we should term deep-seated articulation, which is never so excessively rapid or so brilliant as that which is performed by the agency of the throat with little aid from the chest. Neither is her voice of the very flexible kind that yields with equal facility to all sorts of divisions. The capital property of that preparation which a singer, who would excel in the truly great style undergoes, is to strengthen the voice by the practice of continually sustained notes, for impressive tone and powerful declamation; but this same process precludes, we apprehend, in a good degree, that flexibility of organ which the excessive execution of the day demands. The truth probably is that the two styles are incompatible.

The modern singers of Italy do not set the same value upon the shake, or employ it with any thing like the same frequency that those of the more antient schools, down to the time of FABINELLI, were accustomed to do. The use of this expressive ornament we should say is now very rare, and certainly not so well understood as heretofore. MADAME CAMPORESE's shake is not brilliant, but it is not of the rapid forced species that is now erroneously adopted by all except the few.

We have thus enumerated the principal attributes of this unquestionably great artist. To those who love to acknowledge the supremacy and dominion of the intellectual faculties over mere technical force and agility—to those who are susceptible of pathetic expression more especially, MADAME CAMPORESE will afford richer entertainment than any other singer now in this country—CATALANI herself scarcely excepted. CATALANI takes her hearers by storm. CAMPORESE wins by more quiet, more regular, but not less certain approaches. Upon the stage her mild and modest sweetness is not a little aided by the enchanting softness of her eyes, and by the exquisite sensibility that illuminates her features—while in the more quiet exhibitions of the orchestra, she has the lady-like air, that distinguishes her amiable and truly praiseworthy conduct in the walks of private life, to which she is no less an ornament than to the profession she dignifies.



## JUDAH.—PART THE SECOND.

**I**N the present state of musical affairs the world is particularly indebted to those whose productions tend to counteract extravagance and frivolity; those hurtful extremes that form the two principal divisions of the "fond many" of the countless multitude called collectively the musical world. It is much to be regretted that the intellectual few are generally contented with the solitary satisfaction of contemplation. We want the generous enthusiasm that loves the labour of making converts to science, and that understands enough of human nature to bend to the torrent of popular applause; to be silent amidst the clamours of ignorance, and neutral in the conflict of clashing prejudices, yet ever vigilant for the moments of intermission favourable for the cure of popular insanity, by the administration of rational and salutary lenitives. If there be any one object of musical science more important, more intellectual, and more proper for becoming an effective instrument of a reformation in public taste than another; it is a masterly score, particularly when connected with a skilful adaptation for a keyed instrument and a figured base. A publication of this description presents us with a great original, excellently translated, and enables us to gratify every humour of attention, by sometimes gazing on the whole prospect with the pleasurable sensation of indistinct emotions, arising perhaps from the consciousness of the "feast of reason and flow of soul" in our power. Sometimes we light on vocal or instrumental charms, while imagination imbibes the honey of their effects by anticipation. Now we trace the artful and unexpected visits of responsive melody, and now the heart-strings are thrilled with electric modulation. Sometimes our attention is intensely employed in investigating the total construction of detached passages, and now the mental tension is relaxed by reducing the whole to a piano forte lesson, or by tracing the art of adaptation, in comparing the piano forte part with the score. Such are the advantages to be derived from the publication before us; but as these highly intellectual pleasures are in our opinion too coldly and superficially touched

upon in treatises on the principles of composition, we think that instead of entering into any analysis that would only be intelligible to those who needed not the information, we might serve MR. GARDINER, the art, and the republic of music more effectually, by endeavouring to lay a foundation for the study of music in score, or at least by drawing such outlines of this important branch of study, as may possibly check the career of those amateurs who are pursuing they know not what, merely for want of a solid principle for the foundation of that lasting delight, that "increase of appetite which grows by what it feeds upon." For this purpose we shall endeavour to adapt our instructions to the comprehension of those habituated to the ordinary routine of musical education.

Music in score is a representation of the whole business of an orchestra, and exhibits as it were a map of the vocal and instrumental provinces, every stave presenting the tract of some particular voice or instrument, though sometimes it is found expedient to compress parts for two or more voices or instruments in one stave; but the complement of each stave is described in the margin to the left. The number of voices or instruments is at the will of the composer, and depends on the design of the composition. Of course choruses and symphonies are generally composed for more voices and instruments than airs, duets, trios, and compositions of a lighter cast, or of more simple construction. Of voices there are, properly speaking, eight classes—four of men's and four of women's. Those of men's are—1st the bass voice, 2dly the baritone, 3dly the tenor, and 4thly the counter-tenor. Of women—1st the mezzo soprano, 2dly the soprano, 3dly the treble, and 4thly the high treble. To the collective or individual scales of these eight classes there are no absolute limits, but the general scale of the vocal powers is bounded by F below the stave in the bass, and treble G above the stave. The individual limits, ascending progressively from the bass, generally comprise from ten to twelve notes, differing in compass by a ratio of thirds. Thus the ordinary compass of a bass voice is from F below the stave to C on the first ledger line above; that of a baritone from A, three notes above the lowest bass note, to E, three notes above the highest; and so the scales ascend. The principal purpose of cliffs is to reduce the notation of each vocal part in general to the limits of a stave; for this purpose the bass or F cliff is placed on the fourth line; the baritone, also the F cliff, on the third; the tenor or C cliff on the fourth, third,

second; and first lines; for the tenor, counter-tenor, mezzo soprano, and soprano voices; the G<sup>4</sup> cliff on the second and first lines for the treble and high treble voices; but as most of these cliffs are now *improperly* disused, the student will find his immediate attention requisite to the tenor, counter tenor, and soprano cliffs, for his previous acquaintance with the treble and bass cliffs is to be supposed. The C cliff corresponds with the first ledger line below the treble or above the bass. Vocal music consists generally of notes moving by single degrees, (i. e. in notes from line to space and from space to line) intermixed with short skips, and the middle notes of every class of voices are generally the best. The notes of a bass voice commonly move more by skips than those of other voices, and thus produce a bold and fundamental effect. The treble or soprano part is generally the most melodious. The briefest description of the limits and powers of instruments is hardly compatible with our limits; we are therefore necessarily restricted to a summary of hints. Instruments of the bow are the first rate actors in the orchestra, and execute passages of all descriptions, while the wind instruments, (which if too long played get out of tune) afford a charming variety, and sustain the harmony in piano or forte passages, or melting the soul in monodies, remind us of the fabulous harmony of the spheres. These desultory hints may perhaps be enforced by the following summary:—Parts for violins are usually replete with animation, effected by staccati notes, leaps of distant intervals, arpeggio passages, and extensive chords. Sometimes, particularly in recitative accompaniment, they sustain long notes, and sink to exquisite softness, in the silky tones produced by the sordine or mute, and in accompaniments played pizzicato, i. e. with the finger instead of the bow, are extremely delicate; and these characteristics are applicable to all instruments of the bow. For violins there are generally two parts, played by an equal number of instruments, and the notes of the second part not unfrequently rise above those of the first. Hautboys, flutes, horns, and bassoons, generally play sustained notes, or imitate vocal melody. The scale of the horn and trumpet is confined: the 4th, 6th, and 7th of the key are notes which these instruments execute indifferently, and therefore rarely and transiently. The sharp fourth of the key however is in their scale, and indeed horns can now execute any notes; but in classical music their powers are found to be limited as above mentioned. Parts for the horns are always written in the key of C, but trans-

posed according to marginal directions; and this transposition is effected mentally, by supposing a cliff requisite for the purpose? for the knowledge of *all* cliffs enables the performer to give notes on any line or in any space whatever alphabetical name we chuse. The business of the tenor, a large sort of violin, is divided between staccati notes, sustained notes, arpeggio passages, and notes in unison with the violoncello. The double bass, a larger sort of violoncello and having three strings, generally playing the violoncello parts an octave lower. But where canon, fugue, and imitation of passages are concerned, instrumental parts frequently assimilate and echo each other; and responsive melody should ever be studiously traced, for it renders music connective and colloquial, approaching as near to sense as inarticulate sounds can come. It should have been previously remarked, that accompaniments are generally assigned to the tenors or second violins. Having thus endeavoured to furnish the young student with a clue to the noblest arcana of musical study, we must dismiss the meritorious cause of these prologomena with a brevity, for which we have been trying to make an apology unnecessary.

The second part of Judah opens with a chorus by MOZART, a faguc. The dignified gravity of the subject, and the spirit of its progress are effectively blent, while the hautboys enliven the theme with a second subject, and of these materials the name of the composer ensures a masterly management. The *translation* of the adapter, though faithful, like all other translations, inevitably parts with some of the original spirit, and much of this lies in the extensive compass of the parts, which, however, on keyed instruments can be partly retained by adaptation for two performers. In the following recitative the emphasis ought to be on the word "him," instead of "rejected." The quartett, "Lo my Shepherd," by HAYDN, is music to soothe a Saul. The double thirds of the hautboys and violins in the subject, an effect invented we believe by PIOCINI, is a refreshing stream of harmony; the two last measures of the symphony, however, have to our ear a disagreeable triteness. In page 166, the omission of F and G, in the fourth and fifth bars of the accompaniment, at the bottom of the page, would we think be more elegant, and avoid the octaves which are not in the vocal parts, though they are found in the instrumental. The quartett is followed by a march of BEETHOVEN's, of a singular character. In the following recitative is, we think, another instance of erroneous empha-

sis. In the sentence, "But I come in the name of the Lord," the emphatic word should rather be "I" than come," but the following emphasis on "thou" is very appropriate and philippic; an ominous harbinger of the fatal stroke that was to humble Philistine pride. The joyous chorus, "Lo, he cometh," by HAYDN, is an enlivening contrast to the preceding calm, and exhibits a happy versatility of talent in the composer. The heart dances throughout the whole effusion, and even criticism smooths his brow and sails contentedly down the stream. The only specks we discern in this luminary are in the two last bars of the two upper staves in the accompaniment, page 181, where in the treble, under the two Fs, we should prefer D and A quavers to the crotchet C, and in the next bar D for G. The hackneyed cadence we objected to in the quartett concludes this chorus, but here the accompaniment of quavers counteracts the dead weight of the crotchets.

In the ensuing recitative, the transition of D with five flats to the dominant of E in four sharps, which latter harmony proves the dominant of A natural, is modulation truly a-la-Haydn.

We love gaiety but hate noise; and therefore, notwithstanding the obvious plea of classical propriety, we can dispense with the accompaniments of the cymbals and sistrum in this chorus, as readily as with those of the tongs and poker. Even for drums and trombones, though we would not absolutely subject them to ostracism, we have confessedly no decided partiality.

The following recitative and colloquial chorus, descriptive of the charming of Saul's wrathful spirit, are graceful, dramatic, and interesting throughout.

"Hark, the lion hath roar'd," is an air of might, not of mere noise. We would recommend the young student to look at as well as to listen attentively to the violin chords, at page 198.

"But the Lord will deliver" is a pleasing calm, succeeding the foregoing tempest, and prepares us for the affectionate air, "The beauty of Israel is slain," an air replete with Italian elegance. The harmony to the first occurrence of the word "Israel," breathes the spirit of affection. There is an error of the press, in the second bar from the bottom, that creates a little confusion. The A in the treble should be a semiquaver, and the G a quaver.

"He was like a morning star," is one of the most beautiful motets we ever met with. The irradiation of artificial composition, with

interesting melody, is one of the happiest efforts of the art. The modulation from four flats to three sharps, and to  $C\sharp$ , are scientific beams that cheer both critic and amateur.

In the eight measure of the bass to the recitative, page 214,  $C\sharp$  is erroneously written for  $D\flat$ . "Hallelujah to the God of Israel" is an inspiring chorus. The subject indeed is common enough, but it is common because it is effective, and the effect is heightened by its being first vocal and then instrumental. Strict counterpoint in this animated style is not always attended to, because compositions of this kind are generally played more fully than they are written; but as all performers cannot do this, we should prefer A to C in the third crotchet, in the treble of the third bar, from the bottom of page 215, and also F to  $A\flat$ , and B to G, in the last crotchet of the second bar, and first of the third, page 218.

The quartett, "Call to remembrance," is another instance of the combination of interesting melodies in artificial composition. The style is placid, dignified, and devout, yet never heavy. The long division on the word "thou," in the counter tenor and tenor parts, page 229, and the sustained notes of the treble and bass, is a happy interchange of character in vocal action. We should however have preferred plain B in the treble of the first bar in the next page, to the trivial descent of the scale, which we would confine to the first violin.

The air, "O Absalom my son," though in the minor mode, and sweetly plaintive, does not we think express parental affliction with sufficient pathos. We like the rise of the 9th in the bass of the third bar, page 235.

"God is my song," is an air that improves upon us in its progress. "He maketh thick darkness his pavilion, and clouds his dwelling place," is a sublime passage, in which the sudden modulation from  $A\sharp$  to G minor in two flats, is very powerful. We should prefer the omission of B and C, in the bass of the accompaniment, at the tenth and eleventh bars.

"Hosannah to the God of Israel," being the longest composition in this part of the oratorio, appears to require the longest commentary, particularly as it is a composition altogether scientific; for this reason, however, it is but partially interesting, though the subject is dignified and the conclusion energetic. Fugues are necessarily so limited by rules that perhaps a sheet of music paper would

contain almost every subject fit for them; there are consequently few persons to whom a long fugue is not *μυα κενω*. If we cast our eyes over this chorus, we shall see a frequent recurrence of four quavers on contiguous degrees, two descending and two ascending, and this familiar passage is only diversified by other groups of quavers, equally trite. One great merit in the fugues of SEBASTIAN BACH is, that they are generally short; for even in compositions where every variety of science and fancy is admissible, as concertos and symphonies, prolongation will tire even the cultivated ear; the symphonies of HAYDN might be advantageously curtailed. There is matter enough however in this fugue to repay the student's cost of time.

"He broke the idols of Bethshema," is a grand and descriptive chorus, in which the instrumental parts are nearly as interesting as the vocal; but such compositions are not unfrequently more effective in the hands of one energetic performer than in a band, where descriptive music, particularly in a minor key, is often too coarsely and indistinctly executed.

To the short acclamazione, all known and unknown instruments, as the sistrum, gong, tamburo grande, staffetto, &c. are appropriate enough. Doubtless there are instances in which even noise is allowable in an orchestra, and we may descend to the watchman's rattle, but, in the name of common sense, let such "hug-upsoar" be short-lived.

"Sons of Zion," is a charming contrast to the shouts of the populace, but to this airy chorus, "bring the harp" and welcome, but not the "cymbal."

"It is the Lord who giveth wisdom," is a charming air in two movements, though disciples of the old school might think it too operatic.

The concluding chorus, "Behold the heaven of heavens," is not we think distinguished by any remarkable characteristic. The subject is too tame, and minuet like for the words. We cannot terminate these remarks without congratulating the tasteful lover of music on the acquisition of such a fund of classic excellence in musical composition as this delightful selection displays. May it serve to counteract the inordinate fondness for mere execution, now so prevalent, and so detrimental to the art.

*Lucidus Ordo*; comprising an Analytical Course of Studies on the several Branches of Musical Science, with a new order of Thorough Bass Designation, by means of which this intricate part of the Theoretical System is completely simplified, and every regular harmony illustrated by a single figure. To which are annexed short Essays on the various Phenomena of Sounds, and the indispensable requisites to practical excellency on the Piano Forte, concluding with Sketches of the Characteristic Style of the three great Masters. By J. Relfe, Musician in ordinary to his Majesty. London. Relfe.

We have already noticed a former work of MR. RELFE's, at page 495 of our first volume, which appears to us to contain most of what is valuable in this treatise, and in a more compact and more intelligible form. *Lucidus Ordo* indeed seems to be any thing but lucid; for we have seldom met with a treatise more loosely worded, less perspicuous, or less methodized. We have no doubt but Mr. RELFE clearly understands what he means, but we think it quite impossible for any one as unacquainted with art, as one who requires the assistance of instruction is supposed to be, to comprehend his illustrations. The second sentence of his book runs thus:—"The primary relations of sound are formed by the various dispositions of the several letters of the musical alphabet, from whence arise 2ds, 3ds, 4ths, &c." This is as pretty a sample of imperfect definition as can well be imagined—yet we may say *ex uno disce omnes*. But that we may not be accused of too hasty a condemnation, we shall give MR. RELFE's exposition of the method of forming the diatonic scale. The two articles preceding are headed "Semitones" and "Tones." He then proceeds thus:—"From the simple and double compound harmonies of these two roots, standing in the relation of a fifth, may be extracted all the notes necessary to furnish a complete octave; these notes, when arranged in alphabetical order, will produce a system of sound, denominated a diatonic scale. The first note of this diatonic progression is called the key note, because it is the principal note of the series. The next principal note is that which is used as the root of the double compound harmony, from which the scale is partly derived." We need not, we apprehend, say one word more.



Of the merit of MR. RELFE'S system we have already given our opinion. We think his *Muschedula* certainly simplifies some of the first principles in the study of harmony, and conveys a clear and easy notion of the construction of chords. His method, as far as it goes, is at once philosophical and ingenious. But his "*Lucidus Ordo*" will perplex rather than elucidate the matter, and is in all other respects than the mere repetition of this part of his plan, a made book.

The essays which make so capital a figure in the title are contemptible in every sense of the word. He thus *dispatches* HANDEL:

"The chefs d'œuvres of this great master are his stupendous *chorusses*, in which he surpassed all his cotemporaries, both in boldness of conception and sublimity of style. Seldom condescending to the lesser elegances and graces of his art, he seems to have conceived the whole of his subject at one glance, and to have executed it as by a single stroke, every interior part falling in with the grand outline or design of the piece. Possessing a mind abundant in originality, he disdained a borrowed thought: he displayed the beauties of harmony in such a light, and exhibited its powers with such force, as to command both a general and lasting admiration. The cast of his pieces fixed, as it were, the tone and style of the day in which he lived; and, to the present time, his *deathless* works require no other introduction than the name of their *illustrious author*."

To this we have only to subjoin the last "essay," which we do however merely as a specimen of fine writing.

#### ON ENTHUSIASM IN THE ART.

"It may be objected that the language of the latter part of this work is, in some instances, too strong or figurative for the purpose of elementary instruction in a science; but let it be remembered that music is not only the object of *science*, but of *taste*; and he who pursues it uninspired by a sentiment of enthusiastic ardour, can never excel. Here a colossus in science, if unmoved by the true passion of his art, is at least but as an *eagle without pinions*, or as an *orb without fire*; his penetrating eye may trans-pierce the solar beam, but he cannot soar! He may illumine the head, but he can never inflame the heart."

At this time of day MR. RELFE will find few purchasers for a rivulet of such text meandering through a meadow of margin, and we really regret to see his practical knowledge so hastily mixed up with what is at best crude and valueless.

## BEALE'S GLEES AND MADRIGALS.

- I. *A First Book of Madrigals, Glees, &c. &c. for three, four, and five Voices ; composed by Wm. Beale.*
- II. *Awake Sweet Maid ; Madrigal, five Voices, ditto.*
- III. *This plesaunt Monthe of Maie ; Madrigal, four Voices, ditto.*
- IV. *What ho ! Madrigal, four Voices, ditto.*
- V. *The Evening Walk ; Glee, four Voices, ditto.*
- VI. *Go, Rose ; Glee, four Voices, ditto.*
- VII. *When whispering winds ; Glee, four Voices, ditto.*

ALL PRINTED BY BIRCHALL AND CO.

The question has sometimes been agitated, whether the English have a school of music ?

We think that it might with almost equal propriety be asked, whether they have a language and a grammatical system founded on that language ?

The great divisions of musical compositions are, into those for the church, those for the theatre, and those for the chamber. Now we would appeal to all competent and unprejudiced judges, whether the admirable works of our church composers, from TALLIS to BOYCE, do not entitle us to the distinction of having a school ? In correctness of execution and in elaboration, the English masters may occasionally yield to those of Italy, and we shall look in vain among their writings for the uncommon harmonical effects which always seem to have been sought out by the composers of Germany. But in the highest requisites of art, in the power of stirring up our best affections, and of disposing them to a devout performance of our most sacred duties, English composers have been surpassed by those of no other country ; and if their works have not been greeted with that general applause to which they are so justly entitled, it may be attributed, in a considerable degree, to this circumstance— that by far the greater proportion of the musical nations of Europe are opposed to our church and are ignorant of our language.

On the subject of our dramatic music we have little to say. Indeed we should be happy to pass it altogether, sub silentio, for it never was very great, and is now, with the exception of BISHOP'S works, most deplorably bad. In respect of our opera, we certainly

are at an almost immeasurable distance behind our continental neighbours. MOZART, the mighty MOZART, CHERUBINI, MEHUL, and many others, have carried dramatic music to a height which seems to leave us nothing but despair—and *Artaxerxes*.

In truth, there must be a considerable change in the taste and feeling of the British public before any thing like a complete opera can appear among them. For supposing there are English men of genius to write it—which we admit—and supposing that there are actors sufficiently skilled in music to perform it—which we deny—still the minds of the audience must, in a degree, be disciplined and prepared for the entertainment, otherwise the labour of the composers and the exertion of the performers will be all in vain. That we are not in a state to encourage or to enjoy a fine opera, will surely be admitted by all those who consider attentively the music which is not only tolerated but applauded in our theatres.

We come now with pleasure to consider our chamber music, for there we shall find that our glees afford us a striking and peculiar distinction. The English glee is clearly derived from the madrigal, which was only a modification of the ecclesiastical style of composition that prevailed when the madrigal was in vogue. Glees, therefore, savour more of the church than of the theatre. This may be observed even in the most cheerful, which have a chasteness and severity of style about them that is quite characteristic, and which is entirely destroyed by any passages of a dramatic cast.

Graceful and expressive melody, pure harmony and modulation carefully studied and conducted, are the elements which compose the really fine glee; and when such music is united to the poetry of our greatest authors, it is not astonishing that it should possess a charm for unsophisticated minds, of which many other species of composition cannot boast. Glees, indeed, are the peculiar delight of all Englishmen, who have a real taste for music.\* They are identified with our tastes, manners, and habits, and when sung by our KNY-

\* And not of Englishmen only, but of all the enlightened foreign professors who have visited our country. It will be enough to mention HAYDN. That great and amiable man, while he lived here, became a Member of the Graduate Society, which consisted of DR. BURNEY, CALLCOTT, COOKE, and several more of our most distinguished musicians. To them he would often express the great pleasure which he felt on hearing glees, and would add, with a smile, "Ah! if I were to stay long enough in England, I would study and write glees myself."

VETTS, our VAUGHANS, our SALES, and a thousand others, they exert an influence over us which is not often exerted by more elaborate and artificial compositions. It may, however, be observed, that in a glee the composer has in his power every species of legitimate musical expression, even of things which, at first, seem only capable of being expressed by the orchestra. Take, for example, the storm movements in WEBBE's glee, "When winds breathe soft," in CALLCOTT's "Father of heroes," and in HORSLEY's "Lo! on yon long resounding shore." Persons who have not heard those, or similar movements ably performed, are not aware how far a combination of voices may be made to produce in us an idea of some of the most striking phenomena of nature.

The composition of a really fine glee is a matter of no small difficulty. It seems to require a peculiar tact, and a mind deeply imbued with the spirit of those masters from whose writings it may be said to derive its origin. Hence it is, that although everybody composes glees, few excite much notice. Some are too chromatic; others are too dramatic, and in a considerable proportion are wanting in those traits which characterize this species of composition, and which are always expected and felt by those who make it their study and amusement.

Among those who have lately come forward as glee writers, MR. BEALE holds a very prominent situation, and the few remarks we have just submitted to our readers have been intended by us as introductory to some observations which we shall make on this gentleman's compositions, mentioned in the title of the present article.

MR. BEALE, we believe, received the rudiments of his musical education in one of the Metropolitan Choirs. From his early youth, therefore, he has had repeated opportunities of hearing the finest portion of our national music, and the favourable effect which it has had on his taste may be plainly perceived in the compositions before us. MR. BEALE is also an excellent vocal performer, and to his ability in this respect may be owing the truly vocal effect of his compositions.

The flowing melody of each part is, indeed, one of the most striking characteristics of MR. B.'s writings. They are not marked by vigorous invention; a considerable proportion of those already published are professed imitations, but they please by the purity of their

style, and (with some few exceptions) by the masterly manner in which they are constructed.

In 1813 our author obtained the prize cup, given by the Madrigal Society. His composition on the occasion, to words which begin "Awake sweet Muse," is highly creditable to him. There is no novelty about the points, all of which have been consecrated by time; but the parts flow in a most agreeable manner; and some of the modulations, though they never lose their antique air, strike us as being very happily conceived. In this madrigal, however, there are one or two inaccuracies which we would point out for Mr. B.'s notice and correction. In page 1, between the 5th and 6th bars, the 1st canto falls from F $\sharp$  to E, while the alto falls from B to A—thus making two fifths. Page 6th, bar 14th, there are octaves between the alto and bass. In the 8th bar of the same page, the first note of the 2d canto should be C $\sharp$ .

"This plesaunt Monthe of Maie" is an excellent imitation of the light and pleasing manner of MORLEY, and his school. The "Fal la la" is very ingeniously written, especially in that part where the bass ascends in gradual progression from G on the first line to C above the staff.

"What ho!" has some masterly passages, and in it we meet with another "Fal la la," which, although constructed on a very common harmonical progression, does Mr. BEALE great credit, and is well worth the serious attention of the student in Counterpoint. In this madrigal, however, our author seems to have forgotten that a perfect consonance coming between two other perfect consonances of the same species does not save them.—Therefore the fall of the 2d tenor to E, in the 4th bar of page 1, does not save the fifths which that part makes with the bass, when it descends to A. The tenor should have fallen to D, and should have risen afterwards to E. We are convinced that Mr. B. will find this arrangement practised by the purest contra-puntists. The same error will be found in page 3, bar 12, where the descent of the bass to B cannot be said to prevent the impression of fifths and eighths between that bass and the first and second tenor parts. In the same page 3 there are consecutive fifths from the 7th to the 8th bars, between the bass and second tenor; and consecutive fifths also appear in page 5, from the 8th to the 9th bars, between the second tenor and alto.

This madrigal, indeed, seems to be written with less care than we usually discover in our author's compositions.

There is yet another madrigal to which we would direct our readers' attention;—we mean, "Come, let us join the Roundelay;" which is No. 3 in MR. BEALE'S collection, and, in our opinion, one of his happiest efforts. It breathes of joy and gaiety throughout; it is simple in its construction and modulation, and accords with the best models of the old school; and we think that there is more in it really belonging to the author, than can be found in any one of those we have previously mentioned.

We have spoken first, and rather in a particular manner, of MR. BEALE'S madrigals, because they seem to us to form the most interesting portion of his compositions hitherto published. His glees exhibit nothing remarkably novel or forcible. Nevertheless they are written with much taste, and in a style purely vocal. Indeed, one of MR. BEALE'S claims to a more than ordinary share of notice from us is founded on the truly vocal nature of the several parts of his compositions. His works do not appear as if they were hammered out on a piano forte, to be afterwards performed by instruments; but it is clear that they have proceeded from the mind of a man who is well acquainted with the extent and power of the organs which he employs, and the proper use which should be made of them.

"The Evening Walk" reminds us of the manner both of PAXTON and HINDLE. Its general effect is pleasingly characteristic and soothing.

The first part of "Go, Rose," is very sweet and flowing; but we think that the modulation in the movement, "Guard the sweet shrine," is abruptly and awkwardly conducted. The repetition of the first part has more grace than repetitions often have.

But, among all Mr. B.'s glees, there is no one which we so much admire as "When whisp'ring strains do softly steal."—In this composition there is also more that really belongs to our author than in most of the others, and we do not conceive that philosophical poetry could be set to more philosophical music. Were we to pursue the train of thought which this observation suggests, it would lead us beyond the limits to which we are now confined; but we shall resume it at some future period.

Meanwhile we would just hint to our reflecting readers the pleasure which often arises from a consideration of the peculiar effect

which some of our best vocal compositions derive from their moral character.

There are several other pieces in our author's collection which deserve notice, although we cannot stop to particularize them minutely. "Oh haste, my Love," is written, *alla fugata*, with ability and elegance, especially in the first part.

In "Now the Star of Day is high" there is much cheerfulness and vivacity; and "Soft Child of Love" is delicate and tender.

In concluding our observations on Mr. B.'s compositions, we must again repeat that he appears to us most happy when his mind is filled with the contemplation of the works of the old masters, and when he tasks himself to imitate them.

For bringing again to our recollection productions so interesting, and in some respects so worthy of imitation, MR. BEALE deserves our best thanks. But we hope that he does not mean to stop here. He borrows with the lofty and independent air of a man who is conscious that he can repay; and as he has given sufficient proof of his ability to copy other styles, we trust that he will go on to form and improve a style of his own. Imagination, like every other faculty of the human mind, is enlarged and strengthened by practice; and they who, like our author, clearly prove that they possess genius of their own, must not be content always to lean on the genius of others.

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*Spanish Melodies, with Characteristic Poetry, written by J. R. Planché, Esq. The Symphonies and Accompaniments by C. M. Sola.* London. Chappell and Co.

The example of MR. MOORE has already been so much followed, that we have national airs for almost every country, from Lapland to Hindostan. But our attention has been drawn and invited to this new branch of the old stock by the beauty of its foliage and its fruits. The Spanish Melodies come the nearest in point of merit to the works of the great master of the art of selection and adaptation—so near indeed do they approach, that some of them will probably become almost as popular as some of the Irish Melodies and the National Airs.

The history of Spanish music is comparatively but little known in this country; we may therefore take the opportunity this selection affords us, to convey to our readers a slight sketch of the rise and progress of the art in Spain, for which we are indebted to foreign works.

It appears, that the Spaniards have been placed much lower amongst the musical European nations of the sixteenth century than they deserve, by those who imagine that MORALES was their most distinguished musician, and that SALINAS was the only theorist of the age. In fact, little is known of the state of music in the interior of the kingdom, but to judge by the musicians, singers as well as composers, that were sent to the pontifical chapel, it may be supposed that so powerful and rich a nation preserved many for its own service, and did not educate them all for this new species of exportation.

Far from having neglected music, the Spaniards not only appear always to have had a taste for the art, but to have included it amongst the sciences taught at their universities. This natural taste is still discernible in their attachment to singing and the sound of instruments, even amongst the lowest classes, when in their village festivals they play on instruments peculiar to their nation, less delicate perhaps than those of the Italians, but more capable of rousing the passions; also in their serenades, morescoes, sarabands, fandangos, and other species of dances. During the most distant period of



the Spanish monarchy a less simple kind of music was in use. This is not only proved by the Arabian airs sung by the Moors, many of which are still preserved, but also by pieces of Spanish poetry written to these airs by ALPHONSO the Sage, King of Castile. We must not omit the sacred representations called Villancicos, which were celebrated with great pomp on Christmas Eve, the remains of the ancient mysteries of the passion, nor their profane feasts, the tournaments, quadrilles, carousals, and other diversions which were then in great vogue, particularly in the time of FERDINAND and ISABELLA, and afterwards of PHILIP II. and which were all accompanied by the voice and instruments.

With regard to music considered as a science, SALINAS, in the preface of his treatise *De Musica* says, that the place of professor of music conferred on him at Salamanca, had been founded and endowed by the same ALPHONSO the Sage, who died in 1284. Many authors appeared in Spain before SALINAS, but his life and writings merit more particular attention.

FRANCIS SALINAS, born at Burgos in 1513, was blind from his birth, having, as he himself expressed it, "sucked in blindness" with the infected milk of his nurse. His parents perceiving that notwithstanding this evil he could devote himself to the study of music, had him early taught to sing and play the organ. It was by mere accident that he first acquired the learned languages. When he was yet a child, a young woman who understood latin having a great desire to learn to play on the organ, came to take lessons of him at his father's house, and in return taught him latin. His parents afterwards sent him to Salamanca, where during several years he devoted himself exclusively to the study of Greek, to philosophy, and to art; but not being in a state to support himself longer in this university, he was placed in the king's palace under the Archbishop of Compostella, who, on being created a Cardinal, took SALINAS with him to Rome. He there profited by the conversation of the learned, and consulted the ancient Greek manuscripts; he gave particular attention to those which treated of music, and which have been since published by MEIBOMIUS. He was for three years employed in these studies, and on the death of his patron, who, he says, rather loved than enriched him, he determined to return to Spain, and pass the rest of his days in humble obscurity; but on arriving at Salamanca he was created professor of music, and he

began to give public lectures on the theory and practice in that University.

The deep attention he had paid BŒTIUS, and the ancient Greek theorists, rendered his doctrines in a great degree speculative. He confined himself almost entirely to the calculation of relations, the divisions of the monochord, the systems of temperament, and the musical pedantry of his time, without entering much into the world of harmony, modulation, or even melody, except that which would furnish the ecclesiastical modes, and the species of the octave. His treatise on music is nevertheless not only scarce, but in many respects valuable; and though he rarely treats but of ancient music and of systems which are no longer matter of discussion, yet as these systems are there explained with great method and clearness, amateurs of such researches may rejoice in possessing a real literary treasure, when they have been able to procure this work, of which the following is the title: "*Francisci Salinas, Burgensis, abbatis sancti Pancratici de rocca Scalegna in regno Neapolitano et in academia Salamanticensi musicæ professoris, de musica libri septem, in quibus ejus doctrinæ veritas, tam quæ ad harmoniam quam quæ ad rythmum pertinet, juxta sensus ac rationis indicium ostenditur et demonstratur, Salamanticæ, 1577.*"

It is said that SALINAS played admirably on the organ, an instrument which appears particularly calculated to develope the talents of a great musician, even though he be blind. FRANCESCO CIECO in his time the first organist in Italy, POTHOFT in Holland, and STANLEY in England, appear by the perfection of their playing to have gained rather than lost by this calamity. MILTON knew enough of this instrument to amuse himself, and HANDEL became entirely blind towards the end of his life, but continued to be the delight of those who heard him. SALINAS died in 1790, aged 77. His talents and profound learning are acknowledged by the most celebrated Italian authors, such as ZARLINO, VINCENT GALILEI, J. B. DONI, &c.

The works of CRISTOFORO MORALES were published and celebrated throughout Europe from the year 1540 to 1564. He preceded PALESTRINA, who was but twelve years old when MORALES's first work appeared. Besides several pieces published at Venice in collections, among those of CASTANZO, FESTA, ADRIAN WILLAERT, and other illustrious composers, he has left two volumes

of masses for four and five voices, psalms, motetts, the lamentations of Jeremiah, &c. Till the moment when the style of PALESTRINA effaced all others, the compositions of MORALES were in high favour at Rome, in the pontifical chapel. He was one of the singers in this chapel, under the pontificate of PAUL III.

THOMAS LOUIS DA VITTORIA, a native of Avila, another celebrated Spanish composer, was also a singer in the same chapel. He was a skilful harmonist. He was the first to publish in an extended form motetts for every festival in the year, in separate parts, and in two pages facing each other; the notes were so large, that four and often eight singers read their parts from the same book. His motetts were printed at Rome, in 1585. He had published two years before a collection of masses, dedicated to PHILIP the SECOND of Spain. His mass for the dead and penitentiary psalms were much esteemed in his time.

CARLOS PATINO, JUAN ROLDAN, VINCENTE GARCIA, MATIAS JUAN, VIANA GUERRERO, of Seville, FLECHA, of Catalonia, ORTIZ and CABEZON, of Madrid, INFANTAS, of Cordova, DURON, of Estremadura, AZPILOUETA, of the kingdom of Navarre, appear in the musical catalogues of Italy, the Low Countries, and Spain, in the sixteenth century. To these may be added many more sonorous names of musicians, composers as well as performers, who then contributed to the pleasures of their own country, and many of the other European nations; but we have enumerated enough to exculpate the Spaniards from the charge of a slow progress in an art, which at this and even in all ages has been so connected with the language, poetry, and civilization of a people, in whom the having neglected its cultivation has been regarded as a proof of barbarism.

But it was not till the seventeenth century that the melo-drame was introduced amongst them, although they had long possessed musical taste and national music, and it had been employed in their theatres from their origin. The first who introduced it was LOPEZ DE BUEDA, who effected for Spain what THESPIS did for Greece. In his time they sung old airs behind the scenes called *Romanzes*, *romances*, without accompaniment.

MAHARRO, of Toledo, if we may believe CERVANTES, of Saavedra, in the prologue to his comedies, obliged the musicians to appear on the stage before the public. BERRIO, one of the restorers of dramatic style, increased instrumental music by doubling the number

and quality of orchestral instruments; JOHN and FRANCES, of Cueva, introduced the custom of singing in the interludes, which in this infancy of theatrical arts, were performed by blind children.

The Saynettes, a species of agreeable interlude, which are on the Spanish stage the image of real comedy, and in which D. LOUIS, of Benavente, in the last century, and D. REYMOND DE LA CRUZ, in the present, acquired so much reputation, served greatly to encourage theatrical music. The scene is often opened by a chorus, and sometimes musical dialogues are introduced. The Tonadillas, or a species of comic airs sung in them, may dispute their claim to comic vivacity, with any other musical composition of any nation.

In the first years of the reign of PHILIP the SECOND, the custom was introduced of singing duets and trios in their comedies, and the melodrama would have been sooner known in Spain, but on one side the devotional character of PHILIP the SECOND, an enemy to the pleasures of the stage, and on the other, the preference given by PHILIP the FOURTH to national comedies, led the attention of the public into another direction. It was then that CALDERON, MONTALBAN, SOLIS, MURET, and so many others, distinguished themselves under the banner of LOPEZ DE VEGA, their predecessor.

In a letter from DON ANGELO GRILLO to JULIO CACCINI, it is stated, that the new dramatic music invented by PERI, had passed from the courts of the Italian princes to those of Spain and France. If this be true it would prove that the opera was transplanted into Spain as soon as invented in Italy. But SENOR ARTEAGA, although a Spaniard, and very zealous for the glory of his nation, avers in his revolutions of the musical theatre, that notwithstanding all his research to verify the epoch pointed out by GRILLO, he could not discover it, nor find any notice of any drama in music before the reign of CHARLES the SECOND. On the marriage of this king with MARIA ANNA, of Newbourg, dramas were represented with LULLY's music. The first was *Armida*.

But a short time after, as French music did not please the nation, musicians and singers were imported from Milan and Naples, to perform Italian melodramas at Madrid. From that time they have always been supported with more or less favour. The first singers in Italy have been engaged at the theatre at Madrid. During the reigns of PHILIP FIFTH and FERDINAND the SIXTH, when FARINELLI was first singer, music was at its greatest elevation. It was sustained

under the latter king, less by the protection of the monarch, who did not like it, than by the national taste, which was then formed, and also by the strong inclination shewn towards it by the infant.

The serious or grand opera is only sung in Italian on the Madrid stage, but the lyric comedy had, as we have seen, been long known in the sonorous and poetical language of the country, a language at least as musical as the Italian. Besides the *Saynette*, already mentioned, there is the *Zarzuela*, a species of lyric drama, nearly resembling the French comic opera, a mixture of prose and singing.

The dialogue is spoken, but interrupted by airs, duets, trios, quartetts, and even chorusses. This mixture of speaking and singing, however unreasonable it may be, does not shock the Spaniards more than ourselves: so much in art as well as in human affairs does habit and custom bear sway.

The *Tonadilla*, which was at first only a simple and popular song, used in the *Zarzuela* and *Saynette*, consists sometimes of a whole scene and sometimes of an entire act, according to the duration and extent of the action it represents. The Spaniards, attached to their national music, complained of the abuses introduced into the *Tonada* and *Tonadilla*, as having destroyed its character. Some they say, treat a familiar subject in too elevated a style, and give shepherds airs worthy of heroes; others clothe them in foreign colours although they have nothing in common either with them or Spain, while others again are constantly seeking forced transitions, and are every moment changing the key, mode, subject, and time, so that the ear no longer enjoys those simple and easy melodies which constituted the charm of this indigenous composition.

The Spaniards have a passionate love for dancing and instruments; they still prefer the guitar, and amongst the airs for the dance the *fandango* is the favourite. It is an air in triple time, and in a minor key, which, as it were, keeps replying to itself, and having no marked finale, may be concluded in any part. SACCHINI has employed it very happily in the opera of *Chimene*. D. YRIARTE, in his Spanish poem on music has called this air "the melodious fandango which sheds joy over the bosoms of natives and foreigners, and those of sages and severe old age."

One of the sources of good musical taste which reigns generally throughout Spain, as well as Italy and Germany, is the excellent music heard constantly in the churches. A person, very well in-

formed, and curious in these resarches, has calculated, that merely in the cathedrals and collegiate chapels of Spain, an annual expense of 400,000 ducats was, before the revolution, incurred for sacred music, without reckoning the fees of every professor on particular feasts, which in Madrid only are said to have amounted to 20,000 pesos.

We must now return to the point whence we started, the Spanish Melodies.

Those selected are simple—graceful—strong. They abound in notes of feeling. It is in every body's power to sing them who can sing at all. There is pleasing melody for those who cannot produce vivid effect—there is abundance of capability for those who can.

The poetry has not the intensity, the variety of imagery, nor the command of language with which MR. MOORE'S concentrated feeling, practised art, and classical resource, enable him to enrich his verse. But MR. PLANCHE'S lines are always smart, and often sweet and strong. The verses which follow will afford a favourable opinion of his talents.

When the weary sun declineth,  
 And upon the silent sea  
 Ev'ning's star so sweetly shineth,  
 Then, my love, I think on thee ;  
 Think that thus when set in sadness  
 Youth's bright day dreams seem'd to be,  
 Thou, my star of hope and gladness,  
 Rose and fondly smil'd on me.

And as the billow beareth  
 In its bosom deep and clear,  
 The form that bright star weareth,  
 Even so, mine only dear,  
 O'er my heart thine image reigneth,  
 And within its faithful shrine,  
 Ev'ry look of love remaineth,  
 Which those sweet eyes beam on mine.

This little song and No. 11, "*Far far o'er Hill and Dale,*" (which, by the way, should have been placed last in the collection) words

and music, will scarcely be thought inferior in effect to some of the best of MOORE'S, whatever may be said of their originality. We have now seen too much of composition to expect any thing beyond combinations that produce delightful emotions, and that both these songs will affect the sensitive hearer with very delightful sensations, we will venture to predict. The last is really exquisite for its simplicity and expressiveness, and the first is scarcely a degree below its successor.

We dismiss this little volume with very different feelings to those with which we took it up; for whenever we see a title that looks like competition with MOORE, we anticipate only disappointment. Lest the reader should unhappily entertain similar prejudices, we thus confess our fault for his instruction, and we assure him he may safely venture upon "the Spanish Melodies."



*The Musical Games of Pope Joan, Cassino and Commerce; by E. E. Thomas.* London. Chappell and Co.

In a former number we noticed an invention for teaching some of the elements of musical science, in sport, and these cards are upon a plan similar in principle. To those who require that even moments of relaxation should be turned to valuable purposes, such expedients have their utility; among such these cards are to be enumerated. The one game teaches the rudiments of notation and time; the other the structure of the common chords in every key, with their inversions, signatures, &c. They thus confer the amusement to be drawn from games at cards, and at the same time cannot fail to impress what they profess to teach.

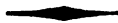
Of the usefulness of such means of tuition they alone can be competent judges, who are acquainted with the habits and dispositions of the child they purpose to instruct. Perhaps the greatest benefit will be found in gently alluring minds little accustomed to study. In this or in the employment of minutes, which but for such a direction of the attention to a favourite object, would be lost in a more frivolous pursuit, perhaps will be found their chiefest good, and this is all a judicious parent or tutor will seek from such aids.

*How blest is the friendship, a duet, composed by M. Vertue.* London  
(for the Author) by Goulding D'Almaine and Co.

*O, why is love's celestial dream, a duet, by M. Vertue.* London.  
Goulding D'Almaine and Co.

*If thou canst live on humble fare, a pastoral duet, by M. Vertue.*  
London. Goulding D'Almaine and Co.

One of the greatest difficulties in composition is found to be, to combine simplicity with any thing above mere prettiness, and this we think MR. VERTUE has clearly accomplished, especially in the two last of these three pleasing duets. They are melodious and easy, both of construction and execution—simple as we have said, yet not without variety. The last indeed is extremely sweet, and will tell where things of more pretension miss their aim. We may remark a slight inattention to accent in the second—“*So like the star of day,*” and “*Which shines to day,*” &c. Both passages would be improved by shortening the notes allotted to the words printed in italics, and giving a portion of the time to the note next in succession.



*While Hours of Bliss are fleeting. The Words, Symphonies, and Accompaniments, composed by G. F. Graham, Esq. The Melody foreign.* London. Chappell and Co.

*O for the Days when our young Gladness. The Words and Music by G. F. Graham, Esq.* London. Chappell and Co.

These little songs, as the offspring of a pure and classical taste, deserve a separate niche. They are very singular and expressive, though simple and unpretending. The air of the first nearly resembles that beautiful piece of melody which PÆR has invented or adopted into his *Agnese*, as the favorite strain of the distracted father, by which he is at last recalled and restored—“*Come la neb-*



*bia al vento;*" but the resemblance holds no further than the first phrase of the musical sentence, which is indeed the very same.

The second is in  $\frac{3}{4}$  time—somewhat uncommon in vocal music; and the structure of the air is also singular, from the frequent descent of a seventh, and the peculiarity of its accentuation. We should conjecture that the words were written to the melody, not the melody to the words. But however this may be, the result is original and pleasing, though such passages as we have pointed out, frequently employed, can hardly be said to be strictly vocal.

It is curious that amateurs should so far exceed the profession as they have lately done in the production of ballads, and it may perhaps afford an enquiry worth making, whether this superiority be not derived from the force of general intellectual acquirements operating where particular science is in a good degree unessential? For if this be the cause, it will add another reason to the many already advanced, why the cultivation of general knowledge should be more earnestly pursued by musicians.



*The Beauties of Mozart, Handel, Pleyel, Haydn, Beethoven, and other celebrated Composers, adapted to the Words of popular Psalms and Hymns, for one or two Voices; with an Accompaniment and appropriate Symphonies for the Piano Forte, Organ, or Harp; by an eminent Professor.* London. Leigh.

We were lately compelled to animadvert on a publication which to us appeared remarkable for vulgarity, bad taste, and an irreverent application of popular musical themes to sacred subjects.

At that time we were not aware how soon we should be obliged to resume the same irksome and disgusting task. But if we were to suffer the collection named at the head of this article to pass without notice and reprobation, we should little deserve the confidence of our readers, in those things which concern their musical pursuits.

Having, we conceive, in the article just alluded to, sufficiently

entered into the subject of the association between music and poetry, we shall not resume the discussion in this place: indeed the whole question may be reduced to a matter of plain fact, which it is in the power of any one to answer. Surely the most uniastracted person would laugh in our faces were we to ask him, seriously, whether "Moll in the Wad," "Tekeli," or "The Devil among the Tailors," gave him the idea of church music?

And, if we ascend a little higher in the intellectual scale, can we suppose that they who are accustomed to associate certain airs with poetry of an amatory, or a Bacchanalian character, can all at once dissolve the association, and fancy the same airs appropriately applied, when they are used to celebrate the praises of our Almighty Creator, or to set forth the wonders of his mercy, displayed in all the mysteries and doctrines of our holy religion? For ourselves, without presuming to lay claim to a greater share of sanctity than our neighbours, we confess that we are shocked at the thought, and we consider it a duty, on an occasion like the present, to step forward and use our best endeavours to put down a nuisance which, otherwise, will soon become intolerable.

Were we not influenced by more serious motives, we should consider it our duty, as musicians, to enter our protest against such a collection as we have here made by our "eminent professor." If, for the supply of our church service, or for the comfort and edification of those who choose to practice sacred harmony in the retirement and bosom of their families, it be indeed necessary to go to foreign opera writers, or to take up with the refuse of their street music, or if it be necessary that we should have *sacred* words adapted to old hacknied Scotch or Irish tunes, which we cannot hear without having our minds filled with subjects of a light or frivolous character—to say the least of some among them—if these things really be so, then, we must again repeat it, are our living English composers fallen below all that imagination can figure to itself, and we must never utter a syllable which has the most remote tendency to represent us as a people possessed of a spark of talent for music.

To justify these remarks, some extracts from the work before us will be necessary, but we cannot afflict our readers nor ourselves with many.—In page 1 we find an air by MOZART, which we believe is taken from "The German Erato," a collection of ballads which, some years ago, was published in this country, with transla-

tions and imitations of the original poetry. In page 2 we have words which begin as follows :—

“Great Lord of Earth, and Seas, and Skies,”

arranged to a tripping siciliano movement, from MOZART'S Sonata. Op. 19.

The “eminent professor,” intending to be very impressive, at p. 4, has arranged words which begin “Hark! the solemn trumpet sounding,” to HAYDN'S song of the “Mermaid,” “Come with me and we will go.” We must not forget to observe, that to this hymn the “professor” has added a most felicitous introduction for the trumpet, and candour obliges us to say, that in our opinion, HAYDN never wrote any thing like it in all his life.

The ear which our “professor” has for English versification, and his talents in adapting it to music, may be seen at p. 18, 19, 20, 21, 22, and 23, by any one who can bring himself to take the trouble of examining them.

“Wedded to divine songs,” we have “La ci darem la mano,” at p. 26 and at p. 34, “Di tanti palpiti.” That we may not grow dull by these *religious effusions*, we have the air of “Away with melancholy,” at p. 38, and “For tenderness formed,” at p. 40.

But in the taste for judicious selection, the pious mind, and the reverential feeling of our “eminent professor,” appear in all their lustre, at p. 44, where he fairly gives us the *Tyrolese Waltz!* and here we must take our leave of him. A sense of duty has dragged us thus far through this worthless publication, but it will drag us no further.

*Second Part of Clementi's Introduction to the art of playing on the Piano Forte, being an Improvement upon his work formerly called an Appendix, containing Preludes, Scale Exercises, National Airs, Variations, two masterly Fugues of Sebastian Bach, with other pleasing and instructive Pieces, calculated for the greatest improvement of the Student. The whole arranged and fingered by the Editor, Muzio Clementi. Op. 43. London. Clementi, Collard, Davis, and Collard.*

The long life of the learned editor of this work (for be it known to those scholars who are apt to look down upon musicians, that learned he certainly is, not only in his own particular science but in various literature) the long life of the learned editor has been a life of unremitting study, and his knowledge of the practical perfection of his own instrument, has never been exceeded, perhaps never equalled. It promises the most essential advantages to art, that such a man should employ the latest years of his existence in digesting the fruits of his experience into a complete code of elementary and general instruction—revising, altering and perfecting what he has published at an earlier period, and supplying whatever his most mature observation can furnish towards the completion of his grand design. In the volumes that make up the work before us, and in his most erudite performance, the *Gradus ad Parnassum*, we see the last hand put to his plan, and the result cannot fail to be excellent. We shall first enumerate the several parts of the book before us, and conclude with such remarks as may arise from the examination.

PART FIRST.

Nos. 1 and 5 are short preludes, in the key of C major.

Page 4. A Scale Exercise in C major.

5. The Dead March in Saul.

6. The De'il take the War, adapted by Scroeter; and Roslin Castle, with Variations, by Dussek, in which the Lass of Peaties' Mill is introduced.

10. Daily Practice, or Circular Scale Exercise, through every key major and minor.—This has been wrought with equal care and knowledge, and is considered by the first

masters as one of the most excellent exercises ever written; both hands are equally employed, alternately or together, and the whole is admirably calculated to produce that degree of firmness and power so necessary to great performers on the piano forte; it runs through 14 pages.

Page 24. An Exercise by Corelli.

25. A Short Prelude in A minor; a Gavotta by Corelli, in the same key.
26. A Scale Exercise in A minor.
28. Two Preludes in F major.
29. Giga by Corelli.
30. Scale Exercise in F major.
31. Prelude in D minor.
32. Scale Exercise in the same key.
33. Saraband by Corelli.
34. Allemanda by Corelli, which is an excellent exercise for the left hand.
- 35, 36, and 37. Three Preludes in G major.
37. Saw you my Father, arranged by Christian Bach.
40. Scale Exercise in G major.
42. Colemba Arietta alla negri, with Variations by Clementi.
44. Lesson by Handel, in G, followed by the Minuet in Samson.
46. Fugata by Handel, which is treated in a very beautiful manner.

Andantino by Dussek.

50. Scale Exercise in E minor.
52. Prelude in the same key.  
Allegro by an unknown author, in a good style.
53. Presto, ditto.
56. Prelude B $\flat$  major, followed by two Variations on Lindor, by Clementi.
58. Lochaber, adapted by ditto.
59. Gavotta by an unknown author, in a pleasing style.
60. Scale Exercise in B $\flat$  major, which ends part the 1st.

PART SECOND.

62. Prelude in G minor.  
Lesson by Scarlatti.

- Page 64. Scale Exercise in G minor.
66. Prelude in D major.  
Gavotta by Corelli.  
Allegro by ditto, which forms an excellent exercise for the right hand.
68. Scale Exercise in D major, in perpetual canon.
70. Prelude in B minor.  
Giga by Corelli.
71. Exercise by Ciaga of Siena, who was a master of the first class, and flourished in the time of Domenico Scarlatti.
72. Scale Exercise in B minor.
74. Prelude in E $\flat$  major.  
Air with Variations by Clementi.
78. Polonaise by J. Field, of Petersburg, pupil of Mr. Clementi.
80. Variations on Exandet's Minuet by J. G. Eckard.—This celebrated minuet is well known in this country by the name of Marshal Saxe's Minuet, and made the fortune of its author at Paris.
82. Scale Exercise in E $\flat$  major.
84. Ditto in C minor, in perpetual canon; both diretto and in roverscio.
86. Prelude in C minor.  
Ditto in A major.
87. By an unknown author.
88. Scale Exercise in A major.
90. Prelude in F $\sharp$  minor.  
Scale Exercise in same key.
92. Ditto in A $\flat$  major.
94. Prelude in ditto.  
Ditto in F minor, treated in the manner of canon, in contrary motion.  
Vivace by J. C. Eckard, treated in a very able manner.
100. A Prelude in E major, in canon.  
Polonaise and Minuet by Sebastian Bach.
101. Gavotta by Corelli.
102. Scale Exercise in E major.
104. Prelude in C $\sharp$  minor.  
Minuet by Haydn.

- Page 105. *Aria di Ballo*—author unknown ; written with taste and intelligence
106. *Scale Exercises* in C# minor.
108. Ditto - - - Db major, in perpetual canon.
110. Ditto - - - Bb minor, in canto fermo, with double counterpoint.
112. Ditto - - - B major in perpetual canon.
114. Ditto - - - G\* minor, in canon infinito per moto contrario.
116. Ditto - - - F\* major, in canon infinito per moto contrario e per giusti intervalli.
118. Ditto - - - Eb minor,
120. *Fugue* by Sebastian Bach, from an original MS. of the author in the hands of Mr. Clementi.
122. Ditto.

It should be the endeavour of students in art, to obtain as they go along, not only a technical and mechanical but a philosophical view of their attainments. It is by such a career only that principles will be understood and the value of the separate parts ascertained and fixed in the memory. And if such were constantly the aim of the scholar, many of the most necessary elements which are disregarded or forgotten, because they are improperly estimated, would assume their true dignity and worth, and the general progression would be much more securely ascertained. We would apply this remark to a systematic method of fingering. Half, nay three-fourths of those who prosecute the piano forte, are spoiled by an inadequate share of attention being addressed and directed to a really scientific digest of rules to this intent. MR. CLEMENTI has however shewn that he knows how to appreciate this indispensable requisite to fine performance, and in the work before us has applied himself to its illustration by the nicest gradations. He pre-supposes only (in the appendix) that the pupil has studied the scales in their simplest forms. From this point he begins, and he conducts the scholar, step by step, rendering however a series of rules and a method excessively tedious and dry in themselves, amusing and even interesting by the manner of treating them. The difficulties are increased almost imperceptibly, till towards the end they are wrought with a profound acquaintance with double counterpoint, and he at length accustoms the hand and the ear and the judgment to the execution

and the contemplation of canon, fugue, and the highest species of composition, and confirms these separate powers by the finest examples, while the value and the beauty of method is apparent throughout; and nothing can manifest the extraordinary sense of the importance with which this great master regards the objects of his labours, than the earnestness and care he has employed in leaving no part of the fingering to chance. He has indeed often upon a repeated passage adjoined the finger marks, that no possibility of change or error should creep in.

The selections are such as might be expected from the erudition of the Editor. They are in multifarious styles, and present the best specimens in each. There are two or three of MR. CLEMENTI'S own compositions really exquisite. The air with variations (p. 74) is eminently beautiful; it is so chantant and so expressive. We refer all writers of variations to this model. MR. FIELD'S polonaise is also delightful.

The scale exercises and preludes are invaluable as conducting to execution, but the work is rendered not less useful by the pains taken to form the taste to fine expression, not alone by the usual symbols, which are most carefully and unsparingly marked, but by directing the mind to a choice of models. Fine expression is a combination of natural feeling, and so high a degree of cultivation as implies a perfect command of the instrument, of the gradations of touch and rapidity, of force, of delicacy, of contrast, and of transition—all these are the results of practice, and of *a comparison of the objects of taste*. We know of no elementary work so excellently calculated to combine all these requisites as the appendix.

To MR. CLEMENTI the world is highly indebted, for nothing but a love of his art and a desire to do his utmost to fix its principles, so far as in him lies, would have induced him to undertake a work which to such a mind as his must have been a task of uninterrupted labour.

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*Palinodia a Nice, in thirteen vocal Duets, with an Accompaniment for the Piano Forte, composed by J. F. Danneley; with an English metrical Translation, written expressly for the Work, by Mrs. J. Cobbold.* London.—By the Royal Harmonic Institution.

The exquisite poem of METASTASIO, from which MR. DANNELEY has with classical taste selected the subjects of his compositions, has been chosen so repeatedly by the most eminent musicians, and particularly by CIMAROSA, for the same purpose, that the attempt was a bold one, especially for an Englishman. For by preferring the Italian to his own tongue, the composer must be supposed to be influenced, not alone by the superiority of the former over the latter as a vocal language, but to imply that the style of writing he adopts is adapted to the genius of the poetry. For this reason we think MR. DANNELEY has erred, either in affixing the original or the translation; for in the present state of the art, the characteristics of Italian and English style and manner have not yet approached each other sufficiently near, to allow of equal justice being done to both in the same composition. HAYDN's canzonets, for instance, which have both English and Italian words, and which are by far the most elegant and expressive ballads that were ever written, are not Italian in respect to the music; nor could we ever persuade ourselves to listen for a moment to the Italian adaptation; so infinitely better does the exquisite and finished poetry of MRS. JOHN HUNTER accord with the notation. In the Palinodia too there is a simplicity which is inimitable, and to prove an hypothesis we shall submit the lines of METASTASIO and MRS. COBBOLD's translation, as they stand in the first page of Mr. DANNELEY's duet.

Placa gli sdegni tuoi,  
 Perdona amata Nice,  
 L'error d' un infelice  
 E degno di pietà.  
 E ver di lacci miei,  
 Vantai che l'alma e sciolta,  
 Ma fu l' estrema volta  
 Ch'io vanti libertà.

*Translation.*

Fairest! thy scorn appeasing,  
 Let hope a smile discover :  
 A hapless, erring lover  
 May sure for pity plead.  
 Methought from spells too pleasing  
 My soul was disenchantèd ;  
 Alas ! it idly vaunted  
 When boasting to be freed .

Mrs. COBOLD has given something like the sense, but the simplicity, the purity, the intensity, the charm of METASTASIO, exists not in the translation. The original and the paraphrase have two distinct characters. In point of fact Mr. DANNELEY should have left METASTASIO to Italians, and should have been content with the powers of his fair coadjutor. And we think we shall do the composer better service, if we forget the Italian altogether.

With this allowance, these duets exhibit traits of talent. The first three are very agreeable, natural in their melody, simple in construction and expression; and these attributes belong to many of the set. The sixth we esteem the most;—this too is more Italian than the others. The wide intervals at the end of the fourth are scarcely vocal, and the tenth (in E flat minor) is so chromatic that it can rarely be decently executed. Neither do we like the transition to the key of B with sharps, for the same reason. The example of the finest composers has shown that they reject the use of extreme keys. The very few exceptions do but establish the rule; and a writer of less authority, even if he imagines any sufficient cause in ideal effects, will to a certainty find himself foiled (when he hears his work) by imperfect execution. If all keys are tempered alike by a singer, his theory is visionary; if the singer, on the contrary, endeavours to accommodate his scale to the temperament of a fixed instrument, the ear will not bear the results in the extreme keys. He is therefore sure to be wrong when he transgresses those certain limits, which have been well marked by classical authorities.

Mr. DANNELEY has also made his upper part too high, in some instances, for the generality of voices, and his second is often too distant from the first. But there is in the duets, taken as a whole, sufficient to entitle them to notice, and in several of them very pleasing specimens of melody, simplicity, and expression. Had neither

poet nor musician been fettered by the syllables of the *Palinodia*, there can be no doubt but the one would have succeeded better in a more free translation, and the other also in the adaptation of one description of verse and one class of sentiments.



*Sei Canoni a tre voci con coda ed accompagnamento di piano forte obbligato, composto Da G. G. Ferrari, di Roveredo. The Words by an Amateur.* London. For the Author.

*Sixty Italian Catches, for Two, Three, and Four Voices, composed by the most celebrated Padre Maestro Martini, (of Bologna) for the first time published with an Accompaniment for the Piano Forte, expressly composed by Pio Cianchellini.* London. (For P. Cianchellini.) Birchall and Co.

*Ten Canons for Three Voices, composed by L. Cherubini,* London. Clementi and Co.

The canon is amongst the earliest contrivances of musical ingenuity. At first it was but too much confined to mere ingenuity. SIR JOHN HAWKINS fixes the date of its invention between the publication of the *Treatise of Franchinus*, in 1518, and the *Micrologus* of *Ornithoparcus*, in 1535, whose definition of a canon was as follows: "A canon is an imaginary rule, drawing that part of the song which is not set down, out of that which is set down. Or it is a rule which doth wittily discover the secrets of a song. Now we use canons either to shew art or to try others cunning." MORLEY ascribes the invention to the Italians and French. "The Frenchmen and Italians," he says, "have used a waie, that though there were four or five partes in one, yet might it be perceived and sung at the first, and the manner thereof is this. Of how manie partes the canon is, so manie cliefes do they set at the beginning of the verse; still causing that which standeth nearest unto the musick to serue for the leading parte; the next towards the left hand for the next following parte, and so consequentlie to the last. But if betwene anie two cliefes you finde rests, these belong to that parte which the cliefe

standing next unto them on the left side, signifieth." Compositions of this kind SIR JOHN states, in another part of his *History of Music*, "were sometimes exhibited in the form of a cross, sometimes in that of a circle; there are now extant one resembling a horizontal sundial," also a key, a sound, a balance, a mirror, and a chess board.

But later writers have attended more to melody, and very light and beautiful compositions are to be found that deviate not at all or very little from the strict laws of canon. What these laws are, it may not be impertinent here briefly to recite. For although in a work of this nature we shall not pretend to instruct with the regularity of a treatise, nor to display the erudition which can be found where only it must be sought, in the tomes of theorists and classical composers, we may yet, by reducing to a popular and easy form those laws and terms which are regarded with far more dread than really belongs to them, render a service to amateurs who do not desire a very deep acquaintance with such matters, and to students in their incipient researches. We may, perhaps, do more. We may allure to study those who have been terrified from the pursuit, by the mist with which these subjects are involved, often intentionally and scarcely less often ignorantly.

A canon is the same melody performed by two or more parts of a score at the same time, (the second beginning before the first is concluded) subject to the rules of harmony, and music in real parts. Canons are from two to five parts in one melody, or four to eight in two, or six in three, and eight in four. The principal melody is called the subject, the others the answers; these answers may begin on different intervals, and may be either with or without modulation. A *perpetual canon* is one in which a certain number of bars are repeated as often as the performers choose, and is generally concluded by a coda, or a few bars also in canon.

In a canon, *by inversion*, the subject is answered by the melody in an inverted shape, the intervals remaining strict.

In a canon *by augmentation* the answer is given in notes double the length of the subject, beginning at the same time or after it. In *double augmentation* the notes are double the length of the second answer, and four times that of the first.

A canon *by diminution* is one in which the notes of the answer are half the length of those of the subject. *Double diminution* signifies that the notes are one quarter the length of those of the subject.

A *strict canon* is that in which the intervals are exactly preserved in the subject and answer. A canon may have one or more parts of free accompaniment not in canon.

An *open canon* is written either in score or in separate pages, but when it is written on one line with marks directing where the succeeding parts commence, it is called a *close canon*. If the parts are to be performed at different intervals, figures denoting the distance, are placed above or below the line; thus a four placed above the line signifies that part is to be performed a fourth higher; if below, a fourth lower.

A canon originally signified a kind of musical puzzle or enigma. In a canon of two in one, &c. only one line was written, and the method of performing it was left to be found out by the scholar. This was called solving or resolving the canon.

A canon which is answered in every tone is called a *canon per tonos*, or circle canon.

A *canon polymorphus* is one in which the answers may be made at different intervals and in different time, and which may be taken up on any note of the subject.

KIRCHER, in his *Musurgia*, mentions a canon polymorphus, consisting only of seventeen notes, which may be sung two thousand ways; and another, called *Nodus Salmonis*, of only four notes; he says he afterwards found that the same canon might be sung by five hundred and twelve voices, or, which is just the same thing, distributed into one hundred and twenty-eight choirs; and afterwards proceeds to shew how it may be sung by twelve million two hundred thousand voices, nay, by an infinite number; and then says, in Corollary 3, that this passage of the Apocalypse is made clear:—viz. “And I heard the voice of harpers harping with their harps, and they sung as it were a new song, &c. and no man could learn that song but the one hundred and forty-four thousand which were redeemed from the earth.” KIRCHER asserts that this passage in scripture may be interpreted literally, and then shows that the canon above described may be so disposed as to be sung by one hundred and forty-four thousand voices.

Having thus, we hope, (principally by the aid of DR. CROTCH'S admirable and perspicuous treatise on harmony) softened the terrors of hard names and long words, we may proceed to the works at the head of our article.

MR. FERRARI is unquestionably a man of fine taste, and these compositions are the transcripts of an elegant fancy. We have rarely met with half a dozen productions so equal, yet so light, airy, imaginative, and so full of legitimate expression. Their structure is not indeed in strict canon, except they be taken as two in one upon the unison, with a third part as a free bass. They end also with a coda, not in canon. Indeed, the authority we cite, would probably object to their bearing the name of canon at all. He would call them *Rounds*.\* And the distinction he takes appears to be just. The Doctor considers that the second part or answer of a canon must commence before the first part of the subject is concluded. If it does not so commence, it becomes a Round. But, taking this as the rule, it will frequently be found very hard to decide upon the class to which modern compositions really belong. We do not however consider this objection as at all impeaching the merit of MR. FERRARI'S work, which we regard as particularly adapted for the performance of amateurs, and we should give it a place among the classical amusements of lady singers. Where three equal voices are not to be found, MR. FERRARI has so contrived and arranged his canons, that they may be sung with almost equal effect by sopranos and contraltos, or even with one male voice. The accompaniments he has added augment the airiness of the general style. They are also recommended by their being written within a compass accessible to every singer who has any voice at all.

The learning of PADRE MARTINI, the Italian historian of music and celebrated contrapuntist, is so well known, that his name is in itself a host. MR. CIANCHETTINI has given his canons, which have been published abroad if not in England (for we do not recollect to have seen an English edition), a modern dress. The Venice edition is in one line. Mr. C. has resolved the canons, and published them in score, with an accompaniment of his own. This transfers them from the table to the piano forte, and makes them more acces-

\* We were present some months since at a conversation between four eminent professors, all of them composers of vocal part-songs, and a question arose concerning the proper designation of a manuscript just about to be published. MR. BARTLEMAN, to whom it had been shewn, had denied it the name of Canon, nor could these gentlemen, though amongst the most learned musicians of the time, decide the point. We mention this, not in disrespect to their judgment, but to prove the difficulty with which the subject is surrounded in the minds of able men.

sible and pleasing. The canons are upon all subjects, from the crying of the child for papa and mama, to that awful time—

“ Quando giunge l'ora amara

“ Di partir da questa vita;”

and they embrace almost every blessing and every accident of existence, from the love of good eating to the love of a mistress, from complainings of absence to the want of a supper. The musical style is that intermediate point where the graver erudition of the church and more austere manner of the ancient madrigal began to give way to modern lightness. We may here see the first dawns of elegance, but there is none of the voluptuous melody and intense musical feeling of the latter days. The Padre has written to the understanding rather than to the senses.

The sixty canons comprise ten duets and one quartett for basses ; the rest are for three voices. The Editor has performed his part carefully and judiciously, enlivening the style by his accompaniment where the sentiment or the humour allows such aid, but never disturbing the general tenor of the original by impertinences of any sort ; and the work, we think, deserves a place in the collections of those who wish to examine and procure what ought to be the permanent monuments of the progression of style. They are also very neatly printed, and are not dear—117 closely but legibly printed pages for a guinea.

CHERUBINI's ten canons are a little more modern, and but a little ; they are printed in the abridged score, with the parts under each other, but each taking the lines in succession. There is also an arranged accompaniment. They are various in manner, and generally pleasing as well as learned.

The revival of this intellectual species of music, it must be granted, is an almost necessary antidote at this time to the prevalent disorder which infects the general taste, and is likely to enervate the natural strength of the English understanding of art, without increasing its pitch or its elegance. PADRE MARTINI and SIGNOR CHERUBINI present us with sound and strong diet, and MR. FERRARI's course, though far more light and piquant, may be taken without the slightest fear of injury to the palate. He will improve while he stimulates and excites.

*A Series of Caledonian Airs, with Variations for the Piano Forte; by J. F. Burrowes.—Twelve Numbers.* London. Goulding, D'Almaine, Potter, and Co.

Our notice of the two first numbers of this little work afforded us an opportunity of introducing to our readers some philosophical remarks of DR. FRANKLIN upon the structure of Scotch music. We have since collected from foreign authors, and our English historians of the science, a series of illustrative observations upon the same subject, which we hope may throw some further light upon this amusing matter. For perhaps no airs, strictly national, have ever excited so universal an interest as the Scotch. Till of late, chiefly since MR. MOORE has undertaken the illustration of popular melodies, they stood pre-eminently conspicuous, if not alone.—Now indeed he has embodied the Irish, but still their new attire will rob them of much of their ancient attractiveness, while the Scotch retaining their original words as well as notes will still probably continue to take precedency over all other recorded national music. The following facts and inferences may serve to elucidate some points of their origin and progress.

In every country where music is known a particular style of melody prevails, which the people of that country prefer to any other.—There is nothing astonishing in this preference, and the difference distinguishable between two nations is not perhaps more surprising, than that existing between two languages. What is much more so is the particular and distinct expression which sometimes exists in the music of different parts of the same nation, in the turns and phrases of melody, and particularly in the musical expression of two sections of the same state, and of the same province.

Scotland furnishes a striking instance of this diversity. The native melody of the Highlands and of the Western Isles is as different from that of the Southern part of the kingdom as the Irish language or Erse is from the English. Taking it for granted that the different sentiments which fill the soul of the musician bestow a peculiar expression on his music, a reason may be found for this phenomenon.

The Highlands of Scotland form a picturesque, but in general a very melancholy country.—A long extent of mountainous deserts,



covered with heath, and frequently obscured by thick mists; confined vallies, thinly inhabited, and bounded by precipices, which echo to the fall of torrents; so rude a soil, and a climate so frightful that it forbids either pasturage or agriculture; the lugubrious dashing of the waves along the arms of the Sea, and the lakes with which the land is intersected, the prodigious noise created by every blast of wind or rushing of waters, in a solitary country filled with echoes, rocks, and caverns; the gloomy, terrible, and sublime appearance of such a landscape in the light of the moon; such objects shed over the imagination a kind of obscurity which cannot fail to tinge the mind of a native in the hours of silence and of solitude.

What then may be reasonably expected from the musicians and poets of this nation? Airs which express joy, tranquillity, or the softer passions? No—their style would be affected by circumstances, and in point of fact it is found that these have influenced music. The wildest irregularity appears in the compositions of the Scotch, their expression is warlike, melancholy, and even approaches the terrible. The same may be said of their poetry.

Some of the Southern provinces of Scotland present a very different aspect. Lofty mountains, but gay and covered with verdure; clear rivulets running across large and fertile vallies; cultivated trees, sometimes isolated and solitary, sometimes united in groves and bowers, and other circumstances peculiar to these parts, render them fit for pasturage and favourable to romantic leisure and the tender passions.

Several old Scotch songs, as, Cowden knows, Galashiels, Galawater, Ettrick Banks, Braes of Yarrow, Bush aboon Traquair, &c. take their names from the brooks, villages, and mountains, which border the Tweed near Melrose, a region distinguished for the charming variety of its rural scenes, and which, whether the aspect of the country or the genius of the people be considered, may justly be considered the Arcadia of Europe. All these songs have a sweet and deep expression of love, tenderness, and those affections suitable to the tranquillity of a pastoral life.

It is a common opinion that these songs were composed by DAVID RIZZIO, the unfortunate favorite of an unfortunate Queen: but this must be an error—the style of the Scotch music being determined before the reign of Mary, and the best of these airs have been traditionally traced to much more distant periods.

Neither ought it to be imagined that a stranger, who in the latter part of his life was devoted to business, should acquire or invent a style of music so different in every respect from that to which he had been accustomed in his own country. Melody is so much the characteristic of the Scotch airs, that it is even doubtful whether they had basses before the present century, whilst, in RIZZIO's time, harmony was the favorite study of the Italian composers. PALESTRINA himself, who flourished two hundred and sixty years ago, and who obtained the glorious title of the father of harmony, attached himself exclusively to counterpoint; and when RIZZIO studied his art, PALESTRINA's music must have been in the highest favour in Italy.

Besides although the style of the ancient Scotch melody has been well imitated by OSWALD and other Scotch musicians, no foreigner has been known to have acquired its true spirit. GEMINIANI, who was a great admirer of Scotch airs, said, that he had destroyed several quires of paper in endeavouring to compose a second part to the beautiful air, "The broom of Cowden knows." TASSONI, author of *La Secchia rapita* speaks of this music as very much esteemed by the Italians of his day,\* and attributes its invention to King James of Scotland, an opinion which might easily be adopted by a foreigner, because all the Scotch Kings of this name, and particularly the first, third, fourth, and fifth, were versed in music and poetry.

The testimony of TASSONI proves that this music is derived from an earlier period than that in which RIZZIO existed. One must not however adopt his opinion of the inventor, nor must they be believed who give the honor of this invention to the Monks of Melrose. It is more probable that these delightful melodies had their origin amongst shepherds, who really experienced the sentiments and affections they so well express.

RIZZIO may have been one of the first who made a collection of these melodies, or he may have executed them more delicately than any of the Scotch musicians of the same period, or he may perhaps have corrected the extravagance of certain passages, for one is struck by the regularity of some of these airs, whilst we are amused by the wildness of others; and in either case the Scotch may be said to owe him obligation. But that this style of pastoral melody, so different from the Italian melody of the same age, and so peculiar in

\* TASSONI was born in 1565.

every respect, should have been established or invented by him appears impossible.

The most general opinion attributes the origin of this ancient music to the bards, who after having flourished in Ireland and in almost every part of Europe, passed into Scotland, and carried with them their poetry and songs. In the Highlands particularly where the most ancient Scotch airs are preserved, each chief formerly entertained a bard in his family, whose business it was to celebrate by songs the heroism of his patron, and the exploits of his ancestors. Another considerable function of these musicians and domestic poets was, to sing the death of those who had employed them, and their elegiac compositions were considered of so much consequence to the souls of the deceased, that those who were so unfortunate as to be deprived of this honourable attention, were supposed to wander in the thick mists which hover over the lakes.

The harp was the instrument of the bards. When they ceased to be in favour, and even after they were nearly forgotten, their airs and harps continued to be preferred, principally in the Highlands. To the harp succeeded the Bagpipe; which, without being as ancient as the harp, is still of great antiquity.

This constant use of music in funeral ceremonies, sufficiently explains the melancholy and plaintive style of a great number of these ancient airs, which have an effect analagous to that of music in the minor mode; although, strictly speaking, the real system of modes and keys is so entirely modern, that there are very few of these airs that can be accompanied throughout in the minor mode.

In the airs which are apparently minor, the seventh is not always major, although the sixth is sometimes so; and the air modulates from one key to another with no other law than that of the ear of the composer. Sometimes a very short air ends in a different key from that in which it began, and sometimes it terminates with the harmony of the fourth or fifth of the key, instead of that of the tonic.

One of the most striking particularities of the Scotch music is the omission of certain notes of the scale, particularly of the fourth and seventh. Some persons have attributed this singularity to the limited extent of the ancient instruments by which the Scotch songs were accompanied. The French Encyclopædists quote the following as the observations of a professor communicated to the author of their article :—

“ We often,” he observed, “ torment ourselves to discover science where there is merely a routine, realities where there is only imagination; in short, something where there is nothing. The degrees by which Scotch music was raised, relate to the degree of perfection of the instruments they employed. This was at first a species of harp, on which the gamut was not complete, and since the bagpipe. All Scotchmen, who have spoken of their music, have described it passionately, but not scientifically; we find in what they have remarked, but the exalted imagination of Caledonian mountaineers. Sentiment, imitation, and ignorance presided at their musical production. I think we need go no further,” &c.

Admitting the severity of this opinion upon Scotch music, there yet remains to be made some observations upon the omission of some of the notes of the gamut.

The ancient enharmonic of the Greeks, the invention of which PLUTARCH attributes to OLYMPUS, and differing from that species of enharmonic, which proceeded by quarters of tones gave by the junction of the two tetrachords, the minor gamut, the fourth and seventh of which were cut off. It was in this Dorian mode which had its scale thus disposed: D,  $\flat$ B, A, F, E, D, D, E, F, A, B, D.

This is exactly the ancient Scotch scale in the minor key. This relation is very surprising and the following is no less so.

The Abbè Roussier in the second article of his memoir on the music of the ancients, mentions an ancient Chinese scale, composed of six notes of which RAMEAU has also spoken. It has been preserved in figures; and according to RAMEAU's, interpretation, who applies the figures to ascending fifths they produce this same Scotch scale in a major key, only adding a note to complete the octave C, D, E, G, A, (c.)

The Abbè Roussier combats this interpretation by reasons which appear plausible enough, but which might be regarded with suspicion from his desire to support a particular system, whilst those of RAMEAU who had no interest and consequently no prejudice, at least establishes a very natural scale, which is found to bear a singular relation with the ancient enharmonic of OLYMPUS, and the ancient Scotch scale by this retrenchment of the fourth and seventh.

The only piece of music cited by ROUSSEAU corroborates the scale of RAMEAU. Neither the fourth nor seventh of the key are

to be found in it, and it might really be taken for an ancient Scotch scale.

“There is nothing,” says “DR. BURNEY” which gives a more marked character to melody than the constant omission of certain notes of the gamut. Supposing even that it were not known what notes the Greeks omitted in their enharmonic scale, it does not appear the less generally true that in composing the old Greek music, which PLATO, ARISTOTLE, and all authors, rank above more modern music, the first musicians delighted in breathing the diatonic progression, and in omitting certain notes of the melody; thus the style of the ancient Greek national airs, were probably much related to the ancient Scotch music, as it is clear that it bears much resemblance to Chinese music.”

No nation has ever applied music to so many useful purposes as the Scotch, particularly in the highlands. It is well known how highly they are animated by the sound of their bagpipe. There is a modern instance of it which is nearly as strong, and perhaps more authentic than any of the most astonishing traits of ancient music. At the battle of Quebec, in 1760, while the English troops were retreating in disorder, the General complained to a superior officer in the regiment of the Scotch Frasers, of the bad conduct of his corps. Sir, replied the officer with warmth, you did very unwisely in forbidding the pipers to play this morning. Nothing encourages the highlanders on the day of battle so much, and even now it might be useful. The experiment was tried, and as soon as they heard their national music they returned and gaily formed the rear guard.

The modern Highlanders, like the ancient Greeks, sing during every sort of labour. The songs in use in the Hebrides and the Western coasts are usually short and plaintive, particularly during those labours where many persons are employed together, as in milking cows, keeping sheep, weaving cloth, grinding corn with hand mills, mowing grass, and reaping corn. At Raasay Doctor Johnson observed the women cutting the corn while the men tied it into sheaves, the strokes of the reap-hook were marked by the time of the reapers' song, which they sung together. The men have also their songs for rowing; they mark the time with the oars in the same manner as the women with the instruments used in their various employments. When the same airs are sung in their hours of repose they mark the time by the movement of

a napkin held by all who sing. There is one who conducts the others, but at a certain place in the air he stops to take breath. The others then continue and finish the song, adding to it a chorus of words and syllables which in general have no meaning.

They are passionately fond of hearing the bagpipe during their repasts, and a traveller who visits a highland chief is generally regaled by national airs while he is at table.

There is something peculiar in the music of the inhabitants of St. Kilda, although their only instrument is one of the most contemptible existing, that is to say, the jew's harp or the harp without pedals. The muses of St. Kilda are as simple as its inhabitants. At the end of their fishing season, when the winter provisions of this little republic are deposited in safety in a house destined for this purpose, called Tigh-a-barrha, they all assemble there, as in the most spacious of their possessions, and hold a solemn assembly; they sing with expressions of joy and gratitude one of their best airs, of which the words are nearly as follows: "What more can we desire? there is an abundant provision of fish, of all kinds (they here name all the fish) kept for us in the Tigh-a-barrha." This rude song is the expression of the joy of a simple and laborious people, and which shews the measure of happiness which may suffice to mankind in such a state.

It is extremely difficult to procure these ancient airs in their primitive simplicity. Often among several copies, all written by persons of the country, there are not two exactly alike; and it is not always easy to recognise that which is most correct. Some original airs may have been considerably altered to adapt them to the harp, others have been corrected by modern musicians, who have more frequently spoiled than perfected them.

A very curious collection of national songs has been given to the world by Mr. Hogg, the Ettrick Shepherd. He complains of the mixture which he found in obtaining the airs from the people of the country, but the M.S. collections with which he was favoured having generally the names of the tunes, solved much of the difficulty; but this exhibits a strong proof of the degenerate state of the national airs.

We must now come to Mr. BURROWS's publication. The themes he has chosen are (we recapitulate the two first to make the series complete)—

1. Kenmure's on and awa.
2. The Blue Bell of Scotland.
3. Auld Robin Gray.
4. Auld Lang Syne.
5. The White Cockade.
6. Charlie is my Darling.
7. The Highland Laddie.
8. Saw ye my Father.
9. Tweed Side.
10. Maggie Lauder.
11. Shepherds I have lost my Love.
12. The Auld Wife ayont the Fire.

MR. BURROWES has selected his airs judiciously, and the entire set forms a considerable body of practice and amusement. Where he has erred has been in extending his work too much. There are seventy-two variations, and to make these really various, considering the expedition necessarily used in completing the series, would imply a draft upon talent and ingenuity far beyond the powers of most men. Thus we find near resemblances in some of the numbers—for example, Var. 1 of No. 2, and Var. 2 in No. 10, are so alike that the subject constitutes almost the sole difference. Again the same remark applies to Var. 1 of No. 4, and Var. 1 of No. 12. The sixth number is the best, for, in addition to a beautiful theme, MR. B. has adopted our former suggestion, and made his variations assume the almost novel form of a march and quick step, both of which are so well executed, that they lead us to wish he had pursued the idea into more remote applications. The commencement of the introduction to No. 3, is obviously the fruit of some reminiscence of the opening of PERGOLESI'S sublime song, set to the English words "*O Lord have mercy upon me.*" We like to find these sort of classical allusions, and they always leave a desire to meet such recollections more frequently. If a scholar were desired to produce a latin ode, he would be thought to have executed his work in the most masterly manner, should his phraseology be drawn from the language of HORACE; and we do not see why the same conduct in regard to models should not apply to musical composition. A plagiarism is one thing, a quotation or the interspersion of classical phrases is another. The great objection against variations is their want of variety, and till set forms are rejected, (they are now completely worn out) the objection

will remain. MR. BURROWS has not quite avoided these, but nevertheless he has so placed even passages that are hacknied, as to render them very agreeable. His work may therefore be recommended as easy, amusing, beneficial to practice, popular, and effective.

*Theme, with Variations, an Introduction and Finale for the Piano Forte; composed by Richard Sharp.* London. Goulding, D'Almaine, Potter, and Co.

*Il Giorno felice; a Divertimento for the Piano Forte; by T. A. Rawlings.* London. The Royal Harmonic Intitution.

We imagine the first of these articles to be the maiden production of one of the very numerous branches of the musical family of the same prolific and respectable name, and it is highly creditable to this young professor. It possesses the first of requisites—melody; and it has also fancy, feeling, vivacity, and good taste. It is more chastened from the mere remplissage which too often fills the mind of very young composers, than most early works, while it ventures to break the fetters of example, with the modest and proper ambition of one desirous to carry his attempt beyond the common boundaries, yet not less anxious to escape the danger of too bold and venturous a range. Such appear to us to be the general characteristics of MR. R. SHARP'S performance.

The introduction we consider as amongst the least striking parts of the lesson, while we think the theme simple and melodious and expressive. The second and the seventh variations are very good, and the finale is animated and imaginative. With such recommendations, this composition has a title to a loftier place than belongs to the million of the short-lived novelties of the day, which are now so multitudinous that they perish by the mere pressure and aggregation of their own numbers.

MR. RAWLINGS is a tried man, and has produced a good many very agreeable things. This is of the same standard. It exhibits traits of simplicity and taste; and although some of the variations



are too formal—too much after the common-place routine, yet they are none of them vulgar. The theme is particularly pleasing, and more novel than is usual.

*The Harmonious Blacksmith, a celebrated Air by Handel, with entirely new Variations composed by Ignacé Moscheles.* London. By the Royal Harmonic Institution.

*Capriccio for the Piano Forte, composed by Ignacé Moscheles.* London. By the Royal Harmonic Institution.

*Three Heroic Marches, for two Performers on the Piano Forte, composed by I. Moscheles.* London. Chappell and Co.

Few players ever made so strong an impression at once, as MR. MOSCHELES at the Philharmonic Concert last season. So decided indeed was his performance, that the profession assented by acclamation to his extraordinary merit. He arrived so late in the season that he can be yet said to have been but little heard by the English public, whatever may be known of his excellence in the more contracted private circles where he played. At the Philharmonic he naturally selected such a composition as might enable him to bring into view as many of the highest qualities of a finished artist as possible. Neither had his own works been much circulated in this country. From these circumstances it would necessarily happen that his peculiar style—the transcript of his mind and the reflection of his powers—might yet be said to be only partially observed and known. The musical world will therefore turn their regard with more than ordinary curiosity towards the writings of so eminent a performer, in order to discover and appreciate the particular bent and elevation of his genius.

*The Harmonious Blacksmith* is a theme of far greater celebrity than most of those adopted by English composers. Why this lesson is so called we have never been able to learn or discover, although it has been a frequent subject of our enquiry. The only conjecture we can form is, that it takes its title from the harmonious construc-

tion and replication of the parts, which may bear an imaginary resemblance to the strokes of the responsive hammer upon the anvil. But the subject and the lesson are both of such sterling merit, that it argues a strong self-dependence to risk the certainty of comparison which the augmentation (or re-setting as it will by many be esteemed) of these noble variations will certainly entail upon the author. It is also worthy of remark, that HANDEL's five *doubles* (as they are called in the old copies), are all made with the uniformity of principle now so entirely worn out and threadbare, and they owe their command over our esteem to the boldness and beauty of the subjects, to the flowing melody, fine harmony, natural modulation, and easy but animated motion, rather than to any ingenuity of contrivance or surpassing power of invention. Something too is attributable to the name of HANDEL, and to the early place in our musical associations which this lesson is almost sure to obtain.

MR. MOSCHELES' variations are seven in number, and the first is very singular; the bass and treble both contain the principal notes of the theme, but the change of the rythm and the interspersed notes give the melody a very quaint and peculiar turn. This appears to us to be amongst the most original variations we have lately seen. Numbers 2—5, and part of 7, (that towards the conclusion) is more in the manner of MR. MOSCHELES, than the other portions. He delights in triplets and in notes of force, either by accidentals or by sudden leaps. He frequently also gives the air to one part, either at top or intermediate, and keeps a second part at work in this way with the same hand. He thus by the introduction of new melodies shows his mastery over the instrument. These variations however are not as full of execution as might be expected from so great a player.

The capriccio is of course as its title imports, *numeris solutis*. It begins in a bold style, though in a minor key, that of A—it passes in a very few bars through its sub-dominant, and returns to its original tonic; these first five bars are then repeated, but in the sixth the substitution of the dominant of C for that of A conducts to the major C instead of the minor A. To the left hand a single chord upon the second time of the measure is allotted in each bar, during the first four bars, while the melody consists of a single note, remaining during half the measure ( $\frac{1}{2}$ ), succeeded by a descending triplet, the next note being the interval above the last of the three, as thus,

C—*b a g\**—A—*g<sup>♯</sup> f c*—F, &c. The composer then begins to sport upon the separated notes of a series of successive chords, with his treble hand, while his bass beats the time with regular repetitions of the harmonies of the dominant and tonic. A mixed melody is then commenced and continued for many bars, when the bass takes a more figurate shape, and keeps up a regular progression of accompaniment to an upper part, which consists of a melody of only three notes, two quavers and a crotchet, now ascending then descending through the former and through various modulations—a sort of connecting passage by the right hand only then leads to a new subject (in which the same hand is brought down to the bass), of four quavers and a crotchet—*e f g e*, C, and now rising now falling: this order of succession is preserved during a considerable space with small intermission, the bass at the same time being divided into chords of a minim and a crotchet in each bar. After some different modulation the composition returns to the major key of C, when another subject is started, of great force and effect, of three crotchets, the notes of the chord of C major and A minor. After these bars a passage having a remote relation to the original subject reversed, appears, and alternations of these with fresh modulations, conduct to a succession of chords in crotchets, which conclude the first part. Thus there is no principal subject—no episode—but six separate theses, which are indeed hardly to be called melodies. The whole, in point of fact, is written for effect, and the transitions of expression are rapid and various, requiring as much as any thing we have ever seen, the peculiar qualifications and powers of the author himself.

The concluding chord of this part is C with the flat seventh, thus becoming the dominant of F, into which there is an immediate transition. In the second movement, which is in march time, a peculiarity which appears throughout, is observable in the commencing notes. It begins on the fourth time of the measure and with an octave. There is here too a subject which is worked upon through at least half the movement in a regular manner. In a third and concluding part the original theme is preserved, and this also till the cadence occurs, is taken up by parts and wrought into diverse forms. The cadence is composed of arpeggie in the treble.

*The Heroic Marches* are in a style not less proper to M. MOSCHELES. The circumstance about them that first challenges observation is the absence of melody, and the accumulation of passages of

force and transition, to which he, and perhaps he alone, is capable of giving the true effect. To general ears there is a hardness and want of continuity which can only be compensated by an energy and grandeur in the manner of performance that the greater number even of great players are unequal to attempt. As far as the mere notes are concerned there is nothing very difficult, but we are satisfied all the effects intended by the author will evaporate, unless they are performed by a person thoroughly acquainted with his manner. There is hardly a bar of melody, properly so called, from beginning to end. The apprehension must be trained in the school of the author to receive such music with pleasure.

The leading and prominent attributes of MR. MOSCHELES' style, we should say then, are force, contrast, and singularity; he obviously disdains flow and sweetness, and always aims at grandeur and elevation. He delights to "ride in the whirlwind and direct the storm," and leaves to softer spirits to revel in the sunshine and sail beneath the mild moon-beam. Yet his compositions do not run into the extravagance of the day—he is rather quaint than violent; but in these compositions at least, he has given strong proofs of mannerism; and, what will most disappoint the world, will be his desertion of the quality most in request and almost first in the admiration of the hearer, continuous and sweet melody, without which music may be learned, ingenious, surprising, and ever powerful, (for all these perhaps MR. MOSCHELES' compositions will be esteemed to be) but it never sinks into the soul, nor lives in the recollection.

- The Russian Maiden's Song*, composed by John Beale. London.  
(For the Author.) By the Royal Harmonic Institution.
- Dear Content, a Ballad*, composed by T. Cooke, Director of the Music  
at the Theatre Royal Drury-lane. London. (For the Proprietors.)  
By the Royal Harmonic Institution.
- They tempt Me not*. Composed by M. P. Corri. London. Wheat-  
stone.
- Sweet is the balmy Evening hour, a ballad; the Music composed with  
an Accompaniment for the Piano Forte*, by J. M'Murdie, Mus.  
Bac. Oxon. London. Clementi and Co.

Perhaps the reader will probably be as much puzzled as the critic to say why these compositions should be classed together, for in truth the only reason which after some thought he can assign is, that they will not class with any thing else, although unlike each other. Perhaps also the reader may be inclined to quarrel with the critic for giving such things notice at all. But against this it must be urged, that it is become necessary to shew (though in a very slight degree) that such things are published, in order to deter others, for no one (except it be the writer of this article) can thoroughly apprehend the uncommon multitude of impertinent nothings that crowd before the musical public.

The simplicity of *The Russian Maiden's Song* is unequalled, except by *Dear Content*, which is simpler and dearer both. The first stanza of *The Russian Maiden's Song* is as follows:—

Sits a fair maiden at evening still,  
Under the oak tree near the rill,  
Singing her song of love;  
Sweetly it warbles over the grove,

La ra ral, la la la.

O dear, how very pretty!

Now for "*Dear Content*."

Oh ne'er may love of wealth or pow'r,  
In humble breasts arise;  
For wealth is weak when troubles low'r,  
To seal up watchful eyes.

O happier those, who free from care,  
 Can taste the charms of rest;  
 Which tho' hard-earned and coarse thy fare,  
 Still dwells thy bosom's guest,

Dear Content, Sweet Content.

Yet this dawdling nonsense is said to be sung at one of our great national theatres, and is set by "the Director of the Music." We blame the manager who can lend his house to the author, we pity the director of the music compelled to set such stuff, but we lament, as thoroughly as we despise the public taste, which can endure the repetition of this wretched trash and call it opera. The music is about as good as the poetry.

*They tempt me not* is also a dramatic song and rises a little above those we have quoted, inasmuch as the words are not stark nonsense like "*Dear (two shilling) Content*;" and the music has more air, more pretension, and less pertness, (though quite as much affectation) as *The Russian Maiden's* (one shilling and sixpenny) *Song*.

*Sweet is the balmy evening hour*, is sentimental and really pretty. MR. M'MURDIE, however, lies under some obligations to memory, probably without knowing it—for two or three of the passages adapted to whole lines, are almost note for note from MR. CHARLES SMITH's well-known air, "*O softly sleep my baby boy*;" but such resemblances are now too common to call for any severity. The truth is, this style of ballad writing (the simplest order of melody) is exhausted, and the composer who seeks to produce a song of this kind, will be sure to stumble upon old passages, in which numbers are entitled to claim the same sort of copy-right.

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*Hassan the Brave, an Arabiac Love Song; composed by James Clarke.* London. Clementi and Co.

*The Rose of Affection; the Music by Sir John Stevenson.* London. Power.

*Summer, composed by Sir John Stevenson.* London. Power.

*I had sighed o'er the Bud, composed by Richard Sharp.* York. Knapton, White, and Knapton.

*Deep in my soul; the Music by George Vincent Duval, Esq.* London. Power.

*A second Canonet, "As through life's early paths we rove; composed by J. C. Clifton.* London. Clementi and Co.

These ballads are of a higher order than our former batch—first as coming from persons of more established reputation, and secondly, in point of intrinsic merit.

*Hassan the Brave* (appropriately dedicated to *Captain Lyon*) is a spirited air, but there is a sad inattention to accent almost throughout; e. g. "Behold me *with* *sabre* *new-sharpened* *and* *bright*." The emphatic notes, though in the weak parts of the measure, are so disposed in point of duration as to throw the force on the words printed in italics, and the same bad effect is to be observed in various lines.

SIR JOHN STEVENSON'S two ballads do not sustain his former celebrity. The music of *The Rose of Affection* is just pretty, and scarcely more, while the words are very weak indeed—to wit:

*The promise you gave me can never depart,  
Its memory shall linger behind;  
And e'en the life-pulse must cease in my heart,  
Ere its soft hues shall fade from my mind.*

The nonsense which is now set to music really calls for the severest castigation. Occasional folly could be borne, but that our most popular composers should lend their genius to the illustration of such pitiful puling as this song contains is really too much. Of the ballads that come before us about one-fourth are downright nonsense; two other fourths are worse than nonsense, because they associate what novel-reading Misses call sentiment and sensibility,

with their paltry rhymes. Thus music is made to minister to the enervation and the depravation too of the understanding and the heart. If we find a sighing, dying swain, or a romanceful damsel "whining out syllables of dolour," we say poor thing! and lay the nonsense by. It is harmless, because it has no strength to crawl into notice. But the case is different when we find men whose names are passports to publicity, crutching these rickety bantlings into the general walks. They ought not, either in consideration to their own dignity or to the dignity of science, to lend their sanction to what must not only lower the estimation of both, but corrupt whom their music delights. The moral power and beauty of art ought never to be forgotten by artists.

*Summer* is intended to be picturesque music, and it is therefore light, airy, and full of motion. HAYDN did not add much to his reputation by "*the Seasons*," and at humble distance follows SIR JOHN STEVENSON. *Summer*, however, is healthy and enlivening—there is sun and shade, verdant hills and woods, meadows and herds; all of which we dearly love. *The Rose of Affection* is a poor, dwindled, good-for-nothing flower—typical only of the sickly and sickening appetite mis-called love, and of the perjuries at which Jove (and we) are disposed to laugh most heartily.

MR. SHARP'S ballad is a little above these, and is a pleasing song upon the whole.

The poetry of *Deep in my soul* is from LORD BYRON, and from LORD BYRON in his best mood. The symphony is promising—but the first phrase,\* being that of MR. HORSLEY'S lately published and truly classical canzonet "*Laura*," called to our recollection the song of that composer upon the same words as MR. DUVAL'S. Mr. D. has given to his a regular and not unpleasing or inexpressive melody. Mr. H. has treated the verses in as poetical a way as the poet himself, and his composition is rich in transition, modulation, and the finest expression. Thus MR. DUVAL'S production fails by comparison, although a song of feeling and merit. But singers who could lay no pretension to the performance of MR. HORSLEY'S high and impassionate scena will find a substitute in MR. DUVAL'S air, which no lady who wishes to add a song upon such words to her collection, needs fear to attempt.

\* This however is common property, for in looking over MR. CLEMENTI'S Appendix we found the same phrase in a lesson.



MR. CLIFTON'S canzonet is imaginative, and considerably above the usual level. The words are not however free from the common charge of want of strength, both in thought and expression. But the air and general style of the composition will in a good measure be thought to redeem this partial defect, and the kindly nurture of the musician may give prolonged existence to the offspring of the poet.



*Fantasia for the Flute and Piano Forte, in which are introduced the favorite Airs of La ci darem la mano and Roslin Castle, with an Introduction and Bolero, composed by Charles Nicholson. For the Piano Forte Accompaniment to this Piece the Author is indebted to Mr. J. C. Clifton.—No. 1. London. Clementi and Co.*

*Fantasia for the Flute and Piano Forte, in which is introduced a favorite Irish Melody, composed by Charles Nicholson. For the Piano Forte Accompaniment to this Piece the Author is indebted to Mr. N. C. Bochsa.—No. 2. London. Clementi and Co.*

These duets are very sweet and excellent, though perhaps they ought in strictness to be called flute solos, with an accompaniment for the piano forte, for the structure of them is manifestly such as to give the flute its fullest sway. The flute-part is however admirably written, with great knowledge of the beauties of the instrument, great taste for melody, great vivacity and feeling. We prefer the first, of which the bolero is exquisite; but the second has strong recommendations, both from the theme, "*The last Rose of Summer*," and the spirit of the introduction and coda. They form a capital addition to the library of domestic music, and we hope MR. NICHOLSON will continue what he has so successfully begun. Perhaps a little more should be given to the piano forte part, to render the Numbers equally acceptable to the pianiste. We are in all cases for a limited monarchy.

*Six Duets, for Two Flutes, composed in an easy though brilliant style; by W. Gabrielski, (comprised in two books.) Op. 52. London. Clementi and Co.*

A short time since a gentleman became the purchaser of a fiddle at a sale in London, for a comparatively inconsiderable sum, which he conceived to be an instrument of a very superior cast. He hastens with his bargain to a brother amateur of acknowledged judgment and tells him that he has brought him a violin to try. The connoisseur snatches it up, puts it in tune, runs through its tones from top to bottom, plays on in silent astonishment and extacy at its qualities, and at length, laying it down, he makes his friend a profound bow of deference and acknowledgment, and says with a gravity expressive of his deep veneration, "Sir, this is a fiddle." In like manner we sent for a flute-player, an excellent performer and a good judge, we asked him to go over these compositions—at the close of the first he exclaimed, with impenetrable dignity, "this is a duet."

We have heard MR. GABRIELSKI called "the king of the writers for the flute," and in truth these duets entitle him to empire. In point of continuous melody they surpass any compositions we ever remember to have met with, for they never flag for an instant. On the contrary, there is a pregnancy of fancy that goes on accumulating images and animation. The modulation is easy, yet frequently producing most unexpected effects, which are heightened by the casual gleams of delightful little bits that shine out like spots in a landscape illuminated by a brilliant sun. One part can scarcely be said to predominate over the other, the execution being so equally allotted; and they are real parts abounding in melody, yet as frequently in sweet contrast as in pleasing imitation. We have said that these duets never languish, nor are they ever vulgar or common place. If the object of music be "the rising and sinking of the passions, the casting soft or noble hints into the soul," this fully accomplishes its purpose, for we never heard notes that inspired a more rapidly kindling train of emotions. We cannot indeed speak

more highly of these duets than we think—they are imaginative and scientific, yet natural, flowing, and full of melody, which we say, as hath been said of the fiddle and the duet,—is music.

◆

*The celebrated Variations upon a Thema by Rode, originally composed for the Violin, adapted for the Voice, and sung with extraordinary effect at Paris by Madame Catalani, and now arranged for the Piano Forte. London. For the Regent's Harmonic Institution.*

We must plead guilty to the charge before it be made, that we have taken this subject not for its own merits, for we purpose no examination of MR. RODE's composition, but such as may serve to introduce some general remarks upon such attempts as that made by MADAME CATALANI—certainly with success,—and some particular observations upon the manner of that most extraordinary singer. Our readers have all probably thought that we said enough in our last Number of her merits; and those who have not the same natural and perhaps over-wrought sensibility to music and the same materials whereon to form a judgment that we have—those, we say, who do not bring the same intense observation and the same stimulus into the question as we must necessarily bring, may have thought, that our estimate of her vast powers borders upon extravagant admiration. Thus, though nothing more is due from us to MADAME CATALANI, something may be due to art, in its more scientific and uniform exercise.

When MADAME CATALANI was in this country before, if she did not absolutely introduce, she at least brought into fashion the singing variations upon popular airs. "*O dolce concerto*" and "*Nel cor piu non mi sento*" were her favorite songs of this cast; since which the practice has been as universally followed by our female singers as their talents would permit.

The objections to this employment of the voice are strong and obvious. The natural and proper object of singing is to give to notes a definite meaning by the combination of words. Of course in this is implied the postulate, that the music conforms to the sentiment,

and *expresses* or is in coincidence with and even exalts the emotions which the words are intended to excite. If the expression of the music contradicts the sense of the language appended to it, then the powers of the human voice are not only employed in vain, but perverted. That superiority which it enjoys over an instrument is lost; it has nothing indeed left of superiority but that of tone, if there be any such. The force of this objection to airs with variations can never be abated, because if the desire to shew what the voice or the imagination can effect, be pleaded in their defence, the answer is obvious—if the exercise of such powers be desirable, they may always be shewn in the display of some passion which allows (as in bravuras of high-wrought expression) of the adoption of passages calculated to call them into action. Such an employment of any reach of execution is legitimate and sensible—the application to sentiments not in coincidence with the expression is unscientific and unphilosophical, while it reduces the estimation both of the singer's judgment and executive ability, because the mind and the heart revolt against the illusions of the ear.

But it has happened unfortunately, that genius is always on the stretch after effects that lie beyond the reach of inferior powers, as well as after the excitation of wonder; and to this feeling we may trace the introduction of such anomalous attempts, as the air with variations by the human voice. Great actresses have played *Hamlet* and *Sir Harry Wildair*—but such deviations never pass with impunity. We do not mean to class, as to degrees, the deviation of vocal talent into such wanderings as we are now considering, with these more violent and eccentric departures from the common sense of propriety; but they are of the same nature. They are attempts upon the vulgar appetite for novelty and surprise, rather than the appeals which high science ought to make to high intellect and high feeling. They are, in short, artifices unworthy the admirable faculties of those who alone can resort to such Circean enchantments, which bow the understanding to the dominion of sense—thus placing the handmaid of art upon the throne of art.

The theme and variations before us are powerfully expressive—the former is exquisitely cantabile and melodious. It is applicable to any of the more tender passions, and if we recollect the general bearing of the Italian poetry MADAME CATALANI applied, the words were significant of love and the solicitudes of a more dis-

tracting kind, that seldom fail to excruciate the bosom that is really susceptible of strong attachment. The passages in the variations (which are only two) are certainly compounded of almost every species of division that could be comprehended in so small a space. There are shakes on successive intervals, ascending and descending triplets and quadruplets, arpeggie, the descent of two entire octaves—roulades, legato and staccato passages, and finally a volata of semitones through eight intervals ascending and seventeen descending, with a variety of time, force, and expression, that is calculated to call every faculty and every acquirement of the most eminently gifted performer into action. The compass alone is nothing beyond the common reach—it ranges from A below to B above—two octaves and one note.

In our former account of MADAME CATALANI'S performance we have said that she is to be judged only by *effects*. This is strictly true. She exhibits no model for common or even uncommon powers. She abandons and disdains the rules of art. She becomes the creature of passion, not the demonstrator of the laws of science. She tramples upon impossibilities, as we have said of her in our memoir of CAMPORESE, when we did not contemplate the article we are at present engaged upon. She puts every thing to the risk, and whether she has or has not surpassed the one step between the sublime and the ridiculous, will be often the subject of positive disagreement between the calm and the enthusiastic admirer of art. The force of her performance must too be reduced by distance to be endured. Again her exquisite lineaments of feature and of form are continually aiding the ravishment of her prodigious intensity, volume, richness, and expression of tone. Thus the mind must be allured from the laws of science, and thus we repeat MADAME CATALANI affords no example for any other living creature. Her singing may be truly described as the peculiar employment of peculiar powers.

Hence it will follow that MADAME CATALANI, though the object of universal wonder, will not always confer even pleasure, surely not that "home-felt delight—that sober certainty of waking bliss," which attends on the exquisite tone, grace, and facility of MRS. SALMON. SIGNORA CORRI was a miniature copy of MADAME CATALANI. The transcript was exact, but finish was substituted for force. The magnitude being contracted, the astonishment was diminished also; and we will venture to affirm, that this beautiful singer was not ap-

preciated in England as she ought to have been for her exquisite accuracy of intonation and polish of execution, because what she did was adapted to powers which she did not possess, rather than to her natural endowments and accomplishments. MISS CONRI did not however indulge either the license or the fancy to which MADAME CATALANI gives the rein. We quote this example merely to prove that her faculties and attainments cannot and ought not to become the subject of imitation, any more than they can be made the apology for extravagance, which in any other individual less bountifully furnished with preternatural beauty, both vocally and personally, must lead to disappointment if not disgust.

But, reader, pray be careful to understand that we do not mean to obliterate a single trace of our praise of this extraordinary creature. She stands alone. There is—there never was—but one CATALANI.

Some injudicious admirer of this lady has published, in the English newspapers, an inflated account of her foreign travels, performances, reception in courts and cities, the homage and the presents she has received from Princes, and the charity she has extended to the unfortunate. This has excited much conversation and some controversy. The Editor of *L'Etoile*, a French newspaper, has indeed given a formal contradiction to that part of the account which relates to her achievements in the French Capital, in the following words:—

*Translation.*—"She asserts that the King of France gave her only 175,000 francs annually for the direction of the Italian theatre at Paris. MADAME CATALANI appears to have forgotten that her theatrical year include only *seven months*; she might, therefore, travel about Europe during the other five, when she would not have to pay her performers. She accordingly received from the munificence of his Majesty a subsidy of 25,000 francs per month, instead of 14,000 as she has alleged.

"MADAME CATALANI states, that she had engaged M. M. Paer and Spontini to direct the theatre. M. Spontini, whose brilliant management preceded her's, was not engaged by M. and Madame Valabregue. It is very well known that their factotum was the celebrated *Signor Pucitta*, so justly surnamed the *Pradon of Music*.

"MADAME CATALANI gravely maintains, that she had collected, in Paris, the first *Italian* singers, *male and female*. We will enumerate them:—Messdames Dickons, Fearon, and Vestris, *English women*;

Madame Chamel, a *French woman*; Madame Beyretter, a *German*; and, as a tenor singer, the unfortunate violin performer, Rosquellas!

“The management of the Paris opera having become irksome to MADAME CATALANI, she states, that she determined to renounce it. Now we affirm, that the privilege was *withdrawn* from her, because she did not fulfil her duty satisfactorily; and because, instead of having, as we now have, the first Italian opera in Europe, under her management we had neither company nor orchestra.”

This unfortunately squares, in some measure, with the desire of supremacy in her engagements, which she is supposed to set up in this country. We are not among those who envy this lady. On the contrary, we are amongst her warmest, her sincerest admirers; and happy shall we be if this meets her eye, and operates to convince her of the judgment of asserting her own place by the native strength of her talent, without aiming at the exclusion or the suppression of others. We believe MADAME CATALANI to be exceedingly amiable in disposition, and if she has ever been justly accused of over-rating her own merits, it probably proceeds from the report of such injudicious flatterers as those who published the account to which we have just alluded. We profess to know something of the habits of thinking indulged by the English public. They are like the spirit in Macbeth, they “will not be commanded;” but no nation is so easily allured and won and led by conciliation. MADAME CATALANI must “stoop to conquer” here; and that she is inclined to do so, we shall shew by an anecdote which we copy from the public prints, with which we shall conclude. A concert was lately given by Mr. LODER, of Bath, a professor of the very first distinction for his talent as a violinist and leader. MADAME CATALANI sung under an engagement at a large price. The evening was completely successful; at the close of the business MADAME CATALANI gave up the sum she had stipulated for, as a mark of her esteem for the ability and general desert of the worthy conductor.

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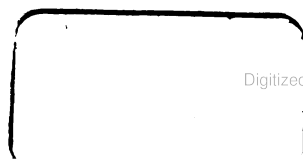
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