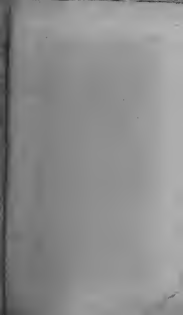




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*J. Taylor*

(Circle of Faccina.)

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*Published by G. B. B. B.*

THE

# MUSICAL WORLD,

A WEEKLY RECORD

OF

MUSICAL SCIENCE, LITERATURE,  
AND INTELLIGENCE.

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VOL. V.

FROM MARCH 17, TO JUNE 8, 1877.

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LONDON:

J. ALFRED NOVELLO,

MUSIC-SELLER (BY APPOINTMENT) TO HER MAJESTY,

89, DEAN STREET, SOHO.

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1877.



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## MEMOIR OF SIGISMUND THALBERG.

Thus celebrated and universally admired pianist was born at Geneva on the seventh of January, 1802. Of his youth or early education, inasmuch as the details would probably have been, we are obliged to acknowledge that no very simple or particular memorials have fallen within our knowledge. Yet, though our materials are slight, implicit witness may be placed in their faith and truth. It appears that this musician, whose name is now spread all over Europe, was not distinguished in the days of his infancy by any indications which might be presumed to prognosticate his future career of unvalued excellence. He remained in the place of his birth until he was six years of age, when he was removed to Vienna, where the opportunities of having music of the most refined and exquisite kind are unquestionably less rare than in the quiet scenes in which our hero passed his earliest hours. He was entered a pupil in the Polytechnic School, in Vienna, and when about seven years old he became a pupil of M. Mitzig, a professor in the Conservatorio, and commenced the study of the piano-forte. Thus he continued for four years; as however his attention was directed generally to the usual routine of a lad's education, Thalberg, the boy, was not remarkable for extraordinary promise, nor for any strong predilection for his instrument. At the age of thirteen he left Vienna and commenced his travels. He passed by Paris, where he received lessons from M. Pleyel; from thence he went to London, and during a month's sojourn in our metropolis, placed himself under Mozehoven. On his return to Vienna, he did not resume his studies under Professor Mitzig, and, although it may not be generally known, it is a curious fact, that Thalberg from the age of fourteen years became his own master; and, although surrounded by the most eminent masters of the age, withdrew from seeking their instructions. Well knowing that however extraordinary his energy and aspiring his genius, without taste and common-sense all would be of small avail, he placed himself under the celebrated Sechter, the organist to the court of Vienna. Whilst with this worthy and learned contemporary, he became initiated in the rules of composition, and rendered himself familiar with all the

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

The successful issue of a new school is as if were placed on a pinnacle of excellence to which, at the first glance of a surprised admirer, his ascent seems little less than miraculous. Time and habit-tion speedily diminish the wonder, and such successive attempts establish a kind of progressive scale of ascent between the lately derided composer and the writer who had deemed his excellence insuperable. The sagacity, the mediocrity, the merit of his imitators, are alike dead to the first inventor, by showing how foolish it is to exaggerate his faults and to come within a certain point of his benefits. The imitator also (and the man of genius as well as his wretched imitator must see the same) becomes stable and firm, and strong and powerful as sources of emotion they may at first prove, not, like all others, capable of being exhausted by habit. The imitator who runs in crowds upon each path in which the great masters of the art have successfully led the way, produces upon the public mind the usual effect of satiety. The more rich the mine, the more carelessly it is worked and remorselessly exhausted. Thus in our own days many imitators have taken Spohr as their model; and without any portion of his spirit or originality, his depth of knowledge or diversity of execution, have acquired, by a cold mimicry of the phrasology of his melody and the vital peculiarities of his harmony, a degree of evenness and propriety which his productions in the first instance excited in the minds of the auditors.

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

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

broken even by a breath, during the progress of his fantasia, and the perfect harmonies of applause which instantaneously followed their conclusion, that the most unweary effort was not made by the artist, and seized every opportunity of manifesting the delights they felt. It was evident that mere execution was not the source of his weakness over the music of his audience. M. Herz, with his elegant, graceful, and pleasing melodies, his bold, nervous, and spirited *trios de force*, had held in rapturing the expectations of the subscribers; and although Thalberg was infinitely his superior in force, delicacy, and rapidity, still had there not been some strong line of demarcation between the greater pianist and his contemporary, we must question whether the superiority of these particular would have placed the subject of our remarks in the position he so proudly occupies. In judging of his technical merits, therefore, we must first look at his compositions, and then the manner of their performance. His early works display an distinguishing characteristic, like those of Franz his master, they abound in light and elegant touches of melody, in the modern Italian style, and are interspersed with the usual forms of passages which display an intimate acquaintance with the studies of our modern pianists, and a facility in overcoming their peculiar difficulties.

But if his notes, his hand and fingers, then exhibited a variety of position and a facility of execution truly wonderful: if at that time he had arrived at a uniformity of touch and tone, a clarity, a power, and certainty of command, over the most distant intervals, almost unaccountable, there is nothing in his compositions which evinces the weakness of overpowering ornaments. The concerto in F major (Op. 3), will best illustrate these remarks. The cadence on which is grounded the opening movement, is truly it is *à la Bellini*, standing in brilliancy and popular character, but it is speedily left for a routine of passages which have no distinguishing feature to recommend them. Indeed the leading melody is so sticky in its form, and so self-evident and simple in its phrasing and harmony, that the reader is scarcely nothing could be done with it in the way of scientific treatment. As a result it might form an agreeable chain to bind together some beautiful melodizations, or some light waltz sequences, and as a result has it been worked out. The slow movement is not less truly but elegantly arranged. Still the features of the master are wanting. There is no development, no aggravating of the original idea, no new harmony, nor even mechanical position of a chord which might call for remark. At the period of composing this concerto, Thalberg was evidently a great mechanist, and had acquired a complete mastery over his instrument. If not the Paganini of the piano-forte, he might justly be reckoned the Ole Bull. He had probably directed his attention to the overcoming of every difficulty to be found in the modern scale, and had not, perhaps, particularly turned his attention to the works of the great masters.

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

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

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



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

The perfect unity of strength in every finger, which an even study apparently in the raised appoggié for the most advanced extensions, and the precision and lightness of the melody in which they are given and then sustained, completely bewilder and amaze the unprepared ear; and, indeed, upon the protracted instance of the professor as to what is and what is not practicable on the instrument.\* That he usually displays his extraordinary facility in bringing together the difficulties of the modern style, during the treatment of some simple air or imposing cello frame, and it is so marked and mastered as the progression of the metric movements of Beethoven's Symphonies, although the notes used by the one and the other are perfectly and altogether dissimilar. At one time we meet with a distinct melody for the right hand, accompanied with tremulous harmonies for the same hand, whilst the left is employed in the most playful combinations of demisemiquavers, which are rendered the more dramatic by the swelling notes with which they commence. Here there are four distinct features to develop, — and it is in the extraordinary power which this performer possesses of dividing his hands in three into four parts, and producing from each a distinct and essentially different quality of tone, that he so overbears his auditors with astonishment and admiration. M<sup>rs</sup>. Pich, M<sup>rs</sup>. Marc, and others, celebrated for their dexterity and boldness, have severally distinguished themselves for strength of note in the execution of notes, repetition of the same note, extended appoggié, rapid legato passages, &c. &c.; but in Thalberg's music we see these difficulties brought together, and by means of the clarity and control which he displays in his touch, the prodigious power of his wrists, the exquisite facility of his tone, and the regularity and certainty with which he passes from one distant interval to another, he so separates the different features of his accompaniment, that his performance has truly the effect of four hands rather than the usual allotment given to an ordinary being.

Thus it is that from his raised and expansive performance, and the facility he enjoys of producing such variety of tone at one and the same time, many passages assume a complex and important character, which in truth does not essentially belong to them. The *Grand Fantasia*, which opens in B minor (op. 55) performed at his last appearance in the Philharmonic Concert Room; that on subjects from Meyerbeer's opera of 'Les Huguenots,' and the 'God save the Queen,' afford instances of the kind alluded to. That in B minor presents another instance of his success in contrast, and also, from the simplicity of the motif, shows in a strong light the power the composer possessed in rendering it as a canto firmo, whilst he is dealing with shadings of the organist and most dramatic nature. But the fantasia on an air from 'Mass of Kytzia,' and the 'God save the Queen,' unfold

\* This Theory from *Etudes* by M<sup>rs</sup>. Pich, Op. 451, included in the *Album de Concertistes de France*, as it is published by Schuberth at Paris, has exceedingly done, and done much of the Thalberg character about them. As compositions, they do not, the present manner of more advantage for the fingers.

and greater number, and while the *crescendo* is brought out with a power surpassing the imagination of those who have not heard the thunder of his work, the composer has hurled one difficulty on the other. Fylen on *Grand Rio*, that the melody becomes staggered into the belief of impossibility.

It will be perceived that we consider the essential features of Thalberg's music to consist of the singular presentation of a leading melody in the manner of a *crescendo*, accompanied by an extraordinary mass of the most fluid molecules of a contrasted character, which are rendered clear and interesting by the surpassing delicacy, brilliancy, crispness, and yet sensitive and legato character of his touch. As compositions, they are rather a series of bright and sparkling scenes which point themselves to the eye of the beholder, than are glooms and expanded progress, which the more he examines and meditates on, the more beautiful and astonishing are the objects which rise up before him. In the modulation and phrasing of his periods, Thalberg is a practiced adept in the modern school of composition; but we must honestly confess that we have an ardent aversion for the sequences, and even especially those grounded upon the double diatonic. It is in the use of the sequence that Sebastian Bach shows his mighty power of invention, and Handel, in following his example in this particular, reached an eminence from which no one will ever displace him. Thalberg follows the example of most of his contemporaries, and seldom or never uses a sequence. With his prodigious extension of range, the sequence, it seems to us, would become an engine of extraordinary power, and we cannot need add, a never-failing source of exquisite pleasure and delight. Sebastian Bach's mode of modulation, so freely followed out by Beethoven, appears to have been quite discarded by every modern pianist, who content themselves with one order of modulation, and that by no means the best, as it rarely falls unexpectedly on the ear, or raises and excites the mind by a decided resolution. Thalberg's modulation is solely scientific, and usually by means of the ascending or descending sequence. We must candidly confess we entertain a strong predilection for the local harmony, its ordinary modulation, and those legitimate extensions which have been constructed by the practice of such composers as Beethoven and Spohr. When it is desirable to introduce a series of chromatic modulations, such movements as the *Prayers' Chorus*, in "Fidelio," and the last movement of Spohr's *New Symphony*, show how and with what effect the chromatic scale may be brought into operation. But scientific and chromatic modulation are essentially different, in our opinion; the first being the often the refuge of a weak and ill-prepared mind. Dr. Fockel's description of the mode adopted by Sebastian Bach is no novelty, but it is so good, and so true, that it can never be too frequently called to remembrance:—"In the modulation of his instrumental works," says Fockel, "every advance is a new thought, a constantly progressive life and motion, within the circle of the modes chosen, and those several related to them. Of the harmony which he adopts, he makes the greatest part, but at every advance he mixes something related to it, and, in this manner, he proceeds to the end of a piece, so softly, so gently, and gradually, that no leap, or harsh transition, is to be felt; and yet so low, (I may almost say, so

part of a hand in his another. With him, every transition was required to have a connection with the preceding idea, and appears to be a necessary consequence of it. His know not, or refuse, he disclaimed, these sudden sallies, by which many composer attempt to surprise their hearers. Even in his dissonances, the advances are so soft and tender, that we scarcely perceive their distance, though very often great. We fancy, that he has not deviated from the diatonic scale. Thus he knew how to combine everything in the whole extent of the domain of sound, which could by any means be connected together."

In the performance of compositions embracing every known difficulty, the subject of our praise is perhaps without a rival, and he readily imbibes the spirit of the nation, whose "eloquent music" he discovers with. With his extraordinary command of the instrument, and possessing the varied attributes by which he is so admirably distinguished, much is yet to be expected from him; and when his energies are directed to the production of some composition on a great and extended scale, where the contrivance and elaboration, the continued melody, and brilliancy of his style, will have free scope for display, we question not that Thurlberg will be as much distinguished as a chivalrous champion, as he is now controlled as a professor.

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

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

"While I was transcribing upon paper the elements of his profile (a smiling feature of his face), I inquired whether he was acquainted with my friend Linné in Paris. He remarked, that Linné had disagreed himself with all impartial persons, by writing against him with violent animosity in the public press; and which act he himself acknowledged was the result of professional jealousy. I was the more grieved to know

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

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

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

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

\* A foreign lady who attended Liszt's concert to me, on being "very well and much pleased," adding, "It is so odd, that I can scarcely recall my impressions!"

† The same lady who quoted above, when speaking of Liszt's performance, said, that he reminded her of "Singspiel" played in Europe.

'I am speaking of his talents.' 'And I am speaking of his amiablety,' I repeated; and, indeed, one rarely sees combined with such accomplishments, that perfect courtesy of nature requisite to complete the thoroughbred gentleman.

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

"Upon one occasion, after I had presented him a copy of my libretto of the lamented Malibran, and which Dr. Hillmann had treated by his signature as being the most faithful representation he had seen, Thalberg went into a strain of eulogy of that illustrious artist, dwelling with much emotion upon the loss the musical world had sustained by her premature death. He concluded an opinion with all the great musicians, that her genius soared far above that of any female singer the present generation has produced; and, from all we can collect, far above any of the great ones that the old professors and dilettanti remember. He dwelt with particular delight upon a number of her own compositions; singing himself at the piano, and repeating over and over again a passage, which, he said, when she sang it, she poured her very soul into. The tone, the manner, and the expression, are all gone with her—an description can never and preserve them.

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

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

LIST OF M. THALBERG'S COMPOSITIONS.

1. Mélange d'Esquisses.
2. Variations sur "We're a soldier."
3. Fantaisie, "Bergs de Corchia."
4. Sur Valant.
5. Grand Concerto.—(K.B. The above-named writing between the ages of thirteen and sixteen.)
6. Fantaisie, "Robert le Diable."
7. Grand Développement pour piano et org. avec orchestre.
8. Six Chansons Allemandes.
9. Fantaisie, "Mazurka."
10. Fantaisie, "Monsieur le Capitaine."
11. Six Chansons de Chansons Allemandes.
12. Fantaisie, "Nana."
13. Six Chansons de Chansons.
14. Fantaisie, "Bon-Papa."
15. Six Caprices.
16. Deux portiques.
17. Variations sur des airs Russes.
18. Développement sur les autres motifs de l'opéra.
19. Six Caprices.
20. Fantaisie, "Les Huguenots."
21. Grande Fantaisie, exécution au concert Polka-mazurka Tiroles dernière.
22. Deux marches.
23. }  
24. } Six, deux, et Six Chansons de Chansons.  
25. }  
26. }  
27. } Six Chansons d'Etudes.
28. Fantaisie, "God save Our Queen," et "Belle Polonoise."

# THE MUSICAL WORLD,

A WEEKLY RECORD OF  
**Musical Science, Literature, and Intelligence:**

To know the cause why music was refused,  
Was it not to protect the mind of man,  
And the stability of his soul?  
Thinking upon it to end philosophy,  
And, while I pass, were to give nothing,  
Taxes on the Senses.

MAR. 27, 1847.

No. LXXXI.—VOL. V.

PRICE 5C.

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

BY A LAR-FAN.

"If the editor of these papers, somewhere, I have been betrayed into some foolishness—and allowing the necessary, for showing participants some of the conditions, and extreme edges, the irreducible fact, between the body and the perfect spirit—for the advantage of public instruction, trying themselves with the same, it might be well, has possibly made a different mistake, even the story, and not to some really substance, taking the true spirit of I have quoted within the subject of private conduct, it was I myself I know—the not studied, do—what I have accordingly derived from personal—no—this is better in feeling."

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

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

"The story has a moral, and so should  
The all that's worth doing in that it not."

Ladies will now perhaps reflect, that these papers assumed their present shape in consequence of the appearance of the celebrated 'Letter to Archbishop Whately?' In adopting the style in which they are composed, I have, in the words of my story, only followed the example that has been set me, or as Charles Lamb has it, 'my language has been unwittingly derived' from that of the revered correspondent of the Archbishop of Worcester.

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

"Our attention has been drawn to the condition of those ministers in the cathedral and collegiate churches, who are known by the names of Minor Canons, Vicars Choral, Poet Priors or Chaplains. The service is performed by them, or some of them, in all these churches, twice, and in some three times a-day throughout the year. The number in St. Paul's Cathedral is twelve, in others there are eight, six, four, and in the Collegiate Church of Northampton, two. The emoluments are almost as various as the numbers. At Durham, some of the Minor Canons receive as much as £170 a-year; in some churches they have not more than £20, but the majority receive from £30 to £70. In consequence of the smallness of their salaries, in almost all the cathedrals, we find a prevalent custom of giving to these ministers clerical livings, which they hold together with places in their cathedrals. We are of opinion that the interests both of the cathedrals and the parishes would be promoted, by retaining only so many of these ministers as are sufficient for the service of the cathedrals, and giving them such salaries as may preclude the necessity of their holding livings together with their offices in the cathedrals.

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

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





"That the reduction of the number of voices choral, or other organs, and the mode recommended for their payment, are highly objectionable. It is our opinion, that the consequence of a small number of these officials is an almost universal neglect of routine duty, will tend to diminish their devotional feelings, and in the same proportion may the effect of their services; and we are fearful that by removing their salaries in the manner suggested, and relying at the same time on their payment, an indignant will be held out to neglect and contempt appointments, which under the contemplated reduction of Chapter patronage, it will be difficult to retain."

This may be all very well, and it certainly would be an infelicitous means of procuring negatives—if all places were like the minor canons of Bristol, resolved not worth having. That they are, as at present, the following extract from a contemporary will shows, and we have seen already that the minor canons and voices choral, have the best wishes of the Chapter, that they may continue to reap small the benefits which the magnificent income of £400 a-year will bestow.

"Bristol Cathedral was founded by Henry the Eighth, who provided for the maintenance of a Dean, Prebendaries, Proctors, Minor Canons, Clerks, Chorists, and Grammar-Schools. He established a free-school for the liberal education of youth, with a grammar-master and warden, a music-master and organist. In the selection of grammar-scholars the statutes require that they shall be poor free-born boys—'*pauperis parentis et episcopi sine dubio*.' In describing the chorists there is no such limitation, they are merely required to be '*pauperis parentis et ad continentiam optis*.'

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

"The Bishopric is valued at £1,200 per annum, and the Deanery at £2000. The Prebendal stalls at £2000, with a living annexed. The prebendar and capitular have about £1000 a-year, the minor-canons and lay voices forty pounds, the former with benefices; and the chorists from £5 to £10 each according to merit, and they are also freely educated." "I was told, continued our informant, that an agreement exists between the Dean and Chapter and the lay voices, by which only three of the latter are required to appear together on work days."

"From a fortnight's attendance at the Service, beginning on the 1st May 1858, I can assure you that these gentlemen are very careful not to exceed the mark; on the work days during that period there were never more than three present, on days mornings only two, and on the evening of the third there was but one. On the three Sundays his voice appeared, viz. two times, two times, and one hour, there is I conclude a vacancy for the latter voice."

"Some hostile remarks have appeared in the *Messenger*, on the cheapness of doing their service with only one voice in a part; but the Chapter of this cathedral require to be enlightened on this subject. I know not where the fault lies; if the lay voices' stipend is not sufficient to remunerate them for constant attendance, it ought to be raised;

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

I know not what may be the writer's ideas upon the subject of labour and its remuneration, but for my part, I think no better attendance could be expected from men, who for the sacrifice of their time and professional talent, receive no higher wages than the Dean must most assuredly give his ladies, and who, moreover, unlike their well-fed fellow-countrymen, have to feed themselves and find their own clothes! Yea, the officers of music find generous patrons in the Dean and Chapter of Exeter, who by way of propitiating the Church Commissioners to a more favourable consideration of their own case—after an ungenerous attempt to let their poorer brethren remain at their present insufficient salaries, because "they are fearful by increasing their salaries an immoderate will be held out to repeat and corrupt appointments?"

Oh that the chapters of our cathedrals were animated by the same glorious love of art and religion which warmed the soul of our good Protestant Queen Elizabeth. There might be said of the Church of our days, as it was said of the Church in her days, "that it might be regarded as brought to perfection." Would we could apply to it the words of Haydn: "In 1660, the Church of England, as it was then united and established under Queen Elizabeth, may be regarded as brought to perfection. The government of the Church by Archbishops and Bishops, its doctrines reduced to their ancient purity, according to the articles agreed on in conference, in 1535, the luxury conformable to the primitive pattern, and all the rites and ceremonies therein prescribed, unaccommodated to the honour of God and the success of piety. The festivals preserved in their former dignity, the Sacraments celebrated in the most reverend manner, music retained in all such churches in which provision had been made for the maintenance of it, or where the people could be trained up, at least, to give song. All which particulars were either established by the laws, commanded by the Queen's injunctions, or otherwise retained by virtue of some ancient usage, not by law prohibited. Nor is it much to be observed, that such a general uniformity in those ancient usages was constantly observed in all cathedrals, and most part of the parish churches, considering how well they were preserved by the Court itself, in which the Liturgy was officiated every day, both morning and evening, not only in the public chapel but the private chapel; celebrated in the chapel with organs and other musical instruments, and the most excellent voices, both of men and children, that could be procured in all the Kingdom."

There is little hope of our again seeing such a state of things in this country, when God's worship shall be performed in our cathedrals with all possible and fitting glory and magnificence, as in those years by, were some influential Member of Parliament, a lover of the Church, and a rational admirer of its forms in their primitive splendour not simple solemnity, should call for a return to the House of Commons, of the state of our Cathedral Choirs; of their numbers, as they originally existed and as they now exist; of the amount of duty performed by each member, and of the remuneration received for the same; together with a statement of the sources from which such salaries were originally paid; and what alterations has been made in the mode and



Frank, was a most industrious composer of sacred music, but it was not until 1783 that he produced those works, which he himself considered worthy of being preserved. All his other compositions were burnt by him shortly before his death. The Kyrie and Gloria of his Grand Mass for six-part voices, four choral alternately, is the composition of which he had been dissuaded by the recommendation to him by Kapellmeister Neumann, of a similar Mass by Franz Beyswiler, he himself considered worthy of being handed down to posterity. This work, clear and melodious as it is, great and sublime, was written by Frank between the years 1776 and 1780, and could only be truly performed by such a society as the present. For the last ten years of his life, Frank lived only for this vocation, which he regarded as his masterpiece of accomplished talent of art, co-operating for the preservation and arrangement of sacred music, and consequently of that instrument in the art generally, without which it falls into vulgarly. In this spirit he devoted all his time and energies to this institution, the greater portion of the years past were well in it, and in the handwriting of this "worthy master" will be handed from the world on the 2nd August, 1833.

The deeply impressive speech was appropriately followed by Frank's songs from the III<sup>d</sup> psalm, in which the grand slogan "My tongue shall speak of thy great" was admirably performed.

The second part of this delightful concert consisted of the celebrated six-part vocal Mass, of which the Kyrie Eleison is by three choirs, but for the most part for the whole entire voice, although the choir may from one voice occasionally, only however again to him, one perfect whole. The effect of so great a combination of vocal parts is indubitably grand. Eight sets of voices perform the Kyrie Eleison very robustly and expressively, when with the six-part voices give forth the choir of the Kyrie with increased cadence of devotion. Three Soprano Solo voices with the "Gloria or Sanctus Dei," in the highest possible extent of the voice, upon which the distance was chosen, "King, Lord, God," give us, in 4-4 time, and carry it through every possible modification of harmony. To the accompaniment of the four choirs the Soprano sings the "Laudamus te," written by Zelter for his wife, and perfectly expressive of sacred joy. In the whole course of song, there can be found nothing more moving than the "Gloria's" grand solo, in the tender key of C, sung by a tenor solo, with the first choir.

Three choirs with solo voices, then performed in the grandest style the "Gloria," down to "Miserere nostri," which was composed in the spirit of a Filderson, and held great admirers. The "Sanctus in minor minores," by six solo voices, was likewise very effective. The six-part vocal Fugue "Once again Spring," of the conclusion of this noble masterpiece of German music, was written by Frank in 1784, in the space of two days, but it will live for ever as a set to do honour to the author of so splendid a piece of composition.

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

## THE HORN.

To the Editor of the Musical World.

Sir,—I would beg to offer you an observation upon the article by Mr. Hagarik, "The Horn," in No. 48 of your periodical, if you think it worth notice. After speaking of the formation of the instrument of the chromatic scale, by the introduction of the hand into the bell, Mr. H. adds, "Though however it is less possible to produce a complete scale in respect to intonation, yet it remains very defective with regard to tone, the natural notes being full, clear, and resonant, while the stopped ones are feeble, dull, and muffled. This disagreeable inequality of tone cannot be got over even by the most skilful performer, and therefore it is necessary, as far as possible, to avoid the use of stopped notes." I would remark that I have heard a fantasia played by Mr. Perry, at a concert of the Haydn-bone Literary and Scientific Institution, upon a horn with valves or stops to shorten the vibrating column of air, in a manner something similar to the concert-piano, and by means of which he executed the chromatic scale through the whole compass of the instrument, with a perfect equality of tone in every note. I should think this a very valuable idea, and if Mr. Perry is the first person who has put it in practice, his name deserves honourable mention; whether this is the case or not, I cannot say, but at any rate it cannot be much known, from the circumstance of your able contributor not having noticed it in the article alluded to.

I am, Sir, your most obedient servant,

North Audley Street,  
March 1st, 1837.

S. MANSFIELD.

## REVIEW OF MUSIC.

"The Mountain Song," the Property by Theo. H. Bayly, Esq. The symphonies and accompaniments composed and arranged by M. K. Fisher. DUBLIN: G. W. CHAPMAN.

This song has been long before the public. We notice it to point out the strange inconsistency between the weakness of the music, and the tale of horror which it relates. It is the well-known case of the lady who was married on her bridal day, and after a lapse of years, in an old oak chest with a spring lock, a skeleton is discovered with a chaplet of roses round its head. All this is told in lively dancing triplets! Mr. Fisher appears to have felt the weakness of his task, and compensated by minor intervals, alterations of time, pauses and breaks, in respect the necessary solemnity to it. But in music, by every one so greedy a tale needed to be so thoroughly giving a piece of Janissary-dance to lively words the song would be very pretty.

"Go and Sleep." Song, written by F. H. Bayly, composed by J. F. Bayly. CHAPMAN.

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

"Ah! Fanny." Madame Wilton's first scene Cecilia from Mendelssohn's Opera "Cecilia," arranged for Piano-Forte, by Aug. Meyer. SWAN.

"In Fashion." Madame Crawford's second scene, from Donizetti's Opera "Fanny," arranged for the Piano-Forte, by Aug. Meyer. SWAN.

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

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

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

'Tune my heart for love on.' Edited and by Miss Woodpeck, composed by Geo. Linley, Esq. *Choruses.*

Mr. Linley has here had the merit of making something out of nothing; by his melodies are not remarkable either for beauty or originality, yet he does a certain business parading both songs, which we think will find their way enough down the stream of popular favour, for a short time at least. 'I roam through the valley' is the best.

'And have I lived to hear thee bleed?' Song. Poetry by T. M. Bayly, composed by G. Salomon. *Choruses.*

We congratulated Mr. Osborne a short time ago upon the success with which, as a piano-forte writer, he had "composed" himself into the favour of a numerous society of musical players. Possibly he now designs an attack upon the vocal department of the same class; for his present publication has about the same level. The melody is pretty, and the imitation of the lute's eye pleasant and not too palpable.

#### CHIT CHAT FROM THE CONTINENT.

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

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

#### PROVINCIAL CONCERNS.

Edinburgh Philharmonic Society.—The Edinburgh Observer says that the South Concert of this season was attended by the largest audience that has been known since the time of Cuddihy, more than a thousand persons being present. Miss Chas. Novello sang 'With verdant shade,' 'Let the bright Sunlight,' 'The Swan Song,' with great brilliancy, and a French Romance; Mr. Bennett, 'Now Heaven,' from the Creation, and 'Farewell to the Mountain;' Mr. Macdougall, the popular air from La Sonnambula. The two from the last Italian, 'The birds shall love,' is said to have "produced a great impression." Mr. Bennett, in a rhapsodic style, and the same performance, with Messrs. Alexander Murray, Burns, and Downy, played one of Beethoven's extraordinary quartets, "with marvellous success."

The Central Choral Society had a very full meeting on Friday last. Mrs. Charles, Mrs. Woodhouse, Messrs. Jennie, Kewton, Kellie, and Brock, were the solo singers. The instrumental accompaniment was the fifth trumpet

Phillips, who, if we are to place confidence in the newspaper reports (and they are uniform) is a surprising little chap. The Dea and President of the Cathedral were present. Lord Tisbury, who has engaged himself as stated with the vestments and masses of the Society, has in his next a power of 40 to the full, and promises to become an actual subscriber.—*Liturgical Chronicle.*

**THESE LATTER CONCERTS.**—Miss Clara Novello and Mr. Winkie were the principal singers engaged. According to the *Yorkshire Gazette*, both were "in excellent voice." The former sang, 'Mide d'mm v'ic,' 'Simeon et abe,' and 'Jock o' th' haddock,' and the latter, 'The Last Man,' and 'Oa Linnie when the sun was low.' Mr. Sharpe, of Halifax, on the piano-forte, Dr. Casady on the organ, and Mr. Brin on the horn, all proved to their several advantage respectively. The concert was under the patronage of the High Sheriff.

**STRAZBURG.**—Mr. Young is giving here a series of Monday and Tuesday Concerts, at the first of which he was assisted by Messrs. Drake, the two Novello's, Henscombe, Goodbody, Palmer, and Young. The selection was from Handel, Haydn, Mozart, Beethoven, Arley, and others. We have from friends in the neighbourhood, that Mr. Young is doing good service to the art, by his exertions in that quarter of the country—a result to be looked for by all who know him, for he possesses great energy of character, is judiciously directed in the good school of music, and is moreover an excellent violinist. We should be glad to hear (on all occasions), that he had a full room under a canopy.

**CRANFORD.**—The sons and fair daughters of Cranford had an opportunity of hearing many of their native melodies well performed, on the 1st of March, at the Mansfield Rooms, where a national concert was performed, at which songs were excellently, 'Owen Wynne's War Song,' 'St. David's Day,' 'Jenny Jones,' (soprano) and with Miss White, the youth, 'The summer storm is in the mountain,' which was also covered. This young lady made a most successful debut, she sang 'The home of my heart,' and 'Adieu to dear Cumbria,' most sweetly. A. J. Jones was also, 'The voice of the mountain,' was well sung by Messrs. Hyslop, Evans, Leonard and Upton. For Description, on the piano-forte, is the source of the concert, delighted the company by the masterly manner in which he performed an extensive variety of Welsh airs, presented to him at the time. He added, the celebrated performance on the organ, played a diversified concert of Welsh melodies, on that instrument, in a wonderful manner, Messrs. Hyslop sang Percy's pretty ballad, 'The Cambrian Minstrel Boy,' very sweetly, and Mr. Leonard gave two songs with taste. The band, led by Mr. Upton, performed the measures in the Welsh Girl most ably, and Mr. Winkie accompanied the vocal pieces with his usual skill. It was a very pleasing sight to behold when three hundred ladies and gentlemen (most of them dressed with the national spirit of the day, namely the best), assembled to listen to the sweet strains of their native mountain land.

## CONCERTS.

**CRANFORD CONCERT.**—The second of the series given by Messrs. Hyslop, Drake, Drake, and Lewis, took place last Thursday evening, at the Mansfield Rooms, in a very full audience. The principal feature in the list was Beethoven's much-admired performance quartet. With all its many phrases and passages of distinguished beauty, we must honestly confess, that perhaps we have not been able to procure any demonstration of its beauty or



the wonderful competition. The faculty probably has with confidence, and most willingly would we prefer it should be so, that a great one should underwrite interest. The entrance is very beautiful, and so graceful. The audience—a distinct one—was evidently on the stage, and the recitation in the third movement was upon a fine theme. As a whole it is able-flattering, and usually we presume not to decide upon either as right or appropriate. An opinion upon the playing of it is a plain matter, such as posture, adjustment of the expression. It was excellent. Madame Dubois played the piano-forte solo of Beethoven in fine style, but we thought that she took it a little too fast.

CONCERT OF HARMONIC MUSICIANS.—The 22d concert took place last Friday, of which the following is the programme:—Part I. Symphony in B<sub>3</sub> (Moz.) T. M. Mader. Sonata, 'Euse Deon,' Miss Tappan; J. C. Collins. Solo, 'By Cuba's shores,' Miss Brown, Misses, Helle, Wilson, and Bradford. Concerto in E flat, No. 2. (Moz.) Miss C. Collins, H. C. Lathrop. Galop, 'No further hope,' Mrs. Birch, Miss Dickson, Messrs. Harris, Wilson, and Bradford. (Village Concerts) J. Hallid. Song, 'I cannot love love's entrance,' Mr. Foster, Parcell. Overture in B<sub>3</sub> (Moz.) James Collins.

Part II. Overture in A<sub>3</sub> major and Chopin's, Opus 9, No. 1. Trio, 'The University's hall,' Miss Birch, Miss Dickson, and Miss Tappan; Dr. G. Smart. Cantata, 'The Water-cress,' Mr. C. Foster, H. Wintrop. Solo, Violin—Dr. Vardolano, Mr. Thorsell; J. W. Thorsell. Song, 'On the bank of Richmond hill,' Mrs. Brown, Parcell. Song, (Moz.) 'Oh come to this house,' Mr. Wilson, Helle. Overture, (Moz) 'Waves of Windward' W. Saxe's in Boston. London, Mr. Joseph Estlin. Concert under the direction of Mr. H. J. Sawyer.

Mr. Mader's symphony is doubtless a clever composition, but we felt the want of an elevation as well as determination of character throughout. Mr. Lathrop's piano-forte concerto, although, as a whole, perhaps inferior to the best that we heard, has nevertheless a well pronounced but determined. Miss Collins's performance of it reflected great credit upon the action of Mrs. Anderson, who, we understand, has superintended the young lady's musical education. She was greatly applauded. Mr. J. Collins's cantata displays courage and consistent reflection, accompanied by a good organization with excellent effect. If not remarkable for originality, it afforded us more for pleasure, moreover it is of the good school in writing. Mr. Foster's cantata delighted us more and more every time we hear it. The musical parting throughout is so good as it is unusual. Mr. Thorsell's performance was universally applauded; nevertheless we must acknowledge that we were in a measure disappointed with it; but, not only is he an instance of Oh Foll, and not a very successful one, but has gained quite creditable, defining, and fairly added to all which, the reputation might be improved. Having been so far to trouble with regard to his playing, we will say less of his music than we might otherwise have felt disposed. Mr. Collins's talent is not very original, but it is sweet. Mr. Helle's quartet was correct. The song presented well as being the second part 'long live' Saxe's in Boston's version, (a very charming composition,) was recommended to play the ladies in their settings.

CONCERT MUSICAL, and general concert took place last night at the Maythland Library and Sociable Institution. The vocalists were Miss Woodson, Miss Frew, and Miss Withers; Mr. Saxe's, Mr. Robinson, and Signer Brown. The instrumental performance was Lathrop, parcell, Henry, M<sub>3</sub>; and Richardson, Solo. The selection was, upon the whole, admirable.

**PARLOR-MUSIC CONCERTS.**—A very full audience was assembled at the second Concert of the season, which was performed last Monday. The programme was as follows:—*Ad Lib.* Schumann in C, (No. 8) Mendelssohn, Mr. Phillips, 'O God how many!' (St. Paul) E. Mendelssohn Bartholdy.—*Concerto*, (in E flat) piano-forte, Mrs. Anderson, Northern.—*Serenade a Lucia*, Mrs. A. Shaw, 'Il rido, lo dico,' (Il Mesto del Jetter Follera) Wiener.—*New Overture* (MS) 'L'Apprentice,' never performed in this country! F. Bizet.—*Act II, Scene, Love V* (in G) Haydn, Cassin, Mrs. Gardner Khan, 'Der Wachtelkönig,' (die Quai), Brahms.—*Quartette*, (in D, No. 2, op. 14) for voices, voice, and violoncello, Messrs. Moss, Wylie, Pollock, and Landry; Fophtano.—*Travels*, Madame Gardner Khan, Mrs. A. Shaw and Mr. Phillips, 'Jours d'été,' (Colonne) Lemaire.—*Quartette in D, A. Schubert*.—*Leader*, Mr. Winkler.—*Conductor*, Mr. E. Cook.

The *Symphonic* was ably—when does it not last? All the points in that wonderful piece in the Suite were taken up—just as they ought to be. Mr. Phillips sang the air from *Salut Paul* with the devotional feeling and expression; and it was suitably accompanied. Mrs. Anderson performed her *air* with appropriate expression, and with most finished execution. Mrs. Shaw gratified the audience by her style of singing the air from Winter's 'Thou art the Queen.' After a vocal duet, it is with reluctance we mention that M. Bizet's *concerto* disappointed us; the title as announced in the programme is not respected in the treatment of the subject. This to be sure is a question of feeling; nevertheless it was to expect, also an expression of individuality and mystery, which is pronounced such a theme would have suggested to an imaginative composer. The constant pupil of Northern Sea and we think more fortunate. Madame Cassin sang the pretty contents of the 'Queen's song' with her accustomed excellence. The performance of Brahms's quartet was superb. The grand finale, and the very original Suite, most especially pleased us. The two from Strauss was masterly worthy of the Philharmonic; and last with the exception the evening's selection was highly satisfactory.

## THEATRES.

**St. James' Theatre.**—The long promised opera of "The Foolish" was brought out on Monday evening for Hurley's benefit at the St. James' Theatre, and was decidedly successful. The plot is told in a few words:—Chaplain, the Provost, (Richard) marry Madeline (Wm. Sanderson); on the wedding-day the Marquis de Courcy (Mr. J. Fanny) arrives in the village, and hearing Chaplain sing, is delighted with his voice, and being on a visit, by command of his sovereign, in search of good singers, he offers him a very lucrative engagement, and promises him to go off with him in his carriage; he is followed by Nipon (Larkin), a Madonian, who finds himself a great singer. Ten years are supposed to elapse between the first and second acts, when the Foolish has become the principal singer at the opera, but his companions, Nipon, only retains the rank of chorister. Madeline becomes rich by a fortune left to her by a relative, and she follows the footsteps of her husband, under the name of Madame de Latour, but unknown to him. He becomes enamoured of her, and proposes marriage to her, but she declines to receive him by engaging a dress gown to perform the evening. The intentions are overheard by the Marquis, who is himself in love with the lady, and he makes them known to her, upon which she procures a real gown, and is actually married a second time. She however writes a letter to Madeline, accusing her husband of deserting her, and finally makes her acquaintance in her rustic dress, to the great surprise of her Italian spouse; the letter

Adie took the handle of the Marston, who reads it aloud, and John Pier (as the Frothing is now called), is seized of indignity, which causes much confusion and great alarm to the guilty party. While in a dark room, Scott Pier is executed by Madeline, also as Madame de Lamoignon, alternately, which was equally accomplished by Miss Hamforth, and Graham's confusion was equally well kept up, until the loudest phrenitis of the audience. At last, an explanation takes place, and all ends well. The music, by Adolphus Adams, is of a light playful character, just suited to the nature of the drama. Graham had much to do, both in singing and dancing; his low comedy was very good and his singing excellent throughout; he was inspired in a way commencing "Come friends and hear my story." Miss Hamforth acquitted herself well, and Loftus sang a good comic song, to which he walked to great light and shade, by showing most hands in some parts, and then singing as well as can be heard; it was well done. Mr. J. Perry had but little to do as a singer, but that he did well. He represented a fluctuating tip of the old school, in a manner not to be surpassed from so young an actor. There was nothing produced in the instrumentation, but it was very effective, and considering its limited scale, the orchestra supported the singer very well. We wish we could extend our praise to the chorus, but with compulsion we say that it was most inefficient. We anticipate that "The Frothing" will have a long run, under the guidance of Charles Stodart.

#### MISCELLANEOUS.

**THE CHURCHMAN CONVENTS.**—The following are the dates finally fixed for the remaining convents. Friday March 17th, 18th, and April 20th.

Amongst the several articles from the continent this season, **TRUSSARDI and CROWN**, the **PARROT**, and **LAMARCA**, the best pieces, are reported.

**CHURCHMAN HOUSE (LATER JAMES).**—At no very remote period, this monastery was equally distinguished for the daily performances of Church service. What a school for music might it not become if the glorious traditions of its royal founders were now well kept up. At present only one-half the number of the choir are expected to attend the services, and the duty of the company is being forward a new system every month, strictly regulated.

**THE METROPOLITAN CHURCH.**—The choir at St. Paul's, instead of being the largest in England, does not equal many provincial choirs. That of New College, contrary of choir members. York is enlarged (we believe) to twenty-four. Better has also had additions made to it; and Mr. S. Wainwright by his energy, industry, and extraordinary skill on the organ, proceeds to make the Western Cathedral the most distinguished for church worship. St. Paul's boasts of only six times of week, as the supporters of even every visit should attending the daily services. This raises against the St. Paul's organ, prejudice about as rich and abundant as either St. Dunstons and New York performing on penny instruments against the weight of the Philadelphia band. Place St. Paul's organ at Covent Garden Theatre, and the six voices should believe it to be the organ, and all London would rush to the place to witness a concert or choir performance. Surely some arrangements might be made by the Dean and Chapter to secure the daily attendance of an equal number of vocalists to meet in the fine performance of the metropolitan church service.

**THE LIVERPOOL CHURCH.**—A correspondent, D. H. of Edinburgh, has informed us, that an organ of immense value had been completed in the specifications which appeared in our No. 45, but attempted at Dublin, but has not yet been finished. D. H. is so over what he imagines that the thing was too good for the foundation of the poor organ in the York cathedral. We should

recalled that the measure desired in the sixteen feet pipe, and there is no organ in the world that has any thing like the same number of sixteen feet pipes. The Humberg organ, (which was professed by Harvey to the Hierarchy) is a mere ton of tinclads in the York pipe organ. It is, has been led abroad never about the heavy touch of the measure. In comparison with the German instruments the touch of the York measure is altogether light and elastic, and is an extraordinary exhibition of mechanical skill.

**Dr. Mann's Disappointment.**—Mr. Paines, who we had in the successful candidate for the appointment of organist to this church, having in a letter complaining of the paragraph which appeared in our No. 46, and in which it is stated the party elected was a graduate 'of an extraordinary profession in talent or acquirements.' Mr. Paines alleges that he obtained the situation solely through his performance, and imagines he is the victim of some evil-disposed person who has unconsciously endeavored to injure him. The objection contained in that paragraph, came from one who is a sound and distinguished musician, and he thinks Mr. Paines was not aware, not even by guess. We never heard Mr. Paines perform, but if he wishes our public opinion, we shall journey to Clerkenwell and let David know it. Mr. Paines proposes to show he occupies the cabinet of organist, 'that an organist's playing is the best method of supporting the church.' What we said, and will say is—that the appointment is of persons of an extraordinary profession to talent or acquirements is essential to the church's musical service, and the best method of supporting the interests of the establishment.

**Dr. Mann's Grand Services.**—Mr. Cooper of Bishopsgate Street has been appointed organist to this church.

**Dr. Baxter, Dr. Fox's Choice.**—The organist's place in this church it is stated will be vacant next Easter Tuesday, the present organist having neither end better appointment. The Rev. Mr. Hall, a minor canon of St. Paul's Cathedral is the minister.

**ANATOMY OF WATER THE COMEYERS.**—The familiar acquaintance of the several nations relate your production of his habits and daily tastes, that it is difficult to associate with a quantity of research, and even wisdom in reflection, which distinguished some of his conversations. They relate of him, he continues, that he had a garden for the whole several miles of Balthazar, and that his domestic establishment was in constant demand. At the age of twenty years he employed a workman in completing one. They were the infant houses, his mother, the son, the son, and the good sister Joseph—all in one, the fish with their little dogs, and the six-plants with their hand-gardens and huggers. In the distance were the Kings, Gages, Natchez, and Balthazar, guided by the stars. The expense of all these grip pieces of work amounted to nearly 4000 dollars. Such trifling is scarcely to be regarded in the nature of "B. B. de France," and "the remarkable Gages." Moreover, he had such a deal of pleasure that he feared to go out at night. Strangers who had received letters of introduction to him, found their previous ideas of respect founded on reality, that they not infrequently called their visits by coming themselves with brightening him as he returned home at night. Upon one occasion a wicked way called for him at the corner of a street, covered with a sheet, and as soon as Water appeared, the sheet leaped upon his neck; and although the barrier was somewhat goodnature for a skeleton, the terrified musician (who by the way was a man of good bulk and strength) dragged him, out of breath, to his own door. This stupid trick, however, nearly cost poor Water his life.

**THE MARCH OF MIND.**—There is scarcely a term in the kingdom, of any consequence, but one total of its Philosophical, its great chief, its chief

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

Sir,—This is a beautiful notice from the *English Spectator*, in a party like yours, I and two brothers, reside. We are passionately fond of music, and always have been so, from our infancy—we have managed to please the compositions of our choice, for many years, by our singing, assisted by several instruments. Hence your publications came out, we have found with much interest the accounts you have given of musical performances in London, and in various parts of the country; and what struck us very kindly, was the benevolent notice which was strangely made of the names of Mozart and Haydn. We set on foot a subscription to purchase them, and down they came, but alas! we found the Latin words all blank to us, and the amount printed for the organ was a sealed book to us, for we have an organ to play a vocal, what was to be done! Our minister, who is an excellent liberal-minded man, undertook to adapt English words, from the captions, to a portion of them, and to teach us some of the German and French; and we spent out the compositions for a Solo, violin, clarinet, and tuba-cello; signing of the different parts as well as we could. When this was accomplished, we set to in downright earnest, to practice, and in about a month's time, we managed to perform several of those magnificent compositions, in a manner that pleased every body who heard them, and thus we did without being accused to "singing Mass," as the Dutch men did the name of Massé, (vide *Edith's Narrative*, in No. XLV.)

I remain your's respectfully,

A CORRECT PRAC-TICER.

#### VERY ORIGINAL SONNET.

In "Deborah's History of the Tivoli," it is observed that though the village is foreign to the time; it has never, like their churches, but much talented imitations, been made the subject of the Poet's song. The writer of the following has therefore chosen to be satisfied, if not as the first of poets, at least speaking, at least as the first of poets who has written at ease upon his theme and his time.

Chide! I thought thee faithful, fond and true,  
And to my side sang thy truth and love.  
But now, what all filled with despair,  
Thy faith unproven I'm destined to prove.  
My heart, like to my side, hangs waiting  
Since I've gone my love's thy treatment prove,  
Would my neck and my child's had been wed up,  
Ere on thy bridge became a bridge of sighs!  
My mind is so distraught I cannot play,  
For if I try, some hot tears down my  
From strings, which, in some lover's hand would sing  
My person is full many a ready-ly,  
But here and Chide leaves me mourning, woe,  
I'll break my heart, and I'll cut my stick!

W. A. TRUSS.

*Opera, Concerts, &c. for the coming week.*

*London, Sat. . . . King's Theatre. — Henry Lane. — The Haymarket. — St. James's,*

*1. — Pavilion. — Amphitheatre. — Theatre de la Reine. — Theatre de la Nation.*

*Leipzig, Concert, Bonn, Monday.*

*London, Sat. . . . King's Theatre. — Henry Lane. — The Haymarket. — every night*

*Monday, Sat. . . . Pavilion. — Amphitheatre. — Theatre de la Reine. — Theatre de la Nation.*





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

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

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

"The compositions have not a more previous tendency to be heightened at the sight of operators, or a lower to fall into raptures at the sight of lost mistress, than a mind, thus tempered by the power of music, to enjoy all ideas which are suitable to that temper."

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

—————"Dugue's lectures, &c."

Lect. 1. vol. 1. *Philosophical Transactions*.—pp. 41 to 50

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

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

It is related of the late-lamented Farinelli, that on his first appearance in England in the year 1726, "the effects which his surprising talents had upon the audience were every one's surprised amazement! The first note he sang was taken with such delicacy, swelled by artistic degrees to such an amazing volume, and afterwards diminished to a mere point, that it was applauded for half an hour!" There was doubtless in this case a strong predisposition to be pleased, yet there must have been something unconsciously fascinating in the performance of this single note, to have called forth such unpremeditated applause. Neither the composer nor the poet could by possibility have dreamed much of it.



It is indeed almost to be regretted that a singer has such power, for it has not invariably been exercised in a beneficial direction. Hence it has many times happened, that after an unscriptured metropolitan assembly has been fascinated by the successful performance of some really composition, the whole country has been deluged with copies of a production only to be received tolerably by the exquisite professor with whom it originated. The detrimental effect upon the interests of science and taste may be presumed, in such instances, to be inversely as the pecuniary height of the singer and the mass-dealer. This is certainly a severe evil. A good cook, it is said, can make an agreeable dish from the leg of a pig-stick; and it is equally true, that a first-rate vegetable can excite the feelings of an undisciplined audience, by a composition as totally devoid of musical merit as oak or elm of the narrative properties of wren or hawk.\*

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

There is such a thing as music which the majority of mankind would pronounce difficult to hear. In that case, it necessarily ceases to produce upon such parties its legitimate effect. But it may produce another effect, which is not subsequently mistaken for that which is legitimate. Sir John Hawkins, (vol. i. p. 121) observes, "One admires a fine voice, another a delicate touch, another what he calls a brilliant figure, and many are pleased with that noise which appears most distant to the execution, and, in judging of their own feelings, mistake wonder for delight." §

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

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

\* All honour to the philosopher who first discovered a method of making good bread from rye-stalk. When they shall have discovered a method of manufacturing bread-cakes from pig-stick, we shall be completely sat'isfied.

† An excellent Dissertation on Human Education, by the Rev. W. Warton, M.A. Cambridge, 1752, p. 271.

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

A comparison of the various composers who have possessed the power over the feelings which constitutes the present topic, would extend this essay to a very great length. Suffice it to say that, of our English Church writers, Purcell possessed it to a very high degree. Corelli, Boyce, J. C. Bach, Weldon, and others of the Cathedralists, have also proved that they had attained it. But, above all, stands conspicuously pre-eminent, "the mighty master," Handel. Not even with him, this faculty appears to have been aroused so slowly, and principally aroused as towards the close of his brilliant career, when he had betaken himself to the adaptation of sacred subjects exclusively. To use the eloquent words of Dr. Hutton, "Handel's genius never ceased to improve, till it sought strength and fire from the stream of inspiration."<sup>\*</sup> His earlier works, with the exception of the well-known "sonatas," have nearly all virtually perished, whilst some of his oratorios were destined to survive the wreck of ages. Can we say so much of any oratorio composed since his time? I fear not.

The circumstances of the ever-increasing popularity and efficiency of Handel's sacred oratorios, leads to an observation which may not be without its use. Artists, who would labour for posterity, should be careful not to waste their time and talents, and expend their energies, upon low and unworthy subjects. An opera that lives half a century, is a "rare coin" indeed. The wretched creature of profane fiction, it struggles through a giddy but ephemeral existence, and then generally drops into deserved oblivion.

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

An words only can give any very certain and definite direction to the emotions which such studies, such as men with the Sacred Scriptures in his hand, need to be at a loss for words of universal interest, words which will never be surpassed by the lapse of time, words which will (if any man) draw forth the highest efforts of the sublimest contemplative genius, and still in majestic dignity leave those efforts lagging far behind.

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

\* Essay on Poetry and Music, &c. Edinburgh, 1775, p. 405.

+ I have not given Henderson's "St. Paul."

## MR. JONATHAN GRAY AND "THE MUSICAL WORLD."

HELD AT THE DWIGHT AND CHAPTER OF YORK.

We have just been favoured with a copy of some "Letters" addressed to us, through the medium of the press, by Mr. Jonathan Gray, the well known scholar of York, and a gentleman, we are informed, for we have not the pleasure of his personal acquaintance, who is sincerely rejoiced wherever he is known. We assume Mr. Gray to be the writer of these "Letters," although, by assuming analogy with the principle which is said to govern a lady in her epistolary correspondence, the author, on the present occasion, has chosen to describe himself as a postscript. Before Mr. Gray questions the fidelity of our report of the trial and reference of Mr. Hall's action against the Deans and Chapter of York, and gives the reasons on which he founds his complaint, our columns would have been freely opened to his strictures. But he has preferred, a course for which we can only blame him, to indulge himself in a lengthened pamphlet, a portion of which would have been with greater propriety addressed to his clients, "the Very Reverend the Deans," and the other members of "the Venerable the Chapter of York," than to ourselves. Another portion of the work would have been more fitly directed to the general public, to whom it will be generally interesting. In many of the considerations it is not exactly applicable to us, ought to be inapplicable to a suit, which is not unknown to the confederates of parliament, and should, in this instance, be paid, in equal justice, by Mr. George Cooper and Dr. Gemdale, unless a discerning member of the lay referred to was of opinion that Mr. Henry John Thackeray should furnish a slight contribution, as return for the share of the benefits allowed down by the benevolent nation.

We propose, in our next number, to consider Mr. Gray's "Letters" in their order—promising, once for all, that the particulars on which our report of the suit was founded, were derived from an individual, on whose integrity we place implicit reliance, even if his feelings should have imperceptibly influenced his judgment. Let it, however, be borne in mind, that a full detail of the evidence could not reasonably be expected from us, although an average sample would be. Now, probably, the only details justly furnished by Mr. Gray, whose sympathies, as the entire professional advice of the defendants throughout the proceedings, are at least as likely to be enlisted on one side as those of our witnesses on the other. Mr. Gray (respondens our witness) he is entitled to be heard; and he shall receive from us, at the earliest period, a notice, and, in our utmost ability, respectful attention. In the meantime, we subjoin two extracts from his story, which are appended as notes to his Twelfth Letter, and convey a tolerable impression of his style. The former refers to one of six visits to Anwerp; the latter sufficiently explains itself.

\* 1814. Sunday, August 10.—A musical mass at Tain, which we missed. The festival, being within the scope of the Assumption, is a great festival. It had just gone, the great bell of the Cathedral was rung by sixteen men, in five notes of high mass. The bell is on the key of G, and the tone deep and grand. All in the whole church, choir, nave, and side aisles, were filled

The nave was filled with the military; there must have been present four thousand persons. The band, which consisted of four company postbands, was stationed in a gallery in front of the organ. The mass was by Rossini. Tuesday, August 21.—A fine mass at 7 a.m. with the full band. At 10 a.m., had a beautiful service, went up into the nave gallery. The organists have a mirror over the front, which enables them to see the motions of the pedals while performing mass at the high altar, above four hundred feet from the organ. Tuesday, August 22.—This morning, at 7, we were again gratified by the six quartet mass of a mass, the composition of Gassano, with organists by Mozart. The service, at 10 a.m. was, if possible, superior to any thing we had before heard. The local Mozart's mass, 'Te Deum splendens.' The 'Deus Jernicus' was by Niccolini.

\* Here, my new thing is over with nearly closed eyes on the Continent, I only know of two—Roumania and Fatigue. The following is a sketch of my ride to Fatigue in 1838—a magnificent iron suspension bridge has just been thrown over the valley at Fatigue, of which they (the inhabitants) are justly proud. It rivals the Niagara Bridge, and the distance between the points of suspension is considerably wider. Sunday, August 23.—This morning, at 8, a fine steep-sided hill gave notice of the town of the Annonciation, and at 10, all the churches were crowded with people confessing and hearing masses. The town has convents and churches, and various establishments of schools, under the superintendance of Jesuits. The first mass at Fatigue Cathedral was at eight; the service in German, Mass, at a quarter before ten, high mass, with a vocal and instrumental band, and beautiful music. The mass did not last an hour. All the days were short, the sun in their holiday clothes, and the women in their mourning.

\* There is no country now well cultivated in the Cathedral; it cost 200,000, at 1,400 sterling, and it certainly is more brilliant in its details, and speaks out better in its lines, than that of York Minster, at the same time, it must be borne in mind, that the Cathedral, though it has a tower 200 feet high, viz. 120 feet higher than the York tower, is only half as large as our Minster in its interior.\*

#### PROVINCIAL CONCERTS.

MANCHESTER.—CONCERT HALL, Friday, March 15.—Musicalian.—PART I.—1. Symphony, Spohr.—2. Duettino, Miss Neville and Mrs. Shaw, 'L'Amant au Casco,' Boston.—3. Cavatina, Signor Poltoni, 'Vi ravvina lungo,' Bellini.—4. Rottura and Air, Miss Neville, 'The light of mine days,' (Soprano & Piano Obligato) Bellini.—5. Concerto Fugue, Mr. Higgins.—6. Air, Mrs. Shaw, 'Ah! si mi amava,' Mercadante.—7. Trio, Miss Neville, Mrs. Shaw, and Signor Poltoni, 'Sera in d'aria,' Mozart.—PART II.—8. Overture, 'Pyramus,' Bellini.—9. Song, Miss Neville, 'Singing well,' Verdi's Opera, Mr. Higgins, French.—10. Air, Signor Poltoni, 'L'Amant au Casco,' Boston.—11. Ballad, Mrs. Shaw, 'They tell me Don't let the flower's gone,' Bellini.—12. Solo Violin, Mr. Higgins.—13. Scotch Ballad (by voice), Miss Neville, 'Sassy Prince Charlie.'—14. Trio, Miss Neville, Mrs. Shaw, and Signor Poltoni, 'S'era in d'aria,' Boston.—We do not remember ever having seen a larger audience in the Concert Hall than was assembled last evening; the place was hardly crisscrossed. Previously at seven o'clock the band struck up Spohr's symphony (No. 1 in the octave), which was played with considerable precision. The effect of the introduction instrumental, however, was almost destroyed by the hasty manner in which the vocal arrangements were played. An important addition has been made to the band, in the person of Mr. William Lindley, the virtuoso player, whose perform-

cases of the last concert drew from us strong expressions of appreciation. The duet (No. 3) from Rossini's opera of Tancredi, was a beautiful performance, as the words 'non più mesta,' Mrs. Shaw enters a beautiful melody, and both she and Miss Neville acquitted themselves in a manner to satisfy the most fastidious critic. Signor Felton gave the cavatina (No. 5) with great taste and effect, but the accompaniment was in places disappointing. We succeeded Miss Neville in great advantage then in the rondo and all (No. 6). Mr. Wagner here introduced a concerto on the violin. His intention and doubtless his playing are commendable, and although the piece itself was not of a showy character, it was, nevertheless, admirably calculated to display the good talents of the performer. Mrs. Shaw gave the cavatina (No. 7) with great taste and judgment. The trottis (No. 7) was one of the most delightful pieces of harmony we ever had the pleasure of hearing thro'. The second part opened with Bachhorn's structure in 'Egmont.' With the qualifications applied to the instrumental piece in the first part, it was well played, especially the concluding passage, which was given with a precision and truth to time in every respect unaccomplishable. The aria (No. 9) was highly commendable in the talents of Miss Neville, and the effect was enhanced by Mr. Wagner's brilliant obbligato. Signor Felton sang the high song naturally. Without entering in the downright buffoonery to which many singers are prone, he carefully preserved the humour of the piece, and expressed a vigorous action. Mrs. Shaw gave the succeeding ballad with a degree of pathos which told powerfully on her audience. The piece is well suited to her low mellow voice, and a repetition was enthusiastically called for. Mr. Wagner's violin solo was seen an improvement upon his first performance. Miss Neville acquitted herself admirably in the Scotch ballad (No. 12). It was her best effort, and attracted the audience, who received it with great warmth. The concerto (No. 14) concluded one of the best evenings we ever had the good fortune to witness.—*Manchester Courier.*

**LEICESTER.—MR. EYTON'S CONCERT.**—On Monday evening last Mr. George Eyton held his eleventh annual concert at the Temple-hall, Great George-street. The room was filled but not crowded. The selections for the concert were made with considerable taste, and with a just consideration of the peculiar abilities of the several performers. The introduction and chorale from Mr. J. K. Hermann's manuscript opera passed off well. If we take it as a sample of the whole composition it is highly satisfactory. Hermann's pretty and popular duet 'The Hedge-Dance' was well executed, by Messrs. Lewis, Dodd, Glover, and Mrs. Thersfield. Mr. Dodd sang 'What delight a soldier's name' with great expression. An immediate and harmonious success was the consequence. Messrs Thersfield is a clever little person; and the way made in which he executed a rather difficult fantasia is an evidence to his own industry and taste, as to his able instructor. The talents of Mademoiselle Barbara alone are not comprehended in Hoodin's quartette, 'Crucifix' which, in addition to the above lady, embraced the united efforts of Miss Lewis, Mrs. Thersfield, Messrs. Dodd, and Featherston. The piece was well performed, and elicited much applause. Weber's quartet and chorale, 'Lullaby's Wild Hunt' was admirably sung by Messrs. Dodd, Glover, Featherston, a chorale, and certain vocalists capable. The singular and peculiar effects of the piece were well managed, and the strange use of feelings which pervades it essentially entered into the rendition. Part the second opened with a strain of chorales from the manuscript opera of Mr. Hermann, 'Angels of Heaven,' before alluded to. The poetry of this piece is elegant, and its music blends with the sentiment. The finale of a son, with chorale from Meyerbeer's 'Hercules in Egypt' was ably sung by Mademoiselle Barbara. This help is possessed of considerable talent; and from the sympathy which she ex-

Monday night part of her time, and power of execution, we may suppose that she will become a favourite. Mr. B. Ross's song 'The Night,' was very well sung by Mr. Pemberton, who was highly applauded. Miss Lusk was crowned in Kelsey's song, 'The Boy of Naps,' which she sang very sweetly. The succeeding quartets brought Mr. Ross's three promising pupils, Emma Hammond, W. Matthews, and T. Wood, successively before the public. A chorale was set, admirably sung by Mademoiselle Bonnard, Walter's beautifully quartet, 'Over the dark blue waters,' and the grand trio chorus, from the Oratorio of the same composer, finished the evening's entertainment.—*London Courier.*

**BRITISH EDUCATION SOCIETY.**—On Wednesday evening, the first of an intended series of similar meetings was given in the New Rooms, before an unusually brilliant auditory, to the number, we should suppose, of about four hundred persons. The performance commenced with the entrance in Antiphony, and although the difficulty to be surmounted was considerable, such was the degree of proficiency our country had attained to, that the piece was admirably executed. 'Love is blind eyes,' by Mr. Swan and Mr. Kelsey—'The Red Cross Knight,' by Messrs. Maple, Kelsey, and Robinson—'Cyprian,' by Mr. Swan—and, 'We are two young men,' by Mr. Maple and Mr. Kelsey, were very admirably sung. 'The Will,' by Mr. Robinson, was a mark of great excellence; it certainly was second to no performance of the evening. The beautiful Oratorio of G. Handel, concerning the Second Part, was also executed. In Mr. Swan's 'Love, remember David,' we have not to say, that the whole assembly were at once moved and charmed, and the French chorale succeeded its contribution. 'Three years since' was nicely sung by Mr. Maple and Mr. Robinson. 'Kathleen O'Many' it is not common ground to meet, but none of its characters for sweetness in the execution of Mr. Kelsey. It was executed, and the execution was well more highly wrought. 'I have a heart,' by Messrs. Swan and Kelsey, and the joyous piece of the 'Chorus and Cry,' by Messrs. Maple, Kelsey, and Robinson, were well sung. 'God save the King' concluded the evening's entertainment. The greatest credit is due to Mr. Swan for his readiness in establishing this infant society, and industry in the performance, with the fostering care of its progress, well rendered to make it, in all respects, worthy of the name of British.—*Edinb.*

### CONCERTS.

**BRITISH CONCERT OF ANTIQUARY MUSIC.**—This Meeting was held under the direction of Lord Bunsford the R. S. W. the Duke of Cumberland.—The programme was as follows:—Ann L. Greening, Organ; Flutes.—Scott. 'Ove was we,' Airs, 'Red cheeks,' Airs, Handel's—German, waltz and dances, 'I will sing,' finely arranged for a full orchestra, Green.—Scott. and Song, 'And God said,' 'Rolling in flaming billows,' Creation; Maple.—German, 'O you tremble' and 'Dear Maria, Minstrel; Mozart.—Duet, 'Goddish people,' Le Norm. & Fugate; Minstrel.—Scott. and English, 'Kiss me, kiss me,' 'Gone too,' 'Daphniae.—Chorus, 'Glory to God,' Haydn, 'O Lord, have mercy,' Grand Chorus, 'God is great in battle,' Bachman. Ann L. Greening, Alice Taylor.—Scott. and Song, 'Honor, vain,' 'But, O and woe,' H. Purinton, Handel.—German, French, Sebastian Bach.—Scott. and Song, 'O how of night' 'Total eclipse' Russian, Handel.—Madrigal, 'Lark, when I behold,' Wilbye.—Song, 'Love, remember David,' Extraneous; Handel.—German, 'Song, 'De'.' Mozart.—Duetto Chorus, 'He gave them brethren,' Israel in Egypt, Handel.

Mrs. Emily, Miss Frances, Misses. Evelyn, Fyve, Taubman, Emma,

Seymour, and Phillips, were the vocalists,—Mr. Mendelsohn, the concert player,—and Mr. Kappert the conductor and also the organist. Of the entire night need be said. The best were those the most loved and most frequently met with in the concert halls, and in this regard they received the full meed of justice from the singers. The prayer by Gunglhofer was excellent, as was also that of the chorists of Miss E. Wyndham. The trials shown by the composer here the song from El Potosi, were so numerous as to be simply sufficient to furnish a week for all the songs Handel ever composed. "But, O and virgin" is a very old affair, and we heartily wished Mrs. Bishop a happy return. The concerted music from Mozart's opera of the Minstrels, *Die Heilerin*, and *Le Fanciullo*, was so excellent, and so often referred high praise on the taste of the noble Director for the evening. The interesting features of the performance were, the anthem by Green, "I will sing of thy power," the two movements from Beethoven's First Mass, and the Concerto for the Piano-forte executed by Mr. Mendelsohn, and composed by Sebastian Bach. The programme of the concert deserves the praise by those to have been early arranged for a full orchestra; but justice requires that the praise due to one of the most accomplished artists in orchestral execution, should not be withheld. Mr. Kappert has some time since, in that noble nation "that is our beloved strength," gathered at the Festival of the "sons of the Clergy" shows what can be effected by a judicious addition of an orchestral accompaniment to our collected works, and he has placed fresh laurels by his present essay. —We wanted to observe that the accompaniments in that sweet gem, "I will sing," by Dr. Christophers, performed at the first concert, were also written by Mr. Kappert. Furthermore, in his Mass in C, shown both with a better effect we desire for ordinary epochs. How lamentable is it that such music should be shut out of the Protestant Church, and that Patrick, Child, King, and Forbes, take the precedence of Purcell, Bach, Beethoven, and Mendelsohn. Mr. Mendelsohn, by his masterly exhibition of the extraordinary composition of Sebastian Bach, showed such exceptional tenderness of delight, as the quiet music of the Anglican Cantata subscribers rarely admit to. The performer has the same warm perception of the new and softer tones of Bach's melodies as he has of those of Beethoven, and is equally happy in their execution. It was unquestionably a very fine performance, and the new accompaniments given to the vocal part were evidently written with good taste and ready appreciation of the character of the work. On the whole the concert afforded great gratification to the subscribers.

**GRANDER CHURCH CONCERTS.**—The following programme will show the selection for the fourth Concert, which took place last Friday evening, (the 17th) to be remarkably rich as well as judicious: PART I. Gounod, in D minor, (dedicated to Count Rappaport) for two Violins, Viola, and Violoncello; Mozart, Mass, F major, Telford, and Lindley; Beethoven.—Mass, Mass F major, "From my father," Purcell.—Gounod, in D, for two Violins, two Violas, and Violoncello; Mozart, Mass, F major, Telford, Lynn, and Lindley. Mozart.—Mass, F major, "Don't get your countess sick" (Himmelslied); Mozart.—Mass, No. 2, for Violoncello and Contrabasso; Mozart, Lindley and Draper. Gounod.—PART II. Aria, Super Erison, "Le jour est over" (C'est le jour); Mozart.—Trio, in E flat, for Piano-forte, Viola, and Violoncello; Mr. Kappert, Mass, Mass and Lindley; Beethoven.—Vocalists, Miss Maria, Miss Brown, and Super Erison, "On t'aimer a tout instant" (Ours a Corail); Contrabasso.—Double Quartet, for two Violins, two Violas, Violoncello, and Contrabasso; Mozart, Mass, F major, F major, Telford, Lynn, Lindley, and Draper; Spelling, Lindley, Mr. Forbes.

We can scarcely conceive any performance to be more just to absolute perfection, than that of the celebrated *Esquimaux* Quartet—see of the *Days* by Beecher, known under that title and less responsible in the wide composition! how full of beauty, and beauty, and justice! The soloist, with its voice those guided like some holy strain of celestial inspiration. In this movement, the union of the instruments was perfectly delicious. Mr. Mott, who had a task of enormous difficulties to accomplish, displayed such power upon the organ, as we cannot be more successful. Messrs. Watts, Tolson, and Linsley, sustained the lower parts in the best style.

The quartet of Mozart, breathing throughout in the language of the most religious confidence, or the most sparkling and trickery performance, was evidently the Esquimaux piece of the evening. The masses and two were missed. In the *Coro* again, *Despatches*, as might be expected, was received in the best movement. The whole scene was in the kind style in which the best is performed with its excellent language. The *Worm* *Chorus* states that Mrs. Jackson was the first in this country who played *Esquimaux's* *Franchise* *Tri* in public. She has certainly made it her own, and the rapid and unduly religious expression she gave to the several thoughts, with the truth and certainty of her execution, are all evident proofs of the real and ability with which she has mastered this noble composition. We never heard her play so fully as on Friday night. *Spahr's* double quartet is doubtless the mark of a great musician, but (as yet) we do not rank it among her great instrumental compositions. The local department was not remarkably successful. Miss Jones has neither the power nor complete acquirement to give the proper effect to Purcell's majestic and learned song, although we give her every credit for the attempt. The "Did you speak lately," *Strolls*, *Blow* sang like a clever musician. My *Sarah* sang for us from "Can the world" in a choice style, but of the two, the singers made tremendous havoc. The room was very crowded with critical and laborious company.

**SOCIETY OF MUSICAL MOVEMENTS.**—This association terminated its third session on Friday evening the 17th, and it is generally reported that it will not resume its sittings. We shall much regret should the venture prove fruitless, for we entertain a real good will for the success of the society, although, as sincere well-wishers, we cannot conceal from ourselves, and, therefore, ought not from the directors, that many errors have been committed during its short career. Its relationship has been depicted to—we think unfairly. All meetings have national importance of the kind, and the Royal Academy either of Music or Painting might be expected to upon the same principle. For the protection and support of these societies should have existed heretofore with regard to the "musical" societies, and have displayed a less exclusive spirit of partiality both in and out of their consideration. By this spirit has certainly induced a suspicion in the public mind that such airy and dissipated system lurks below the surface of the business. *Strolls* and *caricatures* are the substance of will-lets. We have been far more than just pleased either with local distinctions, or willing "Journals" upon foreign compositions, and a poor ear our own side's unwarmed words. To what extent the interests of these societies and their supporters may have prevailed in the committee of the Society of British Musicians, we know not, but certain were we that some of the proceedings adopted have not needed to remove the impression alluded to. We have no hesitation in asserting that many of the instrumental pieces which have, through the means of this society, been presented to the public, should not have been selected as these reasons. If it was found that there was an abundance of living talent in your length, weight, and strength to the performers, why not have fallen back upon the old methods and orthodox means? There would have been



an unimpeachable reviewer. Some of the higher specimens of instrumental writing, and the really beautiful as well as clever vocal pieces that have been drawn from time to time brought forward, would have come to us with grateful relief to the limited strength of our old writers. If such a system had been adopted, will any one doubt that the public would have returned to the advantage and best interests of the association? We confess, that our sentiments towards the society are unquenchably friendly, and it is only with a keen to even the painful consciousness that the above remarks have been submitted. The objects and the Association must be questioned, or—where they will go. Programme.—*Part I*—Symphony in *flat* (Moz.) G. A. Mackenzie—Song, "The last rose," Mr. Davies; W. H. Colwell—*Opera*, "Oh, my native land," Mrs. W. Arding Smith; (*Part II*—*Concert*) John Barnett—*Concerto*, I. Str. Paganini, Mr. Fisher; *Opera*, *Part II*—Song, "O God your faithful Angel be," Miss Brooks; *Liberty*—*Chorus*, "Gloria, The Martyr's Prisoner," Miss Brown and Mr. Davies; A. Henry Grieg's—*Overture*, (Schubert's) *Chalkdust*—*Travelling* C. C. C. (*Part II*—*Concert*) *Overture*, (Strakosky) W. Mackenzie—*Madrigal*, "Merry wife man's mistress," (*Part II*—*Concert*) J. Barnett—*Song*, "Good night, sweet dove!" Mrs. G. Wood;—*Adieu*—*Baronet*, No. 2, two voices, basso, and soprano, Messrs. W. W. Wainwright, H. Hill, and Hanson; *Henry Wainwright*—*Chorus*, "There is beauty," Mrs. G. Wood, Mr. Mackenzie, Mr. H. Hill, and Mr. Nelson; J. G. G.—"Gloria," Mrs. Allen; E. I. Nelson.—*Overture*, (Strakosky) J. W. Brown.—*London*, Mr. H. Wainwright.—The concert under the direction of Mr. Lewis.

Mr. Mackenzie's symphony apparently pleased and disappointed us. With most excellent thoughts, and with admirable execution in some respects, it was greatly too long. Half a dozen ideas, although they are really good ones, are not sufficient to carry a man through an hourless task as a symphony. Mr. Fisher and Mr. Brown were, as usual, extremely successful. The species of the former we consider among the best of his productions. It is fraught with beautiful ideas, treated like an earnest poet. His playing was highly improved and correct. Brown's execution would have set us, for it impresses upon a third hearing. Mr. Davies was greatly appreciated for the interest in which he sang Mr. Colwell's very clever song. Mr. Grieg's music, smart perhaps, but of much originality, but it is written throughout with good taste and feeling. Its principal drawback with the audience appeared to be its promiscuity, with want of character. Of the importance of the *Part II*—*Concert*, deliciously sung, "Oh, my native land" was all accompanied; and the madrigal not so well sung as we have heard it at Henry Lane. It was executed for staff. Our sympathy of the *Madrigal* Part is perfectly correct in regarding "more effective rehearsal" as well as the exercise of more "judgment in the selection of the pieces." We give Mr. Wainwright our best thanks (if he will accept them) for his quiet, it is a charming composition, and, had he been equally successful with his last movement, as he has with the whole of the former part of the work, it would certainly be one of the best pieces of instrumental writing that the season has witnessed to us. The concert was success. Miss Brooks did herself great credit, by the manner in which she sang Mr. Colwell's song. After Mr. Gault's dinner given, the company rapidly quieted the room.

Mr. COCHRAN'S FAREWELL gave his annual benefit concert at the Strand Theatre, Hackney, on Friday last, in an immensely full—delight an evening room. The organs engaged were, Miss Gwendolen, Miss Birch, Fanny Woodhouse, and Belle. Messrs. Wilson, Fisher, J. G. Allen, the late, Alfred Neville, and Field. An efficient chorus was also on duty. To enumerate even the list of the performers would swell our notice to an inordinate size; but thirty-two pieces were appointed in the programme, most of which, it is true, were omitted. Before it was up, the concert was

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

MR. MOSCHLES' SOLOISTS.—Mr Moschles gave the last of his series of concerts on Saturday evening. The programme of the performance was as follows.—PART I. Sonata Molto-molto, (C sharp minor, Op. 27, in three movements) piano-forte, Mr. Moschles; Beethoven.—Scherzo, Von Mozart and Mr. Ballo, 'Good system,' (Agitato) Poco.—Three Preludes and Fugues, B flat major, G sharp minor, and B minor; B Bach: to be followed by an Overture, a Overture and Passepiedes, (from the Suites of Luteens) piano-forte, Mr. Moschles; Handel.—No. 10, Ballo, (The Crychouse) Spies.—Original Melodre, (Lieder ohne Worte) piano forte, Mr. Moschles; Mendelssohn.—PART II. A Selection from the Suites of Luteens, as originally written for the Harpsichord, and, by desire, performed as that instrument by Mr Moschles; D. Scarlatti.—Ave, and Ad, Miss Esch, (for first performance in London) 'O, Jerusalem' (St. Paul) Mendelssohn.—Grand Sonata Concertante, piano-forte and violon, in three movements, dedicated to Kreutzer; Mozart, Moschles and Mos; Beethoven.—Ave, and Ave, Miss Esch, 'Le Roi del mio Re,' (Touss) Handel.—L'invitation pour le Violon, divertiemento, piano-forte, Mr Moschles; Weber.—Conductor of the Vocal Wars, Sir George Smart. No one of the assistants appears to us to regret the profusion of allusion like Beethoven. We can fancy the subtilty with which he would have embodied an unequal measure the English and the genius of Palestrina to the lively mind. Of the most character in the Sonata Molto-molto: the first movement consists of the most successful, and, as it were, suppressed sigh; the second is somewhat more decided as complaint; and the third and last is independent and desperate. The style in which Mr. Moschles conceived, and the manner in which he performed, the whole of this piece, showed him to be the poet as well as the master. An opportunity having been made for Miss Esch in consequence of her quitting, Miss Esch sang the duet with Mr. Ballo, and in a duet as we to draw forth frequent expressions of approbation. We do not remember to have heard her sing better-motivatedly, never with more ease and judgment. The preludes and Fugues of Bach were played in a manner worthy of these great men, and the Overture, by Handel, was excellent. The grand concerto is very good and well as character; no step is superfluous. The air from 'The Crychouse,' was very admirably sung by Mr. Ballo. It is quite in the manner of the composer—happily successful, melodious, and of course richly harmonized. The original melodies by Mendelssohn, we truly wish they profess to be: "Songs without words." Although perfectly vocal in character, they are treated in so beautiful a way, enriched with such fine and varied counterpoint, that they must become harmonies with all modern and accomplished piano-forte players. The selection from Scarlatti was very difficult, and Mr. Moschles (enabled to do this he set himself, by taking them with extraordinary regularity. The air from 'St. Paul' surpassed Miss Esch to a London audience. Yielding into consideration that it was a first performance, and before so select a company of judges, we should say that the young lady was decidedly successful. Her voice is of a pure, rich quality, and capable, moreover, she appears to possess much flexibility. We were surprised in the room that she is a pupil of Sir George Smart. The grand Sonata Concertante was a distinguished performance on both sides. Mr. Mosch's playing, especially in the second movement, (in terms of variations upon a beautiful theme,) was the subject of reiterated expressions of delight and admiration. In taking leave of Mr. Moschles upon the present occasion, we express him to accept our thanks for the unalloyed gratification he has afforded us with these highly intellectual entertainments. He has done good service to the cause of

classical chamber music, by thus breaking the monotony of the services of quoted performers, and both, we doubt not, will reap the benefit. The public certainly will.

#### MUSICAL LECTURES.

**LONDON LECTURES.**—Mr. Gounod delivered the first of the series of Lectures alluded to in a former page. It was illustrated by some curious specimens of the early Church melodies, collected by later publications. The choir consisted of Misses Birch and Yarnold, Messrs. J. Coover and Stephens, (of Wesley's choir choir) Messrs. Francis, C. Dolson, Turner, Barrow, Selous, and A. Novello, by whose assistance the illustrious and renowned organist, The organ and choir by Johannes Bach, grounded upon a Lutheran psalm, were highly interesting, from the circumstance that this was the first occasion on which any of Bach's wood masses has been performed in this country. The lovely song, 'O worship the Lord,' from a *Litany* by this great composer, sung by Miss Birch, was received with very general approbation, a just compliment both to the taste of the singer and the genius of the composer. The lecture opened exceedingly well; of the scientific theory which his voice was required to fill; many of his hearers, therefore, must have lost much valuable information.

#### CHIT CHAT FROM THE CONTINENT.

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

Among the announcements lately contained in the programme of a concert given at Paris by Stügel, (not F. Stügel the collaborator of the 'Guerres Napoléon,' whose demise has excited great regret in the musical circles of that city,) we find 'Le Vieux,' brilliant variations by Herz, played upon two pianofortes *à que deux*; and also grand variations on a theme from 'William Tell,' written by the same composer, and executed by twenty young ladies upon two pianofortes.—What next?

The 'Guerres Napoléon' in a recent article, has named Kallischer, not very indifferently, the 'Father of Music.'

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

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

must be awarded the credit of revivifying public attention to this almost forgotten work of the great Protestant composer, which was written by him, we believe, in 1749, the same year in which he produced his 'Judith Massachus.' The accompaniment of the present oratorio libretto according with the present taste for full instrumental ensembles. Director C. F. Kugenhagen undertook the labour of arranging the accompaniments partly in the style of the original, and accomplished his task in a manner, which so far from injuring the simplicity and religious dignity of the work may be said to have brought out these qualities with the fullest effect.

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

#### *To the Editor of the Musical World.*

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

The population of the town amounts to near 5000, and the only musical society is a catch club, consisting of about a hundred members, which performs seven or eight concerts during the winter. Our churches is efficient, but very limited, and is brought almost wholly from a cathedral town many miles distant, and consequently at considerable expense.

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

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

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

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

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

I am, Sir, your obedient servant,

26th February, 1835.

M.

#### MISCELLANEOUS.

**FRANCISCO'S CONJUGAL SEVERITY.**—It is said that the great work is to be performed at the Philharmonic Concert, 15th April.

**THE YOUNG DOCTOR.**—Mr. Brown, the superintendent of this noble institution, has been deprived of his services by the Deans and Chapter. Has this gentleman seriously lost his skill in the art of organ building, or have the canonical decrements been played that Mr. Brown's testimony did not stand them in their stead?

**SOCIETY'S ANNOYANCE.**—The spirited Directors of this Society upon their campaign on Monday the 15th. The orators engaged combine the first-rate talent of the Brompton; and in order to secure the due attendance of the performers, the Directors have come to the determination, that if any one absent himself, or take any other engagement, he incurs a total forfeiture of his contract with the Society.

**WORTHY MEN AMONG.**—It appears from a record found in the archives of the corporation, that formerly there was a certain sum allotted to one of its members for 'providing the new music into the music books.' May it be permitted to inquire of the Deans and Chapter, when this payment was first discontinued, and who were afterwards the money. Improvements in the musical service of our cathedrals become hopeless, when we find those who are the most interested in the welfare of the corporation, the first and foremost to close every avenue that might tend to bring about such a desirable result. When last, we wonder, did any of the Deans and Chapter request the appointment of a new service or reform? and during the last half century has money has been expended in purchasing new works, or employing the talents of our English composers? We would venture to say such a course, if made, would not produce a sum equal to the annual income of the present Dean at Christchurch.

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

Monday, 27th.....	First Festival Concert. King & Theatre, Evening
Tuesday, 28th.....	King & Theatre
Wednesday, 29th.....	Third National Concert, Emperor Square, Morning
Friday, 31st.....	Second National Festival Concert. White's Rooms, Evening.

#### WEEKLY LIST OF NEW PUBLICATIONS.

"The Musical World" was published this week on Thursday, in consequence of the postponement of Good Friday, and contains the particulars the readers will have already seen in the weekly. As the Weekly List of New Publications will be sent to you for publication, it will be added to that of next week.

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Mr. Sale begs to solicit the assistance of the Society of Subscribers, that they may be inserted in the alphabetical List, which will be given in the work.

## MR. SALE

Has also the honor to announce, that his

### ANNUAL MORNING CONCERT

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RAFFLES SQUARE ROOMS, on Friday, the 28th of April next,

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# THE MUSICAL WORLD,

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

To know the cause why things are otherwise,  
We do not in pursuit the kind of cause,  
And hardly care to tell us why?  
Then give reliance to your philosophy,  
And, when I prove, will to your feelings,  
Lovers of THE TRUTH.

MAR. 11, 1857.

No. 17—VOL. V.

PRICE 3d.

## MR. JONATHAN GRAY AND "THE MUSICAL WORLD."

HILL & THE DEAN ARE CHARGED OF THEATRE

"*Quid pro quo respectu, factu periciali.*"

We come to our promised consideration of Mr. Gray's "Letter" respecting the York Organ. We can hardly be surprised that our correspondents refuse, throughout the review, to concede to Mr. Gray his evidence of the *bona fides*, which he supposes to have distinguished the conduct of his clients from that of his Hill. Our brief statement of the particulars and evidence relating to this affair, is not, we believe, condemned by Mr. Gray as being inconsistent to the extent it goes, but as presenting a "partial" and "unfair" selection of the facts and proofs, and "concealing from the public the real question at issue." In illustration of this charge it is added,—"Not a syllable is stated as to the enormous amount of the plaintiff's demand, compared with the trifling sum he has recovered." The value of the organ may be safely left to juries, if we show the instance which exemplifies it to be incorrect. Our report states,—"*The action was brought to recover the sum of £2000, the balance alleged to be due to the builders, after allowing the Chapter credit for their payments. . . . The cause was referred to Mr. Baines, a meeting having been taken, by consent, for £2000, the claim made by the plaintiff, without giving any credit.*" We subsequently stated,—"*A verdict has been given for the plaintiff on this cause for £2000, including the sum paid into court. The arbitrator, it appears, allowed the estimated expense of the most material departure from the original mode of executing the organ within the terms, upon the ground of want of notice to the Chapter on the part of the builders.*" The fact to which we are said to have alluded the most distant allusion, is not only explicitly mentioned, but an explanation is offered, which, if the plaintiff's witnesses are worthy of credit, is a great measure account for the "enormous" discrepancy between the sum claimed and recovered. So much for the accuracy of this particular example of our partiality and unfairness.

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

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

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

Mr. Maxwell, the executor of the plaintiff's deceased partner, has not met with weak quarters from Mr. Gray; yet he can have had no personal object in the result of the suit. In his disinterested advocacy of the cause of the orphans, he may have mistaken the legal mode by which the plaintiff could hope to enforce his demand—a demand described by Mr. Hall as long back as October 1814, in a letter to Lord Scarborough, to be "entirely wrong in the situation of the orphans, which," says he, "has doubled the expense," and, by keeping his eye too strictly fixed on the claims of justice, he may have lost sight of the laws of law. His case deserves consideration; and will his business associates lose their reward, though it be limited to the consciousness of upright intentions?

Mr. Gray, in confirmation, proceeds: "It is pretty clear, that if the arbitrator had been dissatisfied with the conduct of the Dean and Chapter in defending this cause, he would have notified them with the plaintiff's costs." Would not the inference be equally convincing, if it were asserted, it is pretty clear, that if the arbitrator had been satisfied with the conduct of the Dean and Chapter in defending this cause, he would have notified the plaintiff with their costs? This branch of the award manifestly passes nothing more than that Mr. Maxwell was equally "satisfied" or "dissatisfied" with both parties.

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



ledge, of the corporation." We are authorized to state, that the learned counsel for the plaintiff were unanimous in a contrary opinion; and that the defendants, in their judgment, could have gained no advantage from the respectable line of defence, had they taken "the opinion of the court on the point of law, in respect of judgment or otherwise." Nor would the Dean and Chapter have been in a situation to "have avoided themselves of the objection," had they not insisted on receiving, contrary to the usual terms of a subscription in reference, a right to all the profits it could confer on them. The fact, however, furnishes an instructive lesson as to the expediency to which a set of individuals, in their corporate capacity—many are we to add, an association of dignified clergymen—will descend, and to a compliance of which they would seem to have recourse, as private gentlemen. The Dean and Chapter of York moved into possession (near the objection alluded to); but they did not satisfy the assurance of a contract in writing from the plaintiff, by offering to it an old-fashioned seal? It might have been "possibly without the knowledge of the corporation," that an organ was eregting in the cathedral of which they are (jocosely) possessors, that instruments likely to be attended with some expense, had been made from time to time, by the direction, or in consequence of the acts, of one or other of their body, or of their recognized agent, Sir Robert Sarsfield; or, indeed, that the erection of a new instrument had become necessary, by reason of the wearing of the old one by Jonathan Martin! That the defendants should have so tamely acquiesced in this gross "capitons" objection, indicates, we think, some unwillingness on their part to stand on full by the moral justice of the case. Let us, for the sake of argument, say that "point of law" to its full extent. The Dean and Chapter might enter into a verbal, say a written, engagement for the purchase of a chancel for the use of the cathedral, might receive and retain possession of it, and refuse payment for it on the ground of the absence of their "corporate seal" to bind the contract. Sir William Follet did not endanger his great legal reputation, when he made light of this broad objection. The defendants, too, we are apprized by Mr. Gray, "might, in any stage of the proceedings, have studied themselves of the objection?" Could they? They, would it not have been more necessary to have tried its validity, at the commencement of the suit; and not have reserved it as a sort of pocket pistol, whenever to assist in the plaintiff's case at its termination? Mr. Gray, perhaps, knows whether, during the interval which was taken by the admission in question, he deems, there was any disputation on the part of the several defendants, to attempt, as it were, at the last moment, to gain a seat on the legal show-board, if the concert awarded had, in their eyes, justified the experiment.

The second and third letters severely touch upon the subject in dispute. It appears in the letters, that Dr. Curwidge confined an approved vendor to the trade, in its usual distribution, to the plaintiff and his several partners, and Mr. Bishop. In consequence, Mr. Gray indignantly states, "we indicated to have the effect of withdrawing the terms of Elliot and Hill, who might conclude that they had acquired the whole of the trade to compete with." Truly, the happen, at its commencement, were a northern aspect.

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

and the date and progress of its completion. Our report did not attempt to deny, or suppress, the fact of the existence of the contract, which we really consider quite beside "the real question at issue," viz. the expense incurred in the various alterations, during the progress of the work, and particularly that contingent on the change of plan by Sir R. Smirke, the agent employed by the defendants. We differ from Mr. Gray's judgment, that up to October 1833, "it had not entered into" the plaintiff's "contemplation . . . to assert a right to a footing beyond the three contract sums of £2000, £2000, and £700, which make up the sum £4700." Our first reason for this variance of opinion is:—That the contract for the organ case, dated in December 1833, provides, that "if, in the course of the execution of the work, any alterations shall be directed to be made by the Dean and Chapter, the value of the same shall be added to, or deducted from, the amount of this agreement; and notice shall be given by us to the Dean, and the amount settled at the time when the order is given for any such alteration." 3dly. "It seems almost reasonable," (so adopts the language of Mr. Wood, Mr. Gray's special pleader, who advised on behalf of his client) "that the plaintiff should have contracted the organ and its frame, in the first instance, to meet a position which was altogether unfit to receive it; but yet still in the view of the case which must now be taken by the defendants; and of an alteration to it, the plaintiff is able to show that he performed the extra work by reason of fresh orders received from any party competent to give them, he will get a verdict two times." The court justified Mr. Wood's shrewd surmise. The plaintiff gave evidence, by Sir Robert Smirke himself, of the substitution of a new, in the place of the original plan; and by other witnesses, who Mr. Gray will scarcely say were contradicted (the testimony of the single witness on the point for the defendants being extremely indefinite), of the enormous outlay which was sacrificed by the alteration. The defendants, up to the trial, entertained the mistaken belief, induced by Sir Robert Smirke himself, that there had been no alteration in the plans. The arbitrator disallowed the expense, which Mr. Wood seems to intimate that the plaintiff, under the circumstances detailed in the evidence, was entitled to recover, on the legal objection of his failure to prove a notice of the cost consequent on the alteration of the plans. Our third reason for disagreeing with Mr. Gray's conclusion is, that Mr. Bouverie did award the plaintiff a sum for extra work of great importance, whose reasonable evidence was given of a knowledge by the defendants of a corresponding extra expense.

The fifth letter refers to the change in the position of the great organ, occasioned by the before-mentioned departure from Sir R. Smirke's original plan. Now, if we are correctly informed, that the arbitrator did not allow one farthing for this portion of the plaintiff's demand, which was arranged by his witnesses at about £2000, but estimated by the single witness on the point for the defence, a gentleman, who, if he had "any fun," Mr. Gray observes, "it was in favour of the plaintiff," us, as to a portion, "from £100 to £150," and as to the remainder, it "might," says he, "cost £50, or £60, £100, or more." If, we repeat, we are correctly informed, that the arbitrator actually disallowed this large portion of the plaintiff's claim,—then "the real question at issue," where the contract by the Dean and Chapter to alter the various con-

made their corporate seal, a tablet, the existence of which was peculiarly within their own knowledge, was, whether or not the plaintiff should be the loser of the across verdict, by reason of a foolish notion, that because Mr. E. Smith, the accredited agent of the Deane and Chapter, had furnished the original plan, the defendants ought to be deemed to have recognized and become responsible for the expense "incurred by its change?" Sir R. Smith says that he had "ever made or furnished" the first plan, and, in the confidence of obliation, denied the fact, in which he afterwards depared. Another mode of asking "the real question at issue" is—Who ought, morally speaking, to have sustained the loss consequent on "the change of plan," the lay plaintiff, or the clerical defendants? This was the main issue to be tried; the defendants, in the result, were successful in point of law, the plaintiff in the matter in point of fact. Mr. Gray remarks:—"It may be asked, why did not the defendants pay into court a sum of money upon account of the plaintiff's extra work, *consequent upon the change of plan?*" He answers the suggested inquiry, with the facility which always attends the solution of an imaginary question suggested by a preconceived belief, and refers us to Mr. E. Smith's mistaken denial of the fact, that there had been any change of plan. But an important inference is obviously deducible, viz. that the arbitrator has awarded "a sum of money upon account of the plaintiff's extra work *consequent upon the change of plan;*" and this implied cordiality we believe to be wholly unfeigned. We are assured, that Mr. BARNWELL did NOT ALLOW, FOR THE LEGAL REASON BEFORE MENTIONED, AND FURNISHING "FOR THE PLAINTIFF'S EXTRA WORK CONSEQUENT UPON THE CHANGE OF PLAN," APPROXIMATELY AS HE WITHHELD AT HELLY TWO THIRTEEN POUNDS. We ask, would any member of the Chapter "assist" himself, as a private gentleman, of a regular want of will? Would he refuse to pay for "extra work *consequent upon a change of plan,*" needed by his own architect to an individual employed to erect an organ in his music-hall or drawing-room? But the liberality of the Deane and Chapter of York may be measured by their estimate (judg the man paid two cents) of the value of the plaintiff's extra work not "consequent upon" the "change" of Sir E. Smith's original plan. Five times the amount at which their "generosity" fixed the sum was awarded by the arbitrator. The remainder of this letter is occupied by a discussion on the probability of the plaintiff's evidence. We refrained from expugning the testimony adduced by either party; and we trust the evidence to be so formed as impartial as the charge Mr. Gray prefers against us of partiality.

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

In his seventh letter, Mr. Gray directs the attention of his readers to additional extra work, the expense of which is not very accurately determined by the witnesses on either side. Our friend, who had a possible leaning towards the opponent of his employers, "estimated this alteration at perhaps £20 or £40," but he adds, with admirable uncertainty—"I can't undertake to say that £50 would not cover the expense, as I was not there."

The eighth letter discloses a further claim for "extra work," on account of the lowering of the swell leg from its original height, and its ultimate restoration to the same degree of elevation. The evidence of the actual witness on this point, merely exemplifies the deduction between words and deeds; the gentleman suspected to be in the interest of the plaintiff, and known to be in the pay of the defendants, courageously taking his stand at the head of the nomenclature table. "The operation," claims Mr. Gray, "which has been attempted to be conveyed, through the medium of the *Medical World*, that there was a series of arbitrary and superfluous alterations, required by the Dean of York at his own whim and caprice, must have been completely removed." A careful perusal of Mr. Gray's pamphlet will, we think, convince an unprejudiced mind, that some of the alterations were rendered necessary by previous inadvertence; and as to those connected with the lowering of the swell-leg from, and afterwards elevating it to, its original height, a middle term, denoting the half-way house between thoughtlessness and folly, appears to us not inappropriate. Mr. Gray proceeds—"Mr. Hill never intimated to Sir Robert Seaman, or to the Dean, that any of the alterations would occasion expense in extra work." This was a great deal to reach for on the part of Mr. Gray, who was not present at all the interviews between Mr. Hill and these gentlemen. "Sir R. Seaman is, beyond doubt, acquainted with the principles of medicine; and he would hardly have required any lengthened process of reasoning to demonstrate to him, that the alterations described by Mr. Gray must have been accompanied with, and (if we may be allowed a pleonasm) could not have been effected without, very considerable expense. To be sure, the necessity for any surgery, in order to carry into effect the various changes of position which were adopted during the progress of the work, might have been successfully, or at least purpose, avoided by the defendants and their agents." "There are various sorts of bladders," says Ocellus Lucanus, "among nations as wrong as ourselves. The best, and most preferable, as well as that about which there is the least dispute, is not to see. But the most pernicious and detestable," continues he, "is to see in a false light, and to attribute visible effects to other causes than those which in fact have produced them."

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

#### DEATH OF CHARLES NICHOLSON.

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

Mr. Nicholson (who was only just turned of fifty-two) was born, we believe, at Liverpool, at least, his father resided there for many years; and was a most excellent performer on the flute; his quality of tone became inherent in the way, particularly in adapting movements, or in playing simple national melodies—but it were impossible for us to tell the public what kind of performer poor Nicholson was, for his style was so highly prized, as it was well-known in every corner of the united Kingdom. He published many valuable theoretical works on Music, as well as numerous Fantasias, Volas, Concertos, &c., with and without piano-forte accompaniment. Would we could pass here; but we find it our duty to add, that he has left an aged mother who is nearly blind; also a son and a daughter, both young, wholly unsupported by Nicholson was of a sanguine temperament, and like too many other geniuses, lived today, heedless of what the morrow might require.

His friend Williams paid the most unwearied attention to him, to the last moment. It is already in contemplation to give a concert for the benefit of his beloved parent and orphan children; when the Parthenon Band, will be a man, worthy their names for the memory of one of the best flutists in Europe; and one who was always ready to lend a helping hand to an indigent brother professor. It is but justice to state, that Dr. Ellington was constant in his kind and gratuitous attentions on him; but he gave but faint hope of his recovery for some time back. His friends the Messrs. Colburn, who published most of his music, as well as Adhams and Beale, left him in want of nothing that their means afforded—but this day was out, and Charles Nicholson is no more!—Peace to his ashes.

### REVIEW.

*'Galle and Lady Fern,' a grand Overture, in Song of the Nobility's Concert.* The Poetry by Mrs. Hemans. The Music composed and delineated by special permission of her Royal Highness the Duchess of Kent, and to her Royal Highness the Princess Alexandrina Victoria, by Caroline Augusta Campbell, Poetess by Appointment to her Royal Highness the Princess Augusta Sophia, January.

*'Les Solens de Feu,' A brilliant set of Quadrilles as performed at the Nobility's Assemblies, and a grand Waltz military, Composed by Caroline Augusta Campbell, January.*

We will be ready with the fair authors of these publications, and say at once that we do not see much in them. We have the less inclination to do so, as no one who reads two title-pages (which we have equal verities) can doubt that the substantial part of volume I. is here shamefully omitted to say. Although diversely written for us, these compositions are not without attractiveness of a capacity for better things. The title-piece has been most successfully in *'Les Solens de Feu'* (when will it become the fashion to make use of our mother tongue upon these occasions?) The waltz, when played by a military Band we are conceive may be effective, although it would have had nothing by a Solo voice variety.

*'Four Years Ago' Ballad written by T. M. Bayly, Esq. Song by G. M. Fensley. Composed by E. J. Loder. T. E. Pagan.*

The task of criticism is a very easy one with Mr. Loder. We have nothing to do but cordially to thank him and pass on to the next song. His last song was more reasonable for the reviewers, than the originality of its melody. The present has a large and equal portion of both of these elements and easily suited requests.

## SCOTLAND.

**FRIDAYEVENING. HANCOCK BROTHERS'S CONCERT.**—This distinguished Frenchist gave his usual concert in the Assembly Rooms, on Monday evening, and received the homage of a very full attendance. We need not enter into any particular description of Signor Barber's qualifications, as they are admitted by all who have heard him to be of the highest order; it is enough for us to affirm that, while in power of voice he is inferior to Nicholson, in every other qualification, Nicholson must yield the palm to Barber. In saying this we are quite aware that we run an small risk of the wrath or contempt of the London critics, who can no more believe that any man can approach Nicholson in any respect than that there can be two Pygmalions. But we have given our deliberate opinion, and the reason we listen to Barber, the greater reason have we for mentioning it. We have given it, too, after frequent hearings of Nicholson, whose great powers are continually asserted at Tufts, where quartettes and choruses of excellent tenors, of all denominations,—all French, whose taste of a good one are unerring, and of Handel, who is scarcely surpassed for the beautiful tenor and expression of his performances. Thus we cannot help expressing our surprise that a writer in *The Musical World*, who affects to talk honestly of living artists, should have accepted the name of Barber with a sanguine pleasure called Fashion, when we listed some years ago all the Philharmonic, and declared him as unworthy of Barber unless as a performer, in range, breadth, his tone compared with that of Nicholson, was then, 'Why, what would become of Page and of Ross were to suppose a qualification? Surely, there is something to do in the formation of a great player; we have no hesitation, therefore, in allowing that this is the prevailing feature of the composition as well as performance of Signor Barber. The knowledge of the systems of execution, and school which might be expected from one brought up in the Italian school; and the determination with which he sets himself to interpret, in defiance to his masters, here a mastery and effect very different from those of the generality of performers for the day, like Pasta, or the late Godeaux, 'Godeaux made music,' is no small real example of what we have just said, and his performance was all that we could wish. It was brilliant and highly finished, full of that life and impetus of expression so characteristic of the Italian school. His main popular piece, however, the favourite 'Wycher Dance,' which although with various variety of ornament, was covered with numerous ornaments, and, but for the substitution of the performance, would have been called for a second time. A very beautiful piano-forte player, a Miss Stoddart, made her debut, in a *Concerto of Hummel's*, with considerable success. We have only room to notice here the first appearance of Mrs. W. Corrie; but as we cannot congratulate her upon any remarkable qualifications as a vocalist, we are unwilling to enter upon particulars.—*Edinburgh Observer.*

[We insert the above article, (as notwithstanding the printed passage respecting ourselves) because we greatly admire Mr. Barber, and are exceedingly glad to see that his talents are appreciated by the Edinburgh public. What the writer says of us is not worth noticing so far as we are concerned, but it may be received as a specimen of that ill-natured and baseless spirit, so often met with in our periodical, especially provincial, columns, which cannot find fault in one slight without endeavouring to discover the want of it in another. Comparisons are prevented by choice; and no instances remaining of comparison. No truly great artist ever feels pleasure in being ranked at the expense of his brethren; and Mr. Barber's character will not be blemished by attempts to disparage that of any other performer. As to poor M. Barber we are really sorry for him. After having been heard by the Edinburgh Association at the Philharmonic, and "declared as unworthy of Barber unless,"

what an earth it is because of the melody *Brüder Menn!*? He has nothing for it now, just now, but, like the despairing Scottish minstrel, he "breaks his vocal and never strikes water." He is, in truth, so completely done for, as was Mr. Haly the bookseller, of St. James's Street, when a tremendous cargo of a machine required assembled him by the manufacturers that he had with- drawn his services.

In regard to ourselves, we did not deliver an opinion, but stated a fact, what we saw and saw.—Fitzinger, the friend of Weber, and his companions, as he went to England, exhibited the talents of an accomplished performer. But his loss, though trifling, was this, and he was thrown into the shade by Nicholson. The same thing has happened in regard to Becker, Bucher, and other foreign visitors. With all their merits, the comparative poverty of their languages never been satisfactory to English ears.\* We coupled Becker and Bucher together, merely to mentioning a well known fact, respecting their loss, the quality of which is not so generally pleasing in England, as that of Beethoven. On these comparative matters we did not think it necessary to give any opinion. We may say yet, however, that we, too, heard Mr. Becker, and happen to know that some of the very best judges in London thought, as we did, that he was a very accomplished and charming player. In short, it might occur to be forgotten that modest and good-natured and excellent elements of every musician, as well as knowledge and industry; and that it is rather grateful our knowing to say,

\*I see Strakosky,  
And when I spy my match, let it be English.\*

### IRELAND.

DUBLIN.—The Harmonic Society, which is the oldest musical association in Dublin, having been established above a century, gave a concert in the Theatre, on the 25th instant. The principal vocalists were, the Messrs. Smith, Miss Rogers, Signors De Pugno and Dupu, with Messrs. Hudson and McGinn. And the solo instrumentalists were, Messrs. Becker, (Clara) Barton & Poynt, Dolis and Violoncello; and Flute, Mr. Wilkinson. Mr. Horton led, Mr. Williams conducted. The audience was from Messrs. Charlton, Rowan, Sheridan, Carey, &c., and the company, which was numerous and distinguished, were gratified with their entertainment.

In addition to the above, there are in Dublin a Choral and a Philharmonic Society, and a Gael and Irish Club, called "The Harp and Clasp," of all whose proceedings we hope from time to time to give regular reports.

### PROVINCIAL CONCERTS.

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

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

Walton then stood forward for Handel's song from the *Resurrection*, 'Lord, remember David.' This air was given with great taste and evidence of execution. Novello's air, 'The Infant's Prayer,' introduced Miss Clara Novello to the audience. Nothing could be more delightful than the sweet and unaffected simplicity with which she sang this composition. Anything like affected embellishment would have been entirely out of taste; such, therefore, she carefully excluded, and she had her usual of praise by a unanimous burst of applause. The choral hymn, 'Good good is our' (Hummel) was well sung by Mr. Mackay, a vocalist of deserved popularity, sang the song 'The Last Man,' by W. R. Calvert. Miss Hartman, of Manchester, made her first essay for the evening in Handel's popular air, 'Angels ever bright and fair,' with the preceding recitative. It would be hardly fair to criticize Miss Hartman's performance severely, for she was evidently nervous. The highest praise might under such circumstances, fail, yet was Miss Hartman's performance, on the whole, creditable. Brown's prayer from 'Moses in Egypt,' was well given; the chorals, 'Oh, happy and blest,' from St. Paul, being reserved, to avoid bringing Miss Novello into a too consecutive piece. The prayer was altogether beautifully sung, the first solo by Mr. Mackay, the second by Mr. Walton. Mendelssohn's chorals from St. Paul followed; the chorals singers executed their task with great precision, and gave the desired effect to the fine composition. Miss Clara Novello sang 'From night to night' splendidly. We were surprised for the most part surprised when she arrived at the performance. The great complaint against her has hitherto been, want of energy and animation. She has, however, been studying in a good school of her,—as the criticisms which have been put forth in our paper have not been thrown away upon her. It is going without, from the efforts which she executed this beautiful composition, that the highest honors are within her reach, if she will but give to their sustenance the requisite earnestness. The audience testified their admiration by a unanimous cheer. Phila's grand chorals, 'Jehovah is God,' has most effectively brought the first part to a conclusion.

Spitta's overture to the first act of the *Last Judgment*, was the opening to the second part. It was played in a manner that did great credit to every performer. Cherida's aria, 'Et incensurus,' followed. As far as the performance is concerned we may designate it scarcely "no no." Some, however, warmly applauded. Miss Hartman called in Handel's air 'Beyond greatly,' from the *Messiah*, which she sang with great spirit. Gagliardi's 'Gloria agnus,' by Miss Clara Novello, with a duet singing by Mr. Mackay, was the gem of the evening. Mr. Mackay added much to the effect by the very judicious and able manner in which he executed his part of the performance. The piece was extremely applauded on its execution. A selection from Mendelssohn's oratorio of St. Paul brought the talents of the chorists forwardly before the audience, and well they acquitted themselves. Miss Drake sang the sublime part with animation and piety. Mr. Mackay's execution of the air from Handel's *Resurrection*, 'He leapt the house of the dead,' which he took as a portion of the evening's performance, to be spoken of in the warmest terms of commendation. The choir which followed was a complete burst of enthusiasm. Wagner's 'Lambert' was sung by Mr. Walton and others. The piece evidently pleased Mr. Walton's powers, but he went through it in a manner that evinces how to credit. Into the chorals 'Gloria Patri,' the chorists gave all their energies, and the effect was magnificent. 'With verdure clad,' from Haydn's *Creation*, was delightfully sung by Miss Novello. Mendelssohn's grand finale, 'Make a joyful noise to the Lord,' was also the finale of the performance of this evening, to which it formed an appropriate conclusion.

We must not omit to award our usual of praise to Mr. Aldridge, for the way



with concert in which he led the band on this occasion. For must we forget Mr. Jackson's able management of his instruments, on which so much success was dependant. The concert given off with great talent, and the public will be not less obliged to Mr. Fisher, for the high musical treat which he has afforded to them, than gratified that the experiment has so well answered his expectations.—*Joseph Cooper.*

**MANCHESTER.**—(Professional Subscription Concert.)—**FIRST.** E. GUYTON, Contrabasso; **Violon.**—**SONG.** Mr. Watson, "The Forester," M. Howe.—**DUET.** Miss Sykes and Mr. Watson, "There has not time," Jackson.—**SONG.** Mr. Gundersen, "Oh let me wander," Spafford.—**THE CONCERTINO.** MRS. WYNN, K. SMITH, and BAINBRIDGE, Horn, Trump, and Violoncello; **SONG.** Miss Sykes, "Now with grief no longer leading," Howells.—**DUET.** Miss Sykes, MRS. MALDEN, Watson, and Gundersen, "The Doctor's Medicines," Dr. Clark. **PART II.** **DUET.** Mr. and Mrs. FROST, Violon.—**DUET.** MRS. WATSON, and Gundersen, "Flow gently, Dora," Perry.—**SONG.** Miss Sykes, "Tell me my love," Bishop.—**CONCERTO.** "Mr. C. J. WYNNER, [Flute Solo]; J. B. COOPER, —Solo, Miss Sykes, MRS. MALDEN, Watson, and Gundersen, "O Dainty did thou gang with me," Dr. Clark.—**SONG.** Mr. Watson, "When the oak was with'd," C. Smith.—**TRIO.** Miss Sykes, MRS. WATSON and Gundersen, "You don't dig in," Martin.

Our public-spirited friends, the professional directors of the new concert, prepared on Monday evening last an unimpeachable treat of an ordinary nature. The program in Dr. Frobenius' hall with a numerous concert, Mr. Watson sang Howe's ballad "The Forester," and we did not detect eight notes in his imitation; if essentially the purport of a performance be served by our changeable chorus, unkind or severe remark is unprofitable. Singing out of tune is an evil of more universal and permanent magnitude, and even that is not so much an error of reproduction as of production, inasmuch as corrections of art, though in some measure susceptible of imitation and improvement, is chiefly a gift of nature. Whatever may be Mr. Watson's capabilities at a late stage, his play singing is admirable. We thought us generally, but especially in Jackson's brass-filled hall, "There has not time" my flower, "buds." Mr. Gundersen sang Spafford's "Oh let me wander" in his usual manner. A little grace, ease, and elegance are yet wanting in addition to his more or less successful recitations, more, smiling, recitation of tone, though absolutely essential to it has been sought, yet require the relief which flexibility of voice and tactful management only can impart. Mr. Wynn played a very delightful concerto on the Solo; it was, however, harsh, and hollowly, there was nothing distinct. Perry's Solo, "Flow gently, Dora," was clearly and justly sung, but in the accompanying composition, "Tell me, my love," accompanied by Mr. Sykes, the accompaniment was injudicious. We must not cease to notice the first public effort of Mr. C. J. WYNNER our piano-forte player. It was a very correct performance, and something must be allowed for the instrument and regulation in regard to his a first appearance. As to rhythm, or even as to melody, we hear the tones, and he served admirably in more than one instrument. Dr. Clark's duet with Miss Sykes, "O Dainty," was very charmingly; instead of more tones, without grace or feeling, the selection of voices was unusual, not unexpected, by the instrumentalists, and the play, very well was throughout, we envy they we could have wished. These exceptions, this has given a highly satisfactory concert.—*Manchester Times.*

**BOYD'S HALLING ROOMS.**—The hall engaged for the season was given away on Wednesday the 13th instant, the room was crowded to the excess. The principal vendors were Mrs. Alfred Gray, Mr. Mackay, Mr. Barlow, Mr. Watson, and Mr. Shellock. Mr. A. Ward led the band in an able manner, and Mr. H. Arkiveris presided at the grand pianoforte.

**TRIAL CONCERTS**—On the last of these concerts for the present season, given on Monday, the 27th October, at Spalding, ("The Cross House,") was performed for the first time in this country. The constant readers of "The Spirit World" will recollect an analytical description of the whole service having appeared at Nos. 38 and 39 of this work. This Review was at once so comprehensive and complete, that any further remarks upon the character of the entire work, upon the present occasion, be superfluous. The following observations, however, made by Mr. Campbell in the course of his address upon the Occasions, must, we do not suppose, have suggested itself to every reflecting hearer on Monday evening, who is conversant with the compositions of this delightful writer, and then heard the "Cross House," for the first time. "The first circumstance (he says) which will strike the hearer of the concert, is, the repetition of much that Spalding has before given to the public. The work fails to excite that freedom of emotion, which is the great aim and object of genius in its highest form. The composer has long suffered under the oppression of self-criticism—in Newman-like anxious self-complacency, a "wringing himself away in anxiety of his own beauty"—and although we are prepared to admit, that the individual and marked peculiarity of his style, the keen pleasure of his diction, always carried on with the most judicious regularity, the symmetrical arrangement of his parts, and the disposition of his harmony, clear and powerful as a musician, are characteristics which prominently distinguish his compositions from all other writers,—still, it is a matter of surprise and regret that so constant a composer should so often create the mind to run processes of his former thoughts—not only in the details and execution of the different movements, but particularly in the melody. Thus, for example, is the attitude in her notes, the first chorus,—soft and gentle as his chords are as usual chords. The first duet strongly reminds the hearer of the *Adagio* in the first duet melody, in the opening of "Our Yarns" ("From the north-topmost tower"), but seeing Marchmont's side, after following wondrous phrases from the top in A flat, sung by Emma, Thomas, and Yarns in the first to the first act of "Our Adieu," and from the first song, "Ye, oh, oh, oh," in the "Forest," it would puzzle the composer himself to calculate the copies. Now, in truth, simply sublime—inspired, and has all that grandeur and tenderness about it, with which Spalding will know how to give his compositions of his *Chorus*. But here it has been given to the world, long before, as Spalding loved to repeat, and we to hear it" (Vol. 2, p. 204).

The integral character of the "Cross House" we take to be not strictly epic, as regards the true subject of Occasional composition, but dramatic, if not melodramatic, although not in the degenerating sense in which that term is frequently applied. Moreover it was originally, with consistency as a whole, and individuality as regards certain portions, we refer to the songs of the *Blades*, and to some of the characters of the *Disciples*, more particularly however, to the others of *Francis* and the people, "Upon an Ice-land," with the song "Oh, mother! with thy fearful eye," which our country is, thought, sentiment, or character. Nevertheless all the regular characters, which are given in the work, the tale in the second act, the families "James, heavenly mother," the song, "Tears of sorrow," and a recitative by Isabella's father, are greatly interesting points, and will, of themselves, make every hearer see his back to his own opinions. The metaphoric sense is prodigiously fine; but (perhaps unconsciously) made him what we have before heard from the same fair writer.

The *Occasion* was very ably performed; Mrs. Baking, Mrs. Reynolds, and Miss Brown were chosen in the first; and deservedly, for their work was not at any rate, and they executed it to the perfect satisfaction of the whole audience. Mr. Smith sang the solo, "Tears of sorrow," most beautifully, Mr.



was made to the legend respecting the Mass Pope Marcello, and evidence adduced to prove that it was not until the circumstances detailed in that pretended occurrence, but by the process employed in his productions, that Paganini procured the practice of part-writing and singing in the Church. The English composers were thus brought under the notice of his audience, and their possible excellencies and possible shortcomings pointed out. Mr. Gaudet was ably supported by a very efficient and unusually numerous choir, which consisted of Messrs W. and J. Conrad, Norman Hawkins, Francis, Hebb, J. Lord, Brothery, and J. O. Adams. The organ, erected for the occasion, contains two sets of pedal pipes, extending to the CCG, or 16-foot pipe. The illustrations were taken from the writings of the Venetian, Roman, and English schools, and consisted of the following compositions: 'Hymn to the Virgin, seven voices,' John Gabriel, 'Cantata of Heaven,' (John Macaulay) Handel, 'Gloria in excelsis,' Palestrina, 'We have heard with our ears,' Bach, 'Spirit Psalm,' (Ophido di Luzzi), 'Gloria post op with a merry tone,' Gualdi, 'Lord for thy tender mercies' sake,' Tallis or Purcell, 'Lute and lute guitar for children,' Boyce, 'How sweet are,' Ford, 'Hosanna to the son of David,' Ophido di Luzzi. The accomplished vocalists we have named, who are familiar with the best church compositions, did ample justice to the above selection, which includes many of the richest specimens of the Alto Capella style. Mr. Hebb sang the solo from 'Judas Macabean' with great delivery and feeling, and Mr. Hawkins was very successful in his conception and execution of the solo taken from the oratorio composed by Boyce for the Festival of the Sons of the Clergy. Mr. Gaudet, who presided at the organ, rendered himself, in the delivery of the lectures, distinctly audible to a very crowded audience, and was greeted with marked demonstrations of approval, as were his able coadjutors in the vocal department.

On the 14th March, a Lecture on Sacred Music was delivered by Mr. C. Hart, in the Theatre of the Eastern Institution, Hackney road. The lecture was very liberally received by a crowded audience. His remarks, that at the Reformation, the founders of the Protestant Church, in opposing 'Papistry,' were themselves accountable to the charge of fanaticism, in rejecting the choral services of the Catholic Church, was almost unanimously applauded. The lecturer hoped the day was at hand when we should begin, in the Establishment, to let our ears and eyes, that at present monopolize that portion of our senses. On the above occasion, a Miss Lincoln, a very young lady, made her first appearance in public as a singer, and gave some of Handel and Haydn's songs in a highly creditable manner. By the bye, it was not John Wilson the poet who composed the text called 'Bark,' as asserted by Mr. Hart, but the poet's daughter. The poem had been a success, and, as it will be seen, a performance on the organ, but if he had ever composed any music, none of it has descended to us.

#### MISCELLANEOUS.

**New Organ**—A new organ has just been erected in the Eastern Chapel, Hackney, and does great credit to its builder, Mr. Walker of Hammers. Mr. Tule presided at the opening.

**MANAGERS' CARE**—The last dinner of this society took place yesterday at the Freemason's Tavern. In the course of the evening the Honorary Secretary (Mr. FURY) read the report of the committee relative to the amount raised, in consideration for the premiums offered by the club, which amounted to two hundred and seventeen. The committee next lent to the Duke of Devon, that the Royal Highness might select one, to be set to music, for a silver point. This was read on by the Royal Highness as last published for a musical society, and an admirable one, written by Mrs. Constance Sarah Wilson. The club decided representing Augustus their medals to the artist

of the three vocal songs, who proved to be G. E. LAMSON, Esq., John Garwood, Esq., and J. W. Emery, Esq.

Miss Woodbury and Mr. Ferry Jan. sang at a concert at Beth, on Tuesday. Madame Cavalieri Allen, and Messrs. Bennett and Ferry Jan. sing at a concert at Brunswick on Monday next.

St. James's Church, London Road.—Last Sunday, being Easter Sunday, was a high festival with the Catholic Church. Haydn's *Five Sacred Masses*, (No. 6) was performed at the above chapel, and, with due allowance for the present condition of the church, it was got through very effectively. The composer has indicated himself a good deal in parts of it, which appear to have been modified on the parallel movements of his Fourth. It contains, however, some master-strokes. Among these is the opening adagio, one of those direct pieces of inspiration for which Haydn's adagio are so celebrated. 'The Credo' contains a lovely adagio, and for energy and grandeur of effect the allegro of the 'Gloria vocis' is equal to any thing of the kind in Haydn or Mozart. There are but a few of his vivid touches, with which, notwithstanding the slow-melancholy, the Mass abounds. Mrs. Foxwilliam was the soprano. If her voice is not of the very best quality, it is yet sweet, and her taste unexceptionable. She was well attended by Miss Fulkers, an amateur we believe, not least a very powerful performer, and as for her performance of Sunday evening we judge, we should say a promising one. Mr. Shaw's clever and original collection in B. 'Vintage Psalms,' was well sung. (You know not by whom) although it would have lost nothing by a little more grandness in its theme.—Our chapel singers are much admired by the public, and consequently by the press. How is this? Is it because they are above the prevailing taste for forced vulgarity and noise? We take the opportunity of mentioning another, Miss Hutchinson, whom, as our notes indicate, we hold to have scarcely a superior. Like Mrs. Foxwilliam, her voice is not remarkable either for its compass or power, although its quality is purity. The charm of her singing (young as the vocal and almost infantine simplicity of her style. Her chapel singing is greatly superior to the style by which she is publicly known.—the choruses). As we collect a few notes more, we shall refer to this subject from time to time.

#### NOTICE TO CORRESPONDENTS.

As we cannot insert every thing upon the best opportunity, we have now inserted of "The Cornetman," "A Madrigal Canon," and "A War with the Little Bunnies," have not as stated appeared upon the same subject, which was published for Sunday evening. We request our correspondents will accept our thanks for the trouble they are so kind as to bestow upon us. The first, because we cannot bring ourselves to mention the authors slight offered to a public journal, whose proprietors have made "our little war with the bunnies" their property and delight; and secondly, from a private matter, not necessary to be explained. W. H. next week.

#### Opera, Concerts, &c. for the coming week.

Monday, April 11. —*Antisymphonies*, Madame Sponson.  
 Tuesday, 12. —*Wagner's Opera*. —*Young Ladies*, on Opera.  
 Thursday, 14. —*Full Choral Concert*, Miller's Rooms, Evening.  
 Friday, 15. —*Young Ladies*, on Opera.  
 St. James's Theatre. — "The Pavilion," every night.

#### English Concerts for April.

April 5. — Mr. Jeffrey, evening, Madame Sponson's Rooms.  
 6. — Mr. Miller, 10, Pall Mall.  
 7. — Mr. Robinson, 10, St. James's Theatre.  
 8. — Royal Society of Musicians, Finsbury's Hall, 10, 11, and 12, Finsbury.  
 9. — Mrs. L. Wright, evening, Madame Sponson's Rooms.  
 10. — Mr. Vaughan, 10, Pall Mall.  
 11. — Mrs. Alfred Stone and Miss Booth, 10, evening, Pall Mall.  
 12. — Messrs. T. Clarke and Graham Clarke, evening, Queen's Rooms, Opera House.  
 13. — Mrs. Cooper, evening, 10, St. James's Rooms.  
 14. — Mrs. J. J. Clarke, 10, St. James's Rooms.  
 15. — Mrs. Clara Smith, 10, St. James's Rooms.  
 16. — Mr. King, 10, Pall Mall.

We shall willingly receive any arrangements of English Concerts for the coming week that may be sent.



THE  
**MUSICAL WORLD,**

A WEEKLY RECORD OF

**Musical Science, Literature, and Intelligence.**

To know the cause why music was ordained,  
Was not to witness the deed of man,  
After humanity or his mortal pain?  
Then give us hence to read eloquently,  
And, with a power, words of your feelings,  
Tutted at the source.

APRIL 2, 1847.

No. LVI—VOL. V.

PRICE 3d.

**BEETHOVEN AND THE FIRST PERFORMANCE OF HIS  
CHORAL SYMPHONY.**

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

*To J. A. Strauss, Esq., Great Portland Street, London*  
Vienna, May 1834.

My dear friend,—since the year 1813 when Beethoven afforded us the opportunity of hearing his 'Missa of Victoria,' and two new symphonies, there has not been a day's time of his composition, with the exception of a beautiful mass, submitted to the ear of the great public.

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

But though the demands of the theatres were fully satisfied by Beethoven's ear-convulsing and easily comprehended melodies, by his novel application of the crescendo, which Jomelli first employed, by his surprising modulational effects,—though too, the earnest and real musician could not deny him the possession of great talents, energy and intense power; yet was his want of that deep spirit, which should exist in every art, but more especially music, too visible and too striking, and its essence longing for something more than mere cartilaging—his music is there, which should exist the most, animate the feeling, and actuate the soul's ardours, of which the vibrations should endure,

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

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

The performance of these works was delayed from various causes until the evening of the 7th of May, when it was at length accomplished by a party of musicians and amateurs in the theatre at the Cornmarket Place. The principal director of the works was entrusted to Kapellmeister Umlauf. The whole house, with the exception of a few boxes, was arranged to suffocation, and what numberless shouts of praise burst from them all when Beethoven made his appearance accompanied by Umlauf. These shouts of praise were repeated again and again, and tears of joy burst from the eyes of many when they looked upon that man, who with a perseverance, firm as rock, had ever followed his own proper course, who had exposed himself like a giant to its age and its spirit, that he might establish that which is greatest and noblest in art; a man who had renounced all the pleasures, all the enjoyments of life, even in the loving and embracing bosom of a wife, that he might dedicate himself entirely to that God who so powerfully ruled within him,—a man, that this was the hardest lot of all! whom fate had deprived, by degrees, even of that sweet charity which is indispensable to the production and enjoyment of musical works, and the want of which reduced him to the impossibility of judging whatever was beingly represented, and of enjoying that which aroused the amazement of the heavens, and excited to awe their number and their delight. But will enquiry show that the genius of music has bestowed upon her devotees, riches, or riches-making, that all external aids are superfluous? Are they not friendly spirits who breathe into his spiritual

\* The repeated Beethoven was unable to bear anything, and even when although some kind of relief might come, it by no means ceased. When asked by, it is true, he said that he was well when a was asked how he was. But it was very different with respect to music, as it clearly the more the day, and of the nature of performance of his compositions and manner, he and Kapellmeister Umlauf arranged, and Beethoven was led by his critics, and the praise and admiration were in height. If at Beethoven had understood anything by force a sharp feeling of music throughout, by those of total indifference manifested by him, by appropriate assistance he would never have reached such a degree of distress. A friend of his (the Count) has done him a favor of sending him some which by the of his place, down and which contains the name of the whole instrument to him, as that he can now play, and can have the notes as well as the possibility of people hear them of a something general confusion.

† That the feeling of Beethoven from the state of his health or even of his feelings and spiritual state, as it is at present, it may readily be concluded that it would have been impossible for him to have composed the last work, with genius of imagination which did speak the symphonies took all others. Fortunately for him and the world, however, his humanity was to fall from when he was surprised of his death of age, and that genius that represented what he actually used, for the feeling and imagination of his system. Had Beethoven wanted of having been for some period which may could have it, it would not have been difficult for him to compose otherwise than as he has done, since he was not sick in his own general condition, and a few out of the instrument of his system, to arrange himself in his compliance with demands that were silent, but obedient according to his own feeling.

‡ The same, and have unwillingly of conditions have to a music which is strange and new to them, and few difficult to be able to communicate themselves to such a degree of sympathy. But that does not mean in generally that way.

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





The fifth piece was a grand symphony; and now was the best mounted on horse-horns (*Soldats-œuvres*), and so he went along the enchanted plain, carried the astonishment, the storm, the joy and intoxication of all who heard him; who burst out in enthusiastic shouts of delight, when they saw, heard and felt that the master fire of the past of mind was not only not extinguished, but burnt forth stronger than ever. What was then heard, had never been heard before; it is Beethoven the German artist, who gained for his country this costly chaplet of victory.

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

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

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

On the 15th May, the first, the second and the last movements of this composition were repeated in the great hall of the Philharmonic Society, and at the same time a long and very beautiful Italian concerto, likewise written by Beethoven, was admirably performed—much of the other part too of the performance, especially the final storm of the symphony, succeeded better than in the Theatre.

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

Did Beethoven gain any pecuniary advantage by these performances? This may be ascertained with ease and say—at least the public were not

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

## MR. JONATHAN GRAY AND "THE MUSICAL WORLD."

HALL N, THE GREAT AND CHURCH OF YORK,

"*Qui ad peccatum vocat, peccatum committit.*"

WE receive our observations on the letters addressed to us respecting the Trial given by Mr. Jonathan Gray, one of the members for the Dean and Chapter.

The words speak manifestly of a freely spoken, partly written in honour of one of our contributors, Mr. Chandler, who was called in support of the plaintiff's case, and of Mr. Cooper,\* a witness for the defence; and truly in essence, direct or implied, of ourselves. Mr. Gray expresses the surprise he experienced at the length of Mr. Cooper's cross-examination; for which, however, we neither give instructions, nor can we hold to be responsible. With the usual kind of zeal of friendship, Mr. Gray applies to Mr. Cooper a passage from the "Musical World," which was previously in the character of a house to let; and he cites neither the evidence, which bears on Mr. Chandler's not very advantageous case, "that he is to the best of our knowledge and judgment, the first and only exponent of the present day." The following verses and intended things is appended:—

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

Mr. Gray has been so liberal in his extracts and recollections in favour of Mr. Cooper, that we should have felt it an additional obligation, if he had verified this accusation by some examples. We did not precisely whether the omission was accidental, or unavoidable.

The modest sentiments entertained by Mr. Atwood as to his own eye-performance, compared with Mr. Cooper's, present an admirable instance of cool in the case of a friend, whose

\* "Worthy words have  
Made him quite forget his own."

\* Mr. Cooper is reported by Mr. Gray to have said in his evidence, "I know there is such a person as Mr. Chandler." The following copy of a statement, the original of which is before us, will show that the responsibility was not of a nature to be "forgotten."—See No. 1494—Contributed to the Standard. Having seen Mr. Chandler perform on the organ, I had great pleasure in seeing that, I consider his execution an equal proof, he shows the possibility of the success of the present day; and that he is an excellent player, qualified to undertake the highest Concerto, or Grand March.—Having studied under the great masters, organ players.—I highly enjoyed Madame Crovato's Concerto of St. Cecilia.—From the Standard of the Shipping's concert given at St. James'—I, John W. Lambart. The Standard is more partial to his things, than myself to its productions. The "Musical World," Mr. Jonathan Gray will perceive, is manifestly the sole exponent of Mr. Chandler's talents.

The talented agent of St Paul's did not on this occasion afford a solitary example of "how much better it is to be generous than just." Possibly the reasons (advanced by Mr. Gray as having been uttered 22 years ago) would have amply surprised Mr. Stowood, if it had proceeded, in his hearing, from any lips but his own. Indeed we should be affected with a similar feeling, if he were to receive the intelligence from any other than one of the parties concerned. Should Mr. Cooper have accepted the proofs of Mr. Gray's publication, he must have blushed at finding himself the victim of such "gross underestimation," and suspected that "nature in disguise" was looking behind. The gentleman delivers himself, in his evidence, as an "open workman." He also says, that to estimate the cost of the Birmingham organ, he must first ascertain the weight of the metal paper. If he had included in his premises the measurement of the wooden case (to which we wholly ascribe the misstatement of his object) he would hardly arrive at a conclusion (generally for which his previous collateral occupations eminently qualify him). The evidence of this letter is delivered, without reserve or value, to Mr. Cooper's justification.

*1. All our papers may thank their agents!*

If the donor, the recipient, and the vendor, are satisfied, we have no right, and less inclination, to complain. In passing, we would, however, direct the attention of any Chancellor of the Exchequer, whose title may happen to be at a distance, to the propriety of levying a contribution from gentlemen who may be guilty of the imbecility of printing themselves in print, or of holding the golden rule, in their practice, towards those who may be willing to cover the misprint. The amount of the tax should be regulated by the importance of the addition, and the number of apostrophical inches it may occupy. We readily admit, that our opponent has not aimed on the former head; we do not his recommendation of his friends come under the latter, but in, on the contrary, both denunciations and provocations.

Mr. Gray then terminates the letter under notice:

"Of my friend and brother solicitor, Mr. Chamberlain, any eulogy would be superfluous; for a solicitor, I do not say usually, but on the pages of the 'Moral World,' but that publication cannot expect ultimately to excite the reputation, if what it represents our professional state, is to become the vehicle of spite and ungenerous squabbles."

We believe, Mr. Chamberlain is not the only anxious agent of another in the legal profession, as Mr. Gray's friends are too apt to suppose. But let us approach the facts, which relate what we must be allowed to distinguish as subject-matters. On reference to the numbers of our little *Moral World*, published during the period specified by Mr. Gray, we find in the first of them (No. 43) Mr. Cooper's name is mentioned by us in terms of commendation. In No. 46, a correspondent asks whether Mr. Cooper made a specific statement as to a matter of fact affecting the plaintiff in this case. In No. 45, Mr. Gray's friend appears, in one page, on a paragraph of his own volition; and if he did not become his ap-

<sup>1</sup> Mr. Cooper was not fairly content of Mr. Paul's Collected in 1810, not twenty years after "Moral World" Mr. Cooper and the paper, and was noticed by Mr. Richard Stowood, the general editor of the *Evening Courier*, subsequently of London in the next year.

passed, is the fault to be ours? He knows, that the passages extracted from his writings, as printed on that occasion, about the pliancy of, assumed to our description of death; and he ought to have remembered that two individuals on whom he reflected, "were entitled to all the privileges which the last necessity of human feelings can confer." In No. 46 was inserted A. B. C.'s reply to Mr. Cooper. It was cordially limited to the subject in debate; and if sincerely penned, it will not, we feel assured, offer any support to Mr. Gray's three unproved charges. Mr. Cooper, it is true, delivered himself into the belief, that his antagonist would not reappear in the lists; but he must not complain of his own want of thought. In No. 47 the sentence extracted by Mr. Gray appears. It related to a fact deposited to in the organ; but it seemed mentioned in connection with Mr. Cooper's name. If he, or his friends for him, chose to appropriate and circulate it, they, and not ourselves, are the authors of its publicity. Even if it had been offensive, which it is not, no one would have recognized its application, but those previously acquainted with the circumstances. We do not find Mr. Cooper's name elsewhere in the "Musical World;" but if Mr. Gray will select any passages, which, as he considers, contain his animadversions, we will undertake to remove the misapprehensions, and to facilitate ourselves from the enjoyment sought to be laid at our door. Indeed we request Mr. Gray to point out a solitary instance of the malicious spirit he attributes to us. We can, indeed, imagine a case, in which it may be very convenient for an individual who has invited the review he pretends to desire, to place it in the power of "guilt and animosity." We have also taken the pains of searching through the "Musical World," to see how far the numbers which provided Mr. Gray's publication, sanction his plebeian severity on Mr. Gounod. The only editorial praise of our contributor, which we have discovered, is the sentence extracted by our adversary, and a review of a set of Mr. Gounod's Arrangements. Mr. Cipriani Ponce, in an article which appeared in our columns on Beethoven, places at Mr. Gounod's "Chloris" of the same composer; and Mr. Huguin, in his treatise on the Organ, mentions, among the works of other composers, the Arrangements we had noticed. And neither of these gentlemen had, we believe, any personal acquaintance with their fellow-contributors.

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

Our reviewer's truth better speaks with candour and firmness on the value of the York organ, without reference to its various changes of position. Mr. Gray writes—

"Mr. Gounod estimates the value of the organ and case at £1200—without the organist's fee, which seems likely to be more the worth than Dr. Camidge's calculation."—(p. 38.)

We proceed to show that Mr. Hill has received in one shape or other, by way of payment, £2,000. viz. 1000 l.; but from which amount he expects to deduct £200, allowed by the vicarage for such extra work as was within the legal knowledge of the Dean and Chapter, and £100.

12s. 10d., paid by the defendants for the freight; which latter sum they claimed, before the arbitrator, to be allowed as a set off to the plaintiff's demand; and we understood this assumption of a pretended gift was deemed good in law, and that the Deans and Chapter proped the benefit of the set-off in reduction of Mr. Hill's verdict. If this course be correct, Mr. Barnswell awarded right law as the law paid into court by the Deans and Chapter, who did not, as Mr. Gray alleges of the plaintiff, "attempt to drive away this set of generosity;" for they broke into shreds and utterly repudiated a voluntary payment of which Mr. Gray unaccountably protests in receiving to them the credit. Our earlier article is—

"The voluntary resolution of the giving, and payment of the freight by the Deans and Chapter (&c.) were unnecessary, not upon account of any alleged loss by the contract, for the plaintiff never complained of any, but solely on account of his representations as to the rates used, which he stated became necessary, owing to the change in the position of the vessel. If justice emphatically attributed his loss to this cause, and to that alone!"—(p. 38.)

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

Mr. Gray thus concludes the chapter under review:—

"We, Hill's agents has here,—first as an honest applicant to obtain all he could as a loan, without give the whisper of any claim as a matter of right, and then to get in addition, all that the strong arm of law, assisted by willing witnesses, might be able to wrest!"—(p. 38.)

We cannot, in our opponent's strictures, discover any evidence of the former breach of this assertion; and we think the reasons urged by us in opposition to it, in our last number, conclusive on the point. The reputation on the plaintiff's witness presents an easy and not unusual attempt to destroy the weight of adverse testimony. But what shall we say of the individual who might have had a 'loan in favour of the plaintiff' and yet appear to have leaned with equal inclination in the direction of York Minster? Surely, if he had happened to die in the interval between the collection of his evidence by Mr. Gray, and his examination before the arbitrator, the Deans and Chapter would have 'ordered' his testament beneath the organ he was supposed to under-value, and attended his obsequies as chief mourner, apparelled with a complex feeling of grief and gratitude. We are, however, obliged to learn, (and we venture to indulge a hope it is not an every day instance of the ease with which an ecclesiastical body can relieve itself from the burden of an obligation,) that the witness has carried by his fidelity to the cause of his employers, a dismissal from his not very lucrative post in the cathedral—a shocking case in regard to any position—because he can now participate at the hands of his venerable friends.

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

By order.—James Beaumont & Co. Printers, No. 24, St. Paul's Church-yard, London.

## REVIEW.

'There is an Air!' *Canadian Words by the late Miss Weston; composed by W. Caldwell. CORVETTES.*

THIS is a good song, and although containing little very original, it is larded with novelty and more feeling throughout. Mr. Caldwell has in no part shown good taste more, than in his attempt for the long and monotonous symphonies with which so many of our popular songs are lugged 'into and out.' Nothing can be so better keeping with the character of the melody than the simple stridings with which it concludes.

'Oh do not forget me!' *Poetry by J. Bink, Esq.; composed by Thomas Mann, Novian.*

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

'Adieu dear America!' *Sending Song. Composed and respectfully dedicated to Lord's Table, by Mrs. Wright Long. L. A. S.*

THIS song is an impromptu, written, as we understand, upon the spot of the moment, at a convivial party, and in this light is certainly very creditable to the late improvisatrice, and enables us to judge favorably of the productions of her more collective musings; for, we believe, there is not her first offering to the public.

'The Adieu.' *Ballad, composed by F. Howard. CORVETTES.*

THE first two phrases of the melody, although not very new, are extremely pretty, but the song falls off as it proceeds—it wants the melodic effect, it has the whole, however, as our accustomed it.

'The sweet when for we are parted.' *Ballad, words by Miss Williams; composed by Alfred Tall. CORVETTES.*

'The sweet when for we are parted,' an old title for a sentimental song? The melody however is "sweet," and graceful, but without the probability of originality. For our parts, we would gladly compromise for third or fourth run; down, provided they were but new. Moreover, the simplicity in this song are not retained in the last line.

'The Rose of Snow.' *A song; poetry by E. Baker, Esq.; composed by J. Crawford. CORVETTES.*

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

'There is a little sweet flower.' *Composed and dedicated to the Rev. July Forbes, of Conquest, by John Ross, of Aberdeen. CORVETTES.*

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

## CRITICISM FROM THE CONTINENT.

**Berlin.** Mozart's Birthday (the 26th January) was celebrated by a grand Musical Festival, under the direction of the Royal Musical Director, Mayer, when the Symphony in G minor, and other works of this universal artist, were performed.

The 4th November in the present year, will be the 100th anniversary of the first appearance of Mozart's 'Don Giovanni,' which it is proposed should be simultaneously performed in all the great theatres in Germany, in commemoration of that memorable event in the history of the musical art.

**Orleans.** The good people of Orleans intend to celebrate the deliverance of their native city by Joan of Arc, on the anniversary of that event, the 24th May next, by a grand Musical Festival under the immediate direction of Halévy.

**Breuxels.** M. Frits, has commenced a series of Historical Concerts in this city, which are said to have been very extensively received.

## PROVINCIAL CONCERTS.

**BRISTOL, GLoucester, Exeter, &c.**—Miss Clara Novello has taken her place at the above places, with great success.—The pure and Philharmonic concert most efficacious to the satisfaction of the spectators.

**MANCHESTER.**—The 15th performance of the Manchester Quarterly Choral Society took place last Monday evening, when the greater part of the new material of 'St. Paul,' was performed. The vocal and instrumental execution of about eighty performers; Miss Spenser being principal soprano, Mr. Frolisher, tenor, and Mr. Duplan double bass. The choruses generally were given with great precision and effect. The favourite pieces appear to be No. 11 'O happy and holy,' and No. 20 'How lovely.' The chorale 'Magnificat,' was also much admired. The solos were not very numerous, with the exception of No. 7 'Jerusalem,' which was beautifully sung by Miss Spenser, who was awarded a V. Upon the whole, the attempt was very creditable to the members of this society, who will render more ample justice to this splendid composition at their next meeting.—From a Correspondent.

**MANCHESTER CONCERT.**—The 15th subscription concert was given on Monday evening, for which Miss Caroline Allen, Misses Bennett and Perry Jones, were engaged. Caroline sang the 'Song of the Good Samaritan,' given with much taste, 'Tid us,' also 'The milk's harvest,' a ballad of her own, and Perry, among other pieces, sang, by desire, a most Italian Tria, before passing himself on the piano-forte.

**MANCHESTER.**—Mr. Yemas's second "Mistletoe concert," took place on Monday 15th March. A very choice selection from Lotti, Handel, Mozart, Haydn, Beethoven, Dr. Koper, Schubert, and Wagner, was provided, and received the approbation of a full and selectable audience. Mr. Yemas was assisted by Misses Davis, and the Sisters. The Quartets were from the neighbourhood, with the exception of Mr. Harcourt, who in Haydn's six, took charge. "Silly, fat, &c. Southern Humour," was accompanied on the harp by Mr. Frolisher. Among the vocal pieces was performed Frits's "Marriage" "Down in every vale," arranged by Mr. Yemas.





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

It was an indication of Beethoven's impetuosity of character, that he should have constructed or created a popular system for early compositions, and which we believe is open to many objections; but, although there is still objection to that wayward mode of his, it chiefly resulted from an equal consciousness of the immense capabilities of the subject. Indeed, it will be remembered, needed his great, that he should be ready to die at the time when he began to perceive the prospect that his genius had opened to him. "I am now about to die, said he, when I begin to see what I can really do!" This breathless rapture of the Jupiter Symphony, the Don Giovanni, and the Requiem! But to return to Beethoven, and the first work opened the full use of the present concert; how united with melody it is! what strength and clearness of design! how brilliant and playful the scherzo and the last movement! We always come upon a schizma of Beethoven's with the same confidence that we do an schizma by Handel. We should prefer hearing the *Schizma* played quarter notes, so simple that Spohr, before we receive a decided opinion, of the latter used especially as had occasion, for, on being placed at the close of a very long concert, our attention was already fatigued, and then attracted by the striking sweep of the schizma. Knepper's romance is extremely pretty, but the success it obtained, was perhaps, rather due to Mad. Cavalon's exquisite performance of it.

**MUSICAL SOCIETY.**—The third concert took place on Monday, and the following is the programme of the performance. Act I. *Sinfonia in A* (No. 7), Beethoven; Act. No. 1. *Die*, 'Tausend Blumen,' (The Cradle-song,) Spohr; *Adagio and Allegro*, Clavier, Mr. Williams; *Wasser*, Scene, Mrs. Wood; "B. in G. Major," (Piano) Spohr; *Overture* (No. 1) 'Cymbeline' (first time of performance), Potter. Act II. *Sinfonia* (in D minor), Mozart; *Contato*, Mrs. Mason; *Quinta del cavalletto*, Spohr; *Quarteto* (in F, Op. 58,) two violins, viola, and violoncello, Henry Jones, Peter, Teichmann, and Ludlow; *Haydn's Trio*, Mrs. Wood, Mrs. Mason, and Mr. Ellis; *Exc. cant.* (Le Nozze di Figaro,) Mozart; *Overture*, 'Lolonia,' (Clarinet. Soloist), Mr. Mason;—Conductor, Mr. Potter.

The schizma concludes with the brilliant taste of its author's genius, more than any other and exhibiting melody, so many little points leading on the delightful air to another splendour, that no wonder its introduction was hailed with an overwhelming burst of applause. The slow movement, so beautiful in its treatment and address to the character, was called for upon with a attendance that at length compelled the performers of the orchestra, to recollect they were performing for the gratification of others as well as for their own. There is a deep tone of feeling in the song of Eliza from the new opera of Spohr, which succeeded by the harmonious of the instruments (accompaniment) Mrs. Ellis sang it correctly although really. The solo of Weber requires the skill of the most accomplished musician; and the mind of a musician is needed. In refined melody and exquisite feeling Williams was all that could be desired. As usual, the organ & the piano & guitar, but the best of the room might play his games. Mrs. Wood delivered Spohr's grand scena with a strength and energy almost such as to remind us of Malibon and her interesting scene in *Le Nozze*. Her powerful voice, entrance in company and keeping up in the character of its delivery, appeared to great advantage in a song almost.

ing with the most terrible difficulties. Mr. Peter's own structure is already enormous, and was wonderfully well performed. As a composition, if it can lay its high claim to great imagination, it is yet characterized by much ingenuity. Mozart's epiphany is to music, and for us, not towards, and to say a word upon its merits or its performance by the Philharmonic band would be to "puff the fly." We mention it only that those who heard it like ourselves may luxuriate in a remembrance of its loveliness. Miss Mason sang very chastely and with perfect good taste the song of Joseph, but it is too extolled in its time to merit such general approbation. The quartet was performed without a flourish, and nicely marked the rapturous appreciation with which it was greeted as it concluded. The ten from the back of the last act of *Figaro* followed, and proved another gem. It was sung in an able manner. Cherubino's aria was a one of those extraordinary and successful productions which will live for ever, and it was magnificently performed. The concert was throughout a very fine performance. We follow successively Mr. Nicholson, and the choral epiphany of Beethoven (*No. 5*) is announced for the next concert.

### MUSICAL LITERATURE.

London Institution.—The concert standing the name of Antares is the first and progress of Eclecticism in Music, delivered by Mr. Gassiot at the Institution, has brought together an audience as numerous and as able as might be expected at the recollection of the other entertainers we ever witnessed. The first lecture was delivered on Thursday the 29th ultimo. We can only submit the programme, which included the works of Mendelssohn, Chopin, and Alexander Scriabin. Their compositions brought under notice the modifications effected in church music at the periods these composers flourished, and the gradual departure from the church under. The state of the Roman, Russian, and English schools formed the other part of the lecture. The choir consisted of seven distinguished vocalists, Miss Birch, Master W. Conrad, Master J. Conrad, Messrs. Hawkins, Francis, Harcourt, Park, Bradford, J. G. Adams, and J. E. Hale. The illustrations consisted of the following twelve compositions. Part of a Mass, Allegri; Trio, 'Suggione,' Carissimi; Duo, 'Cantabile,' Clari; Quartet and Chorus 'Agnus Dei,' Gounod; Duo, 'Mourning,' Mozart; Chorus, 'Pavane,' Strauss; Full orchestra, 'Song to a Maypole,' Child; Adagio, 'Not unto us,' Lewis and Purcell; Quartet, 'I will arise,' Croft; Anthem, solo, duet, and chorus, 'They that go down to the sea in ships,' Purcell; Quartet and Chorus from the oratorio 'Thy word is a lantern,' Purcell; Verse and Full Anthem, 'My beloved spoke,' Purcell. The two of Carissimi were by Myers, Hawkins, Harcourt, and J. E. Hale, the first by Clari, sung by Miss Birch, and Master J. Conrad; and that of Mozart, sung by Miss Birch and Mr. Harcourt, were especially very delightfully performed and warmly received. The choral movements went off also with great spirit; those of Gibbons and Gounod proved very effective. In the course of the evening were the cantata of Purcell, 'They that go down to the sea,' and 'My beloved spoke.' Mr. Adams sang the introductory solo, a solo of most extraordinary difficulty, embracing the compass of more than two octaves, in a manner few could equal, more equal. Mr. Francis sang the first which followed with Mr. Adams, and no comparison could receive greater justice. The cantata 'My beloved spoke,' was the heroic anthem of the company, and it is entirely the outpourings of rapturous praise from beginning to end. The words, taken from the Song of Solomon, are such as to produce the pathos in the oratorio, and Mr. Gassiot has the thanks of the musical public for introducing so lovely a specimen of Purcell's wonderful genius to their notice. Messrs. Hawkins,

Hernandez, Trullery, and J. O. Adams, sang the more movements in quadruple time; and the wild and change of the harmony at the words "and the voice of the battle is heard in our land," were rendered most intelligible by a doubled and unaccompanied tenor. Mr. Chubbett presided at the organ.

### THEATRES.

**ITALIAN OPERA.**—Donizetti's opera of *Belshazzar* was performed here for the first time in this country on Sunday evening. From the reception it met with, however, we cannot anticipate that it will long maintain its ground. The story is well told. Belshazzar, returning from twenty years' campaigning in Italy, is suspected by his spouse (Antoinette) of having at his departure caused his infant son to be put to death upon the pretence of a kidnapping. She determines to be revenged on her husband, who by means of a forged paper is convicted of high treason, and sentenced to lose his sight and be beheaded. The mother is distressed, and in the ground on the day accordingly appears blind. During the Gothic camp on her way her child during a successful attack of the barbarians, he is placed in a chariot and carried into the midst of the conflict; his person recovers the soldiers, and turns the fortune of the day. The barbarians are consequently repulsed, but the hero is mortally wounded. Among the persons whom he had rescued from Italy, his youth who were not to be his wife, who had consented to escape from his persecutions. Belshazzar dies, and Antoinette we learn repents her treachery. We do not wish to be reckoned amongst the wholesale depreciators of Donizetti's works. On the contrary, we think it at times exhibits a strength of purpose, which it would be well, were it to come often. But the present opera, we suspect, will cause much among his successful efforts. As far as a single hearing enabled us to judge, we thought it the weakest we ever heard by that writer. Mozart died at the age of thirty-five, and left the world six operas. Donizetti is, we believe, just turned forty, and has written nearly fifty. The wonder therefore is perhaps less, that, under such circumstances he should repeat himself in any body else, than that he should be able to find ideas of any kind. Among the best things in the opera is the quartet in the third act. The chorus made a fine, more of it, pretty spoiled. The chorus of peasants (or soldiers, we know not by what name to call them) began well, but fell off in the sequel. The concerted parts too in the last act had some excellent spots. *Belshazzar's* aria, which was received, as usually and justly, and would be listened to with much pleasure, had it any thing like capability to recommend it. There are one or two pretty numbers played by the military bands on the stage, and here we find some specimens our colleagues of good things to be found in the opera. The acts of the proscenium, though not very noisy, were pretty well received. The strength of an opera audience are late a strong deal of business, and sometimes very late, and which is too, but the symptoms of revulsion were not to be unobserved. We remember leaving a lady remark with a feeling of deep respect for the institution in which Mozart was held at the Italian Opera, that she *Don Giovanni* was done more every season. There, *possi*, Mozart was every season? Who, after that, can complain of Donizetti and his fifty operas, occupying more of the season than they ought to do; for instance, more or less will go eight times and two over—here therefore is a clear majority of 8 to 2 against Mozart, and so no more needs be said upon the matter.

The singing, take it altogether, was not much above mediocrity. *Milla-Beltracchi* was pretty and interesting looking girl, and professed the part of the hero's daughter with grace and vivacity, but she wants the physical power to fill such an arena as that of the Italian Opera. The same remark will, we suspect, apply to the new first singer *Lochechi*, but we must hear more of this goodness. *Mad. Guzman* sang the three sustained *Alto* very

unity. It appears that Orlin, the one agent, is, by far, a brilliant man."

**DIVERT LULL.** Mrs. Wood made her reappearance at the Chalmers Friday evening last in the part of "Julia," in "La belle Gabrielle," to one of the largest audiences we ever remember to have seen in this theater. It was unnecessary as to the first night of "The Rosebush," and so short concluded us of old custom, when Kinn used to come out in a new character. We heartily congratulate the lady upon the reception she met with in the audience; it was most unqualified—most cordial. Several minutes elapsed before she could enter upon the character, and her delivery of the first song was succeeded by a retirement of enthusiasm. This manifestation on the part of the public towards an old favourite, in every way gratifying, and Mrs. Wood in a deserving measure. As, in the highest order of talent as a musician, she has joined an undeviating punctuality in her professional duties. Another circumstance upon the occasion of Mrs. Wood's reappearance, was the especially pleasing tenor; and that was, the marked improvement that has taken place in her voice and general appearance, since we heard her a few years ago. The former may perhaps betray a little tendency to throatiness in the highest notes; but it has doubtless increased in volume, and, unless we are deceived, in power remains unimpaired. Her style of singing the whole of Monday evening was that of a consummate master of her art; and scarcely an actor's singer could exceed with the same velocity, as well as accuracy, the structural passages she was incessantly pouring forth. There was, it is true, too frequently an insubstantiality, but otherwise noted in music for the desire to produce an excessive vocal impetuosity with the majority of her auditors, whom she knew not to be the most refined judges of true taste and direction. We are not prepared to bestow very high praise upon her performance of the part: compared with her singing, it was unequal—over-the-top, more than respectable. As an especial favour too, we would request a little more precision, with regard to time in her singing. Mrs. Wood has never reached her present popularity if she had always retained the same degree of punctuality in the "Time" of her engagements. At the conclusion of the opera, she was welcomed, and again congratulated by the whole audience.

Mrs. Stone performed the part of Liza with her accustomed correctness, and Mr. Wilson was excellent in that of Elvira. He not only delineated the traits of the character, but sang the whole of her scenes with a ready feeling, and wholly devoid of affectation.

#### MISCELLANEOUS.

**TRUST SOCIETY OF MUSICIANS.**—The 10th anniversary festival of this excellent society will be celebrated on Friday next at the Frohman's Hall, Berlin's garden by Haps and Wiley, a grand one, composed especially for the occasion by Bishop, will be performed by artists of the first eminence. Neukam's opera will also be played; Magrove will perform a solo, and Moschler will give some of his best's songs, but a concert will be held by some few given and made up, sung by a strong choir of vocalists.

**THE CHURCHES.**—The location of organs of St. Mark's church, Fort-tville, is again revised. Those of the new church, Washburn, and the church at Hering, are also revised, unless they recently fitted up.

**ST. MARK'S CHURCH.**—The appearance of organs in this large church is most. The organ is very fine, the salary fifty pounds, and the paintings appear rendered in about a good performance.

**THE NEW CENTRAL GALL'S NEW HOUSE.**—Mr. Mortimer opened this chapel last Sunday. The organ is an old instrument, repaired and enlarged by Gray, but Mr. Pynn, the silver organist, has not so good a field for the display of his talents, as he had when at St. Mark's.



THE  
**MUSICAL WORLD,**  
A WEEKLY RECORD OF  
**Musical Science, Literature, and Intelligence.**

To know the cause why words were written,  
Was to write words like a ball of wax,  
And the writing of the waxen ball  
That gave me leave to read philosophy,  
And, while I pass, were in your favour  
TAKEN BY THE SINGER.

APRIL 14, 1885.

No. LVII.—VOL. V.

PRICE 3d

**MR. JONATHAN GRAY AND "THE MUSICAL WORLD."**

PART I. THE DEAN AND CHURCH OF YORK.

"Out of your report, facts proceed!"

We proceed to the conclusion of our notice of Mr Jonathan Gray's letter, respecting our report of the trial and sentence of Mr. Ellis's action against the Dean and Chapter of York Minster.

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

"The Doctor," says Mr Gray, "chose a suit of *Napoleon Overalls* in honour of the York sign." We are not in a hyper-critical mood; but in due Latin phrase exactly inclusive of the Doctor's denunciation to leave, with all subsidiary matters, the subject of his paragraph? Is it not rather applicable to the situation than the instrument; and capable of being interpreted as a graceful epitaph addressed by the Cowdige family to the Chapter of York in their corporate capacity? Several disparaging remarks are then selected from the Doctor's letters to regard us 'some stops,' which we hope were subsequently altered to his credit, if not improved, and (after asking the following query in the kitchen, "Cannot you do something to the poet's words? they are certainly most distasteful stuff at present.") We verily were not bound to imitate this, and similar passages, from the Doctor's correspondence, as evidence in the case, unless they had been verified by his examination. The mistake to corroborate these complaints before the arbitrator, affords a fair presumption that the grounds of objection were removed. Again, we would ourselves guard in inserting the paragraph in

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

———"The pleuristher . . . was up yours  
Coffin-maker!"

Mr Gray's and our quotations from Dr. Camidge's "voluntaneous correspondence," forcibly remind us of Rousseau's observation on *Mme. de Deffand*—"Her excessive admiration or dislike of every thing," says he, "did not permit her to speak on any subject without extravagance." Mr Gray in this letter descends on the merits of country organ builders, in a way which suggests the inquiry, why one of them was not employed, *ad vocem*, to read an instrument worthy of the splendid *Misses*? Perhaps, however, no Yorkshire artist could be found sufficiently capable to justify himself on the altar of patriotism "fame." Many who will rush forward to chant an *in Person* such sort of devoted harangue, seem unconscious, that it is much easier to applaud than to imitate the virtues of the daughters of Jephtha and Agamemnon.

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

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

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

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

"I was so desirous as Mr. Hill . . . to establish on behalf of the York organ, an clear and indisputable evidence, the supremacy which is claimed. And there must be more people present than are at present present . . . than will remain a host of German and other continental competitors, of great name and reputation, to be driven from the field, before the victory can be decided in our favour." (pp. 41, 44.)

"It was on part of the Dea and Chapin's case to assert that the organ was not completed to their satisfaction." (p. 38.)

"My own opinion is, that the present organ is greatly inferior to the former in power and brilliancy, except in the bass." (p. 46.)



"Elliot and Hall's organ will then" [i. e. after direct measurements have been performed by the read of a "crushey organ-builder . . . with a crushey organ of the same" at the diameter of moderate.] "stand then unparalled for success, to which no scale, and no smallest materials and mechanism, will be it."

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

"It is the custom of all organ-builders to allow the capitalist a per centage of 100 per cent. on the materials. In the present instance, Dr. Camidge agreed that Messrs. Elliot and Hall should make him a new organ."—*Manual World*, No. 43.

Mr. Gray adds—

"I insert a copy of the memorandum which was signed by the parties for Dr. Camidge's intended organ.—An Organ of metal construction, brass CCC in 1840 same in CCC in 1841. Construction: stopped diapason, 8 R.; open diapason, metal in CC; 8 feet; metal principal, wood as follows, 8; wood flute, 8; reed voice with stopped diapason, 16, large fluted, metal, 4, mass, iron low, octave, (preparatory foot) all complete, pedals, &c. Also a wood trumpet of pipes, from 8 R. to CCC in 16. Without any change whatever to read. [Signed] John Camidge, Thos. Elliot, Wm. Hall. London, April 26, 1839."

"The 16th April was the day when the contract to build the minister organ for £2,500 was concluded. Several changes were afterwards made on the sketch of Dr. Camidge's organ, with the mutual consent of the parties, and letters from Mr. Hall to Dr. Camidge describe his organ to be a state of forethought."—*pp.* 44-45.

Mr. Gray's studies have no doubt rendered him familiar with the nature and operation of an implied covenant; and he is perfectly aware that the breach of such an obligation by one party to a contract, may involve the other, both in law and conscience, from the performance of an approved covenant. Now here is a contract in the fulfilment of which no hesitation was ever evinced by Mr. Hall, until Dr. Camidge, as the plaintiff complains, lawfully to depreciate the York organ, and to set down, in the smallest fraction, the advantage claimed from the substitute in respect of alterations. It was the York organ, out of which the plaintiff was to derive, in shape of 'dome' or 'profit,' the advantages which would enable him to make the Doctor a present of the "new built organ" with sixteen-foot pipes. The value Mr. Hall had a right to expect, and which he is conscious he has never received, was, at least, the clearance by Dr. Camidge of answering inquiries by letters to the said. Let us place the doctor's evidence beside his letter to Mr. Lumsley Seale, of the 17th July 1839, when the specifications of his own organ was fresh in his recollection.

"On the 16th July 1839, Dr. Camidge wrote to Mr. Lumsley Seale to ask for £200 in additional stops, beyond the £2,500 contracted for. In his letter he says, 'I must, however, inform you, that the Dean is the first instance limited as to the sum of £2,500, for which sum, you may be aware, that nothing short of the great desire which old Mr. Elliot had to build the organ upon such a scale as would be a perpetual memorial of his and his partner's skill and excellent workmanship, could have existed as to accomplish. For I freely believe that the materials and labour of sixteen stops, will require the whole sum.'" [p. 45.]

Dr. Cambridge, in his deposition before the arbitrator, valued the copies at a least 30 per cent, under Mr. Gardner's estimate; which, however, Mr. Gray, an unexceptionable witness for the plaintiff, says, "seems likely to be nearer the mark than Dr. Cambridge's valuation."<sup>1</sup>

Now here the Doctor's verbal account of his commission, and here he reads, that the date of the agreement to erect the copies "without any charge to me, John Cambridge," was the date with the contract to build the instrument for the copies. The Doctor tells the arbitrator:

"At this last interview they [Elliot and Hill] offered me a per centage. It is usual to offer a per centage; . . . 10 per cent, I did not accept it, I refused it. I need no more I should not consider myself an independent agent if I accepted otherwise. Mr. Elliot, who had been an old hand, said they would make me an agent; 'You shall have a very little copy.' They would give me an agent, . . . that it would cost them next to nothing, as they were in the constant habit of taking second-hand copies."<sup>2</sup>

Great allowance must be made for the lapse of time which had intervened between the signing of the written instructions, and this verbal statement of Dr. Cambridge; as well as for the superior accuracy of the above script over the verbal report. Still there appears to us in the Doctor's narrative respecting his commission, when put in parallel with the specifications prepared by himself, a want of candour, which is perhaps inseparable from the feelings of a partisan.

This claim for compensation, Mr. Gray will maintain, was threatened to be satisfied by an appeal to "the strong arm of the law;" and the chance of taking said arm which unobscured succumbed to the halls of Theore, "our preserving and indefatigable opponent" will probably call to mind Mr. Harcourt's good-natured, unobscured, and gentlemanly advice.

Mr. Hill would probably dispute of Mr. Gray's public appeal to his sense of justice for benevolence; as one of three ways. The first, that the Doctor's right to an agent answering to the specifications of the 5th April 1820, entirely rested on the good faith observed by him towards the plaintiff. The second, that the specifications itself must have been prepared and signed in error, and against the Doctor's conviction, that he ought to be in the situation of an independent agent. The third, (which does not connect with the second supposition) that the Doctor's scruples were, on the said 5th of April, like those of a bishop elect on a more important solemnity, overruled to a greater extent than he remembered in his excommunication, and that he consented to accept the "loan," which, as his own showing, would fetter his free agency. That afterwards:

<sup>1</sup>Compare this like-mentioned case  
and what the following account of him;

whereupon he wrote of the same a request and made of a peculiar expression, by treating the plaintiff and his works with that degree of familiarity which borders on contempt. It is not the least remarkable part of the business that the Doctor should act, with various inconsistency, personally, or by Mr. Gray his attorney, feel surprised and indignant at hearing the plaintiff, (who we may presume is still answering under the York agent's recent estimate of the "superior accuracy of his and his partner's skill and excellent workmanship") exclaim "Why you have stolen over me rough shod; and can you expect that I shall, in humble return-

judgment of the houses, *gild the hatch under which I have been toiling!*"

The fourteenth letter is wisely occupied with the canonisation of the House Doctor, while above ground. We congratulate the subject of the epistle, that his "labours," of which Mr Gray is the kind remembrance, are at length "commenced;" but not, we trust, the sale of his "Catholic truths," which is duly commemorated in the course of the chapter.

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

"The two letters, containing similar notes."

Our medical ally commences with needless severity on a perfectly intelligible, though severely printed, description by us of the three open disjuncts of Hya's York organ; and he then falls first of an evident typographical error. Afterwards he digresses into the rhapsody which he holds in opposition to our statement; and in support of his own sentiments, advances reasons about as convincing as that of the musician, "who thought it a necessary condition, that a string and his coveys should vibrate together, because the materials of both were taken from the same sheep." Dr. Canbridge proceeds with a running comparison between the present York and Divided organs, for the particulars of which we refer our readers to the text itself; assuming that the force of the argument, and the brevity of the description, are balanced with dignified impartiality. Our new adversary, with apparent restraint, to what he is pleased to term—*stiletto opera*—him and the York organ in the "Musical Woman." He forgets that a difference of opinion, however pointedly expressed, can never be interpreted, except by a stain of such tenderness as ought only to characterize the conqueror, into a personal affront. The Doctor adds, in language of questionable elegance, and stronger import, that "the writer is perfectly ignorant of Catholic musical effects," which, among, with some other compliments to our medical ignorance, we are willing to leave to the decision of such portions of the medical public as may confer on Dr. Canbridge and ourselves the honour of granting our respective opinions.

Mr Gray observes in his pamphlet:—

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

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

That the feelings of Mr Gray, as the legal adviser of the defendants, should have sanctioned him to the field on this occasion, is not a matter of surprise. To compliment him on his ability to perform the task of his choice, with exact neutrality, and able to form no prejudicial opinions of the merits of his opponents, would be to raise him above the level of humanity. The inference which Mr Gray draws from the contents of his own pamphlet is, that the plaintiff has been most amply repaid in respect to all the allegations. We hope Mr Gray here conveys the sentiments of the Dean and Chapter in their corporate capacity. We have heard that public bodies have no souls, and we believe, that

by a curious, but not movable, amount, they are without funds. We arrive at a very different conclusion from that of Mr Gray, by the same road. We think his letters tend to show, that the discovery is a square tone, in the musical system of two thousand years, "as the same mass consists of the same" as the Russian Emperor's system. "Plan," and that the Dean and Chapter were misled, for their services, on legal obligations. Mr Gray has to our apprehension developed "the real question at issue in Egyptian art." We can only assure ourselves of not bringing it more prominently forward in our original report. The word "organ" was, we admit, used inaccurately than respectfully, in its application to the very ancient the Dean of York, and his manifold changes in the position of the master-organ.

It was happily remarked of M. Huet's *Études Historiques*, that "it demonstrated nothing but the extensive learning of the author." Mr Gray's pamphlet goes not a jot beyond an affectionate analysis for the reputation of his theory, and an unchanged acquaintance with musical matters, here and on the continent. On the whole, he has displayed a freedom from the ordinary almost inseparable from polemic. He has not indeed hesitated to praise his friends, and yet he has dealt severely, though not, we think, justly, to his foes.

Remembering, as we do, a long conviction of the merits of the plaintiff's case, we cannot but express a feeling of sorrow, spite of our respect for musical theories and professional corporations, that the event did not furnish a more triumphant illustration, that—

"Music was the Cause!"

### MEMOIRS OF FIELD.

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

JOHN FIELD was born in England about the year 1790, and had the good fortune to become a pupil-disciple pupil of our great Chopin's, whom he accompanied at various times in Paris, where his first performance as a solo player so delighted all the musical judges who were present, that they did not hesitate to indulge the hope of soon seeing him the first pianoforte player in the world. After Field had by successive practice brought his mechanical powers to the highest degree of perfection, and had published in London several of his shorter compositions for the pianoforte, he accompanied his beloved master on the grand tour which the latter made in the year 1802, through France, Germany, and Russia. It was on Field's third visit to Paris, in company with Chopin's, that his playing excited the most extraordinary attention, the perfect and unapproachable manner in which he performed the celebrated Fugue of John Sebastian Bach, "and which in more recent times have delighted the best judges who have heard him," excited in an especial manner the attachment of the Polishess. His himself was transported to maintain, that to play one of these pieces as it ought to be played, it was necessary to study it thoroughly six weeks, and to devote another to the practice of it. On their arrival at Vienna, where Field's performance was also

excellently advised, Chomski advised his pupil to place himself under the celebrated Altendörfer, in order that he might become better acquainted with the contemporary branch of his art. Field readily consented, but when the time for Chomski's departure from Vienna arrived, Field could not make up his mind to the separation, and proposed, with tears in his eyes, to be taken with him to St. Petersburg. His request was granted, and on their arrival in the golden city of the North, Chomski introduced his pupil to all his intimate friends, whose astonishment at his admirable performance was unbounded. On Chomski's departure for the south, Field remained at St. Petersburg, where he was found on his master's return to that city, in somewhat less than a year, and he observed, as he expressed, that he might very properly have been named the chief of musical professors of the Russian, and he enjoyed this distinction not unjustly. All subsequent musicians who heard him at that period, are unanimous in the opinion that he stood quite alone and unapproached, and that his touch and tone were the most perfect that it is possible to conceive. His mode of holding his hands on the instrument was worthy of imitation; his fingers alone played, without any unnecessary movements of the hand and arm, each finger striking the key with such mechanical power and ease, that he was enabled to produce the loudest as well as the softest tones, the sharpest as well as the longest notes, in equal perfection, without the slightest visible effort. As he never sought to realize the accompaniment of the violinists by apparent delicacy and unperceivable rapidity of execution, it may readily be conceived that he did not like to play upon instruments whose touch was so easy that their keys would move as it were with a breath. It is true there are those who maintain that it is unnecessary to make use of such instruments in serious playing: this was not Field's style; but in dancing and in recreation he had in the execution of the most arduous passages, that even Hummel, in his best days, could only be pronounced second to him.

It can afford little satisfaction to learn that there have been those who have fully enjoyed his performance: this much however is certain, that all who have heard him, not even playing perhaps those hypercritics, have been impressed by it. But it requires perseverance, and more power than many will believe, to play in that elevated style which he has chosen, a style of which many give their opinion without the slightest degree of comprehension. You therefore not to be deceived as if his comparison do not answer the expectations of all,—not least of all profane players, he has wonderful and in some degree most lively and sensible talent, regular throughout a perfect and beautiful touch, a striking tone, and that delicate, decided, and often piquant-expression so peculiar to the organist. His style of piano-forte playing has been compared to Crotch's style of singing; those who made the comparison, judging in Field the advantage of a well-sung note.

Under all the circumstances we have stated, we cannot be surprised to find that correction by him was eagerly sought and most liberally granted. He still however did he continue to beget a such man, that he is said on the contrary to have consistently expiated the incertainties resulting from an opposite condition of affairs. He was always a good-tempered, and somewhat childlike man, whose, notwithstanding, it would be great injustice to accuse of any deficiency of mind. But a certain, and the least common, personal indifference, was however peculiar to him, which though we may pardon him as great an artist, excused him many sinners.

In the year 1776, Field determined, as what grounds has never yet been slightly entertained, to quit St. Petersburg, and take up his residence at Vienna. He is said to have alleged as his reason for doing so, that his art was more extensively patronized in the latter-city, than it was at St. Petersburg.

Whether it was so or not, in Moscow he went in 1853, and by his first public concert there, netted no less a sum than 1000 rubles; while his success as a popular both there and elsewhere was inevitably great. It became his habit to be a scholar of Field's, and the consequence was, that parents brought their children to him from the most remote parts of the empire, that they might have a son of them, they had been taught by Field. Most at length he gave his lessons occasionally, while lying in his bed in an adjoining chamber.\* From Moscow, Tchaik took several journeys into Central and Eastern, continuously reading for a considerable time in any or other of those countries. Journeys of greater extent, he did not very readily undertake. He seemed quite unwilling to visit Germany, the very land of Haydn. He kept his own meetings in the theatre of course. While the musical travellers which was held in the halls we have mentioned, and his enjoyment of the social life of Moscow, which had given him a slight fondness for the wine cup, are the reasons chiefly to be blamed for his keeping himself so long secluded in the regions of the North.

At length, in the year 1859, he resolved to take a trip by water to London, a resolution which he however did not carry into effect until the year 1861. From London he proceeded to Paris, where some disappointment was experienced that his playing was no longer distinguished by the same power and beauty, for which it had formerly been so remarkable. In 1860, we had him in the south of France, on a grand professional tour, visiting first Toulouse towards the East, gathering fresh laurels in every city that he visited. In 1861 he left Geneva for Italy, where he was heard of here except at Milan. On his arrival at Naples, he was seized with a dangerous illness, which compelled him to remain there until the summer of 1862, during which time there is reason to fear he laboured under many persecutions. He is said to have left Naples for Russia in the company of a Russian family.

Tchaik was married some years in Russia to a French lady, from whom however he had long been separated. Like her husband, she too is a piano-forte player, and excelled particularly in Chopin, with, it is said, very different success.

The following are regarded as the principal of Field's compositions. They consist for the piano forte, dedicated to his master, *Study Chromatic*—These were followed by some *Rondos and Rhapsodies for that instrument*; "Deux airs en Rondeaux." "Variet. sur un air Rame, pour piano & basse;" a melody for four hands which may also be styled a *Rondo*; "Air de l'opéra *Les Deux Lys*, avec accompagnement de piano, vocal." (The best added to this piece contains the melody which the Emperor Alexander was pleased to be grand Opera, on the first evening of Field, and also the song with which he was rewarded on the Theatre at Rome on his return). "Chanson Russe, sans accompagnement Vocal." The most celebrated works are however his "Polkas," of which the first three appeared in 1818, the fourth and fifth shortly afterwards, and the last after a long interval in 1835. (Nathan Kirwan writes very correctly, of which the six first were played by him in 1818 and prepared for the press. The commencement of the seventh was likewise played by him at Moscow in 1818, although it was only published for the first time in 1824.

#### CRITICISM FROM THE CONTINENT.

*Magasin*—The Outline of 'The Seven Sleepers,' by Dr. Carl Linné, with which the readers of the Musical World have been acquainted by

\* It might be said he had been sick again at this time, but there had been nothing in this manner at Naples, unless as he himself says, but neither was he heard of up to the year 1860 or 1861.

means of a detailed criticism of its peculiar merits, translated from the writings of a competent German critic, was lately performed at Bergamo, with great effect, to a less than two hundred persons attending on the occasion. This was shortly afterwards followed by a rehearsal of the *Quintet of 'Gustavberg,'* by the same composer, which is to be performed in the middle of June next, under the direction of Musical Director Meuser, at the *Gustavberg Festival*, in commemoration of the great inventor of Printing—who was not only a native of this city, but here brought to perfection his great discovery.

*Bergamo*.—Bergamo, which is commonly celebrated as the chosen spot of the merry rogan *Allegretto*, has to boast of being the birthplace of the greatest tenor singers which Italy has produced in modern times,—among whom we may name *Bruschi, Berlogio, Donzelli*, the two *Davidi*, and last, but not least, *Habini*, who was born in that city in the year 1786.

*Milan*.—The Carnival season was opened at the Scala Theatre with the music of Rossini's *William Tell*, in which the part of the Chorus, *Calisto Bassi*, had arranged a new *Allegro*—'William.' To do this, so that the words and music might perfectly agree with each other, was no easy task, but it appears to have been accomplished by Signor Bassi in a manner perfectly satisfactory to his audience. It is said Rossini extends writing a new *Allegretto* to this opera, in which he will employ the allegro movement of the overture. The arrangements cannot but greatly reach of his admirers, so silent that the present *Allegro* is somewhat heavy, owing to the absence of an *Allegro*.

Piranesi's *Lucia de Castro* was the second opera given; in which the part of the *Primo Donna* was allowed to *Ursula Schlimmer*. This opera was performed only one night; the Milanese were disappointed in it, and to let us in the new *Primo Donna*, who, it is admitted, was very much out of voice. The consequence was, that both the opera and the lady were signed with an empty circle of dissatisfaction that *Lucia de Castro* was withdrawn, and *Ursula Schlimmer* threw up her engagement and returned to Germany. Which is the more favorable to us and its professors—the *harsh* decision of the *Ischians*, or the deeply pondered judgment of the *German Public*?

## THE FLUTE.

To the Editor of the Musical World.

Sir,—Being a musical amateur, and having a strong attachment for the flute, will you allow me to express my views, through courtesy, dissent from the opinion entertained by Mr. Nagels and yourself as to the change which that beloved instrument has undergone within the last few years? True, the character of the instrument has been changed, but it has been changed for the better. The old fashioned one-keyed flute was well styled a "legitimate sounding flute," for so it, it was impossible to play in tune. It was the being out of tune which gave the peculiar character to it which the poet-religee when he sings of the 'soft complaining flute.' In fact, whenever you see 'cross-the-grass' to the flute, you are sure to play for that or too sharp. Therefore for the want of more keys than you, in whatever mode you played, the ear was disgusted with a key neither sharp nor more, but partaking of a kind of

against nature. But at present the war is no longer so continued, and we can adopt captives and slaves, and play to them.

Every musician knows or should know, that the quality of tone depends greatly upon correct intonation. If a violinist play upon his instrument tuned by perfect thirds, and then play upon it after having retuned it, he will not produce nearly so good a tone in the second as in the first instance, for his tone was suited to the first operation, and counteracted in the second. Now, therefore, can the tone of the flute have been produced, by more perfect intonation, more fully? At least—and it is high time that this idea which should be exploded. I conceive that the flute, by recent improvements, has improved greatly in tone and capability, and that the remaining advantage of the trumpet could no more have produced the beautiful tone of which the flute is now capable, than I can fly over the moon. And, contrary to that gentleman's assertions, I will maintain that tone, grand tone, is not permanent; and that no instrument made by Messias or Mairbach, is equal to producing sounds, falling in a tone close to the chords of beauty, poetry, knowledge, and man.

Very respectfully yours,

Geographical or Curious.

An AMERICAN FIVE-CURVED.

[As we wish to promote his discussion, and the above letter is aptly written, we willingly insert it, leaving it to our readers who understood the subject to judge how far it differs from the conditions of the spiritus detailed in the article to which it refers. Thus, we conceive, is something totally different from intonation—and what improves the one may injure the other.]

## REVIEW.

'The birds we love and the forest we can trust,' the celebrated Table song; the words by T. Wood, Esq., composed by W. H. Fitzgerald. *Chorus.* There is a good heartedness song, spiritual and well sustained throughout. Since Weber's time, a meaning line of table songs has been kept up upon the public ear. Meanwhile, what has become of all Jubilee? Has it been buried, even in the present age for heartedness more, than they are not worth singing!

*Introduction and Variations on a popular French Air, with a Finale alla Marcia,* composed by Clara Smith. *Lied.*

A pretty and tasteful composition. Light, brilliant, and not very difficult. The French melody is very sweet, and the subject of the title is treated with a spirit worthy of Beethoven's selections.

'The light is shining in the valley,' written by Mrs. Corwath Stone Wilson, composed by H. W. Gooden. *Refrain.*

A very pretty, original, and well-arranged melody. Mr. Gooden is we believe no friend of the anti-note, and his composition bears correct evidence of it, in its strength, simplicity, and complete freedom from bad taste. We shall be glad to meet her again.

'The Maid of Glen Water,' Ballad, written by K. Karnet, and composed by Walter Thorsell. *Solo.*

If the new ballad continues to come in such thickets upon us, we shall, ere long, be at a loss for a variety of glomerology wherever we notice them all. It is whimsical to have to repeat the same species over and over again; suffice it then, that Mr. Thorsell's song may wellily take its place among the selections. His line of composition of the same class, which possess a certain grandeur, without much originality.

We take the opportunity of saying, that in future we shall look together



in any review those compositions that we do not consider to have been the ordinary level, reserving a particular notice for each piece as one of a higher class. This will be better for all parties. In the first place it will enable us to keep abreast of our work; it will mark the difference more distinctly between ordinary and extraordinary compositions; and finally, it will be beneficial to the composer themselves, with whom a notice, in their full value, should appear as soon after publication as possible.

N.B. A large number of compositions remain at our publisher's, as is explained by their several notices.

## THE CHURCH BELLS.

We cannot but hold the church bells to be under ill-used patronage; ill-used by the singers; by popular opinion; and above all, by the master. We will willingly concede that a peal of bells worked by the hoodies and chorist boys, who it seems are the solitary dignitaries upon skin, as well as other kinds of church music, may be made one of the greatest pleasures with which a neighbourhood can be affected. But are we going to take up the cudgils in defence of the extraordinary solo-playing which daily issues from so many of the London temples. There is St. Clements in the Strand, for instance, that gives us the hundredth psalm every day at noon. The Royal Exchange, if we recollect, becomes huzzaed at the same hour with "See, the conquering hero comes," and there is a church in the city that shows its taste for the social games of Mozart, in "Lift up us church." Not that the master will be able to treat the slightest resemblance to these melodies in the performance, unless previously indicated upon the subject, which we had ourselves the good fortune to be. These and other things of the kind are to be considered among the obsolete remnants of the last age. On the other hand, whenever a disposition is manifested to speak of chimes and peals of bells, not only as things which do not, but proceed from their nature to be otherwise than offensive, it may be very safely set down as one of those unconscious self-deceptions into which prejudice and hypocrisy are so often led when they have neither popular opinion nor a good name to guide their tongues. Continental travellers constantly speak with pleasure, often with delight, of the "Vesper bells" of Italy. Shakespeare and Milton, both men of varied minds, are full of allusions upon this subject. The *Pastorale* has a passage about the "mildest tone" of the sweetest or our fine bells; and Stollen places himself, that he and his companions have often "heard the chimes at midnight," a pleasure to which we are no strangers, although it has not been with us in with honest Stollen, during a midnight sojourn that we have felt it, but in the stillness of the night, as a period of life long before our time the midnight bells arrived. There is reason to believe that peals of church bells have originated in the chants of the catholic church, having been at first nothing more than an apperception of the chords accompanying the chant. We have not the acquaintance here to support this opinion; but all who have a knowledge of chanting, especially of the quaint and beautiful chants of the Catholic Church, will find in them internal evidence of it. We could illustrate this in a moment with a little musical type—but no matter.

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

We'll do us remember the simple eloquence of its peal when heard from the north side of the river, distance being in all cases necessary to give these sounds their due effect upon the ear. There is a church in the neighbourhood of Lambhouse, which is an excellent performer in this way. Greenwich church has also a good peal of bells. St. Pancras, in the New Road, has a chime of those notes (the chief of the common chord) which is at least an improvement upon the monotonous and inward-life slang of the clock's stroke. Why people should be thus stimulated to go to church is precisely the same temper of mind that they would walk after a fiddler, is mainly rational.

It must be admitted that bellmen are as much under the influence of the changeful weather (not to mention the bad taste of the benches and church-women) that what is an agreeable chime to-day may possibly become nothing but an offensive jangle to-morrow. There are few opinions upon records of the great masters upon this subject. It is difficult to believe however that Haydn, with his notorious love of shouting and deep devotional feeling, could have been indifferent to it. The late Charles Lamb, no musical authority it is true, made his amusing "Chapter on Ears," in the first series of the "Essays," was very fond of the Sabbath chime; and he somewhere tells them, "The usual night Hymn."

#### PROVINCIAL CONCERTS.

Our readers.—Music is progressing at every point of the compass, South, East, South, and West. On the evening of Wednesday the 5th instant, the inhabitants of that imposing (and in the evening, gay) watering-place, Greenwich, were regaled with an excellent vocal and instrumental concert, got up under the management of Mr. William Cummings of the well known academy of that name; and Mr. Kitchin, a talented professor and teacher of the piano-forte.—The vocal performers were Mrs. C. Burgess, Mr. Young, and Mr. Perry Jun. The instrumental solo performers were, violin, Mr. W. Carter (who also led the band), Bass, Mr. Card; pianoforte, Mr. Kitchin, Violoncello, Mr. Bradley. Mrs. Burgess was very successful in Moore's ballad "The deep, deep sea," and in Rossini's duet "Dunque io son," which she sang with Mr. Perry. As was also Mr. T. Carter's duet "Love and War," by Mr. Young, and young Mr. Perry. Mr. Kitchin played a fantasia on the pianoforte in such able and brilliant performance as the pianoforte at a simultaneous concert is capable for our money. Upon this occasion we heard young Mr. Carter for the first time as a solo performer, in a concerto of Dr. Knecht, in which he acquitted himself ably, and proved himself a true "chip of the old block." We would strongly recommend him to carry his father in every respect, and he will be sure to make himself famous not only as an the orchestra. Mr. Card (who we have is engaged to supply the place of the late Mr. Robinson as first solo at the Amateur Concerts) executed a very brilliant fantasia on the flute, with which the audience were highly delighted, and, though he is not young, Bradley, in a concerto on the violoncello, was, as he always is, unrivalled.

#### CONCERTS.

MR. BULLOCK'S LAST WINTER CONCERT.—This week, and weekly reported number of the profession gave his farewell concert at the Strand Square Rooms on Wednesday, the 5th. The principal performers upon the

occasions were, Miss Mason, Mrs. Rogers, Miss Evans, the Master Cornelia, Mrs. Vaughan, Terrell, Harwood, Hobbie, Francis, Elbert, Mosley, King, Bradbury, Taylor, Davidson, Job, Adams, and Smith. The concert, which consisted of a very excellent selection, was excellently vocal, seeing that Mr. Sawyer played a fantasia on the trumpet, accompanied on the piano-forte by his son, Mr. C. Sawyer. The finale, we are happy to say, was highly full.

Mr. Sullivan took a benefit on Wednesday evening, at the St. James's Theatre, and in a very full house. The entertainment commenced with an act of "Guy Rizzardi," in which Jackson, in his first very long "boon who has my Wallace Hall." A selection of songs succeeded. Mr. Sullivan performed a noble concerto of his own composition in a very masterly manner. The piece itself seemed to be rather a succession of difficult passages, than a sustained elaboration of a given theme. The short melody of the opening consisted of an "Adele cadence," by Mozart, professed by three vocalists, and led by Messrs. Mack, Lister, Rogers, and Elbert. Two of the quartets were placed out of sight. The piece (which was dressed in white (sufficiency) was not only too long, but it must have been a very young composition of Mozart's, for it was wanting of his matured genius. Miss Clara Novello, Mrs. Bishop, and Mr. French, assisted in the vocal part of the concert. The two ladies sang "Dob and is," the latter was very successful in "John Anderson," and "Come, summer," and the former was excellent in "Brace Francis Church," as if the whole audience had been a Jacobite assembly. The applause was vehement. The beautiful solo opera of "The Village Coquette," completed the evening's entertainment.

Mr. Boscawen's Concert took place on Wednesday evening at the Finsbury Square Room, in a large and fashionable audience. The selection was both rich and excellent, but not long. Mr. Fisher performed an elegant polka, and a fantasia on the flute, both his own works, with singular purity of tone and pointed execution. His brother-in-law's had, distinguished himself in a solo, by Yogi, on the flute. He well became a very fine player, for his tone is beautiful, and his execution already surprising for his years. The other instrumental performances were, a piano-forte solo of Kalkbrenner's, by Mr. Boscawen a violin solo, by Elbert (his own), a delicious piece of playing, both physical and intellectual, and a guitar solo by Signora Sacca's Gaby—much stronger than the instrument deserves. The vocalists were, Miss Clara Novello, Mrs. Shaw, and Miss Howe. Miss Howe was unable to attend, from indisposition. Miss Novello therefore supplied her place in the quartet from Rossini's "Baron de Balthazar," "Come il mio padre." Messrs. Rogers, Hobbie, J. A. Novello, and Lister completed the list. Space will not allow of our individualizing the vocal performance. Suffice to say, that they gave much satisfaction. Mr. Elbert led, and Mr. John Perry conducted.

### MUSICAL LECTURES.

LESSON ON INSTRUMENTS.—The fourth of Mr. Gaudet's series of lectures on the uses and progress of instrumental music, was delivered by him at the Theatre attached to this Institution, on Thursday the 5th inst. to a densely crowded audience. His subjects were, the great use of the Organ in the church and the state of church music down to the epoch of Gluck, including Bach and Handel. Mr. Gaudet was supported by the following well known vocalists, Mrs. Shaw, Mrs. Birch, Master Cornard, Master J. Cornard, Messrs. Barkley, Francis, Hobbie, Terrell, Bradbury, and A. D. Adams. Mr. Gaudet presided at the piano-forte, and Mr. York, whose able assistance, at the previous lessons, was handsomely noticed to be maintained in our notice of it.

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

### THEATRES.

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

The pretensions to this theatre as an exceedingly improvement, and even dangerous for ladies, in those seasons of performance which attract a crowded audience, that Mr. Lopez should order some arrangement with regard to the approaches, either by the means of stopping tickets, or by a body of policemen to prevent the persons in the rear from pushing those who have arrived before them. Something should be done, and immediately, for the audience has lately been considerable.

On Tuesday the opera of 'Norma' was performed, when we took the opportunity of hearing Mad. Gird after she had returned from the fatigue of her journey; for it is said that she arrived in London during the afternoon of last Saturday—a few hours only before her debut for the season. In addition to her personal improvement, already noticed, she appears to have made a decided advance both as an actress and singer; her general performance on Tuesday evening, being second only to that of her great predecessor in the part—Mad. Pasta. Mrs. Stange, who assumed the part of Adalgisa, has not made that progress which we should have expected. A little more time and well directed study is to be her only recommendation. In the first "Duo con te," there ought to have been more finish and effect on her part, considering the advantage she has had.

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

**DRESS LARVÆ.**—Mr. Ross took his benefit on Monday, when one of the most numerous, and at the same time, general audiences was assembled that we ever remember to have seen in this theatre. The attraction was somewhat powerful; for Mrs. Wood appeared for the first time in Mr. Belle's opera, of "The Maid of Arona." Although we cannot commend the lady upon her success in the performance of the character, she exhibited improved high talent in the musical department. Nevertheless, the piece, as a whole, fell as flat as a pancake. As it will not in all probability have a run, we forbore dipping comment that have been forced upon us by Mrs. Wood's undertaking a part, in which her wonderful predecessor kept the town in such a state of excitement.—Mr. Wilson appeared for the first time in Mr. Fry's opera's part, but not successfully; Phillips was, of course, successful in "The Light of other days;" and it is to be seen a perfect specimen of the variable in variable nature.

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

## MISCELLANEOUS.

**MR. CARR** has been appointed to succeed the late Mr. Wickham as *judge pro tem* of the Assizes Courts. The present for the benefit of the aged (and almost blind) mother and orphan children of the late Mr. Wickham will not take place till about the middle of June. A committee of management is forming, at the head of which is the George Smith, who takes a most lively interest in the undertaking.

**MURRAY PARRY**.—It is said that Mr. Russ has engaged this celebrated musician for Drury Lane Theatre, whose she will perform some of her celebrated scenes from various operas. Madame Schoderer Doremont has a named as being engaged: she Tagliani. On the evening of the musical performance, the Grand will be Mr. St. and the Petite.—*Morning Post*

**THE SOCIETY OF MUSICAL SOCIETY**.—The next public performance of this really excellent school institution will be on the 15th inst. for which occasion the whole of the Chantry is reserved, and the performance to take place in Easter Hall. The band and chorus will consist of four hundred persons; and the principal singers engaged, are, Miss Mary Norton and Sarah Brown, Misses, Turner, G. Pynn, J. A. Norton, and J. G. Aldrich.

**THE YARN AND LITHOGRAPH QUALITY**.—D. H. is informed that in the York region there are three C C C pipes, and eightless C C C. It is very true that the majority of the C C C pipes are on the mainland, and strictly speaking form an independent part of the postal system; but they must be considered as belonging to the postal system, for no man of his sense would use his pipes down at that part of the continent. We perfectly agree with our correspondent that the specimens of the mail to the C C C pipes, as all advised. We quote the following from his letter, as it expresses the opinion of an experienced man in these matters, without, however, making any observation as to its truth. "I have performed," says D. H., "on both the Massachusetts and Rotterdam systems and in other of equal importance in Germany, and I am of opinion that the dispatch of the continent to York included cannot be compared to any of the systems I have seen—whether with regard to quantity of land or number of letters. It is not the number of thirty-two or twenty-five pages, which makes an system superior to all others, except inasmuch as an advantage." In the last observation, we fully coincide with D. H. The Liverpool system, if it is to be a national effort, ought not to be left to quacks; but the present system (such persons as Adams, Hoville, Taylor, or R. H. Worsley) lay down the efforts to be produced, and the clever mechanics will readily carry them into execution.

Mr. J. B. Hale's annual meeting occurred at the Exchange Square Rooms, on the 15th of this month, and it is announced, to again be held by the presence of Mr. Hale's royal paper, the Province of letters, as a list of her obligations under the Duchess of Kent.

## NOTICE TO CORRESPONDENTS

Mr. Macmillan's communication regarding the York system shall receive our attention and will appear.

"Merrill," and "A. Cameron," having both appeared. Mr. Hall, also.

Open, Ontario, for the coming week.

Saturday, 15th	King's Theatre.
Sunday, 16th	The National Society's 1st 4th Street, Africa Hall, Finsbury.
Young, 16th	King's Theatre—Miss Mary's Theatre, Market Square, Finsbury.
Wednesday, 18th	Mr. Taylor's Theatre, Market Square, Finsbury.
Thursday, 19th	Mr. Taylor and Miss Hamilton's Theatre, Open Court Room, Finsbury.
Friday, 20th	Mr. Taylor and Miss Hamilton's Theatre, Open Court Room, Finsbury. Mr. Taylor's Theatre, Market Square, Finsbury.



# THE MUSICAL WORLD,

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

To know the name who sang with nobly,  
Sweetest and softest the sound of song,  
After he's fallen or he's dead,  
Then give the name to his philosophy,  
And, while I praise, serve in your company.  
—LORD BYRON.

APRIL 21, 1877.

No. LVIII—VOL. V.

PRICE 24

## MUSICAL INSTRUMENTS.

By GEORGE HENRICH.

### INSTRUMENTS OF PERCUSSION.

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

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

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

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

When orchestral music began to be cultivated, composers thought of heightening its effect by the introduction of instruments previously used for the purposes of war, the effect of the drum, (said to have first employed the drum in his orchestra, in the latter part of the 17th century), and it seems, even after that period, to have been in common use as an orchestral instrument.

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

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

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



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

The drum is of great importance in orchestral music. Its measured beat gives direction and determinacy to every species of rhythmical movement—inspiring lightness and spirit to the dance, firmness to the march, and solemnity to the funeral procession. Its continued roll produces a fine and solemn prolonged musical note, swelling from the utmost degree of softness to the loudness of fortissimo; and its effects are transcendently powerful in music descriptive of the grand phenomena of nature. In Handel's chorus in *Judas*, 'Glory to God!' where the walls of Jericho are represented as levelled with the ground at the sound of the Israelitish trumpets, the sudden burst of the drums is terrific, and, to the excited imagination of the listener, appears to be the very crash of the falling walls, mingled with the trumpets and striking shouts of the besiegers. The gloom of the introduction to Rossini's 'Haunt of Olives,' is rendered awful by the intervals of deep silence, interrupted only by the slow and measured strokes of the drum. There is no instrument in the orchestra, it is thought, which is capable of producing such grand effects; and its power in this respect would be still greater than they are, if they were less constantly and indifferently put in requisition. Notwithstanding the extreme simplicity of this instrument, to play it well is no easy matter. It requires boldness and decision, a thorough knowledge of effect, and a mind capable of entering into the grandest conceptions of genius. A single stroke of the drum may determine the character of a whole movement; and the slightest embellishment, hesitation, or misapprehension of the requisite degree of force, may ruin the design of the composer. It is told of the late Mr. Araknow, that, during the performance of the chorus in 'Judas,' at a great public-meeting, he, by some inadvertency, being in with his drums a bar too soon, and perceiving the sudden effect intended to be produced, on which, startled and engaged at his own blunder, he applied his drumsticks in good earnest to his own head, and reflected various punishments on himself, to the astonishment of the audience. Mr. Clapp is at present our most distinguished performer on this warlike instrument.

The side-drum, or small military drum, is occasionally introduced in our orchestra, when the music is of a military character. Of this, the overture to 'Les Quatre Vaincus,' the overture to 'Fro Doctore,' and some other pieces of this description, may be cited as happy instances.

The great drum, or 'great tolow,' as the French call it, has a great

effect is a military band, and in the open air. But as now introduced into our orchestras, it is an intolerable nuisance. In the organs of the modern Italian school, it is incessantly beating freemasonry out of the place to the altar, producing a stia sufficient to drive every thing like melody, design, and expression, were any such things to be found in these wretched productions. We expect to see the English composers stopping the use of the barbarous instrument. If the prevailing rage for noise goes on increasing, the quarter of mixed instruments in our orchestras may be dispensed with, and indeed every instrument may be laid aside but drums, trumpets, trombones, and small flutes,—as these will be the only instruments whose sounds will reach the ear.

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

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

## LIBRETTI.

To the Editor of the Musical World.

MR. EDITOR,—As every thing that has the least reference to music ought to be noticed in the pages of the "Musical World," I should like to request you to turn your attention to the one much neglected subject of *Libretti*. I am not going to propose to you to set about reforming all the poets of Italy—if we do not live in the days of Tasso, or even of Metastasio, the task is not easy, nor have we the Frenchman's faculty of regarding the poets for their own sakes—but will you not determine against the wantonly, or rather the peddled distortions, that, year after year, are incessantly offered to the public as the English version of the Italian plays? After paying two shillings for a book worth about expense (say a penny), receiving it by its moral value, have we not a right to expect that it will at least serve in some guide to the meaning of the original, in case we are ignorant of the language? No such thing, however, is the case. Not only are all difficult passages either omitted entirely or most injudiciously introduced, but even the English into which they are rendered, is scarcely ever grammatical. I will take as an instance the opera of "Un Americano di Scarsavonica;" not that, to my knowledge, it is so much worse than all others, only, as

it would be hardly possible for any one unacquainted with the language of literature to conceive anything so bad as the style in which it is written, it will serve my purpose as well as any other. Besides, many are the laws and the lines, and similar elegances (which by the bye are not entirely confined to the translators of *Shakspeare*) we find this passage,

"*At your full table  
We will converse,*"

translated in these words: "I always like *London*." Can you or the translator conceive the which now *God or Goddess* he intends to designate? Further on we find:

"*The banquet is finished  
Fit us converse, now to us,*"

inimitably assuming that "*Shakspeare's* converse, who leaves none, knows less," (than *Shakspeare*) is respectively rendered thus: "*Shakspeare's* converse—the more she knows, the less she leaves." Surely the translator might apply the remark to himself.

Again, *Count Flordely* says: "He's a *supra* *dispregegn*!"—"I shall find how to get rid of her,"—the translator chooses how to say—"I say we'll *maltrick*!"

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

Your obedient servant,

A. CROCKETT.

11th April.

P.S. Though quite stranger to the subject, allow me to observe that the *Aria* in the *Edin'g'g' Opera*, sung by *Blair*, which you dignified some time back as a "bold copy of *Homair*," is no other than the *Aria* made of *Zelinda*—poor *Donizetti* must not at least be made responsible for the use of where.

## THE MUSIC IN MACBETH.

To the Editor of the Musical World.

Sir,—In the "*Weekly Chronicle*," of February the 20th, is the following remark by the Editor upon the composer of the music in *Macbeth*:—"The music of *Macbeth*, which, by the way, we cannot help attributing to *Pavani* (for who has *Matthew Locke* ever written in the same style?) was very admirably performed, Sir &c."

Without advertising to the reviewer of the *Edin'g'g'*, which may probably be just, the paragraph has brought to my recollection a conversation I had many years since concerning this celebrated composition. One morning, previous to a rehearsal in the *Haymarket Square Rooms*, I was present when the music was the subject of a conversation between *Quarles*, *Harcourt*, *Keppel*, *Sally*, *Bartholomew*, and the two ladies *Richard* and *Charles* *Sally*. when *Sally* said, there could be no doubt

of its being Parcell's; the independent of Sir John Hawkins's opinion, the fact the Boyer had in his collection a complete copy in Parcell's handwriting—Gentlemen and Harriot concluded that to be no proof; and the latter mentioned something corroborative from Dr. Herring, as to Parcell's copy, and claims; when Charles Ashley immediately replied: "Handwriting has but little weight as an argument of this nature. As to the style of a composition, Ken is the chief evidence, and mine overrules me, that if CHARLES ever composed any *Fossil Memoir*, the name is Mackay's his."—I considered this remark as the happy effusion of a young man fond of giving his opinion, and joined heartily in the laugh which was created by Keyser's wittily saying to the others, "By St. Andrew, my wild man, if the youngster's correct, you may *Lock up your noses*, and

"And Thomas's blazes,  
You may show hereditary."

When Harlequin,\* who had been attentively reading upon what had passed, suddenly turned round to Keyser, and, in his energetic and assertive manner, said: "Charles is right, the idea never occurred to me before, but you have Corfill in every line."—Since then I have attentively collated the different movements, with his sonnets, and the similarity of the metres and harmonies is so apparent as to make me a decided convert to Ashley's opinion; and I will therefore hazard another conjecture, that LOCKYER, although an excellent musician, had, as the notes in the *Weekly Chronicle* insinuate, never written anything in this style, nor do I know of any other theoretical composition with his name extant. It is therefore not improbable that he, or LAWRENCE, the original Harlot, and who, it is said, directed the game on the stage, had recourse to Corfill—and, that they, like many of our present opera composers, merely introduced the work of a foreign author. If this should be deemed worthy of mention in your magazine, it may possibly induce some of your numerous correspondents to furnish the *Musical World* with some further dissertations that may elucidate this long contested point, as to whom the authorship of this masterly production is to be ascribed.

In the Month of March 1788, is an account of a splendid Fête given at Darmstadt on the 14th, in honour of Mozart, and to raise a fund for erecting a monument to his memory in his native city of Salzburg. Here is a glorious opportunity for the members of the Philharmonic Society, and similar institutions in Dublin, Edinburgh, York, Bath, Norwich, Liverpool, Manchester, Birmingham, &c. to display their liberality by subscribing towards so laudable an object. Were you to propose a subscription amongst the students and professors, I think it would be unanimously adopted; but it is to be submitted, so that the number's name could be revealed, and then no doubt that a sum worthy of England would be speedily realized.—It is a melancholy reflection when we 'and to remembrance,' that our own melodious Arts, and equally delightful and exquisite Boyer, be unwatched and neglected, without a step to reveal their merit. Surely a performance might be got up either at one of the Theatres, or Exeter Hall, to raise a monument to such, and also to Weller, Colcutt, and Bristoll, to none of whom however, I believe, has such a tribute been paid. An excellent and

abstract performances might be selected from their varied competitions, and it only requires a little patronage to make it successful.

I am, Sir,  
Your obedient Servant,  
Mason.

April 7, 1837.

Care HANCOCK'S Society.—This is a new association; and their first concert was given last Monday evening in the Music Hall, near to the Faneuil Circus. The orchestra, although small (consisting of four violins, performed in silence, and various other excellent names. Mr. Maynard, the leader, played a solo, his own composition, and Mr. Lott's Fantasia of Thalberg's. The Yankins were, Miss Lewis (for whom an apology was made) the late Miss Hancock, Miss, Miss and Weston. Mr. Perkins conducted.

### DEANS AND CHAPTERS . THE FINE ARTS.

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

"It appears from the interesting 'account of Stained Windows,' lately published, by the Rev. James Haas, that glass was much less valued than in the latter windows of the same class which

"That their more excellencies  
Through the rich and precious oil were /"

until the year 1770, when "their richly painted glass and stained windows were swept away, and the present plain windows inserted in their place. The glass lay for a long time afterwards in heaps on the floor, and when the greater part of it had been purchased, the remainder was broken up in the streets." And in 1775 a beautiful stained structure, the great tower, "was by an opposing reason, demolished, and the richly painted glass which decorated its windows, was either destroyed by the workmen, or afterwards perished." The magnificent Gable itself had been condemned, but was saved by a happy chance.

"The destruction of time

"From windows, still seen,  
Looking to the original light."

has not done less than the work of the unassisted malignities of our civilised age, but of the numerous Deans and Chapters of the church. And if painting and workmanship have to compete in such destruction in our cathedrals, the treatment of the other art has been still more deplorable. The simple facade with which the church was adorned, as former generations established for the edification of the English people, of sacred signs and its employment in church worship, having been misapprehended by private enquiry, no longer does

"The golden age flow  
To the rich, I think, your silver."

but to purchase a third of the temple was provided by the state, and three others the old paid, and sufficient to restore the poor's beautiful Academy, in

\* A similar circumstance took the fine windows of the cathedral of Salisbury and the church of Exeter in 1770. (Ed. of 1837.)

† See also the article on the cathedrals in the last number of the Quarterly Review, with the same subject in another view of the subject.

his 'service high,' is every individual it is quite out of the question, as very few of the more serious ailments, and the others, instead of being 'left unwell,' are reduced to the lowest number by which the disease or ailment of the individual person can be exhibited. But had as these things are, the proposed changes, in the hands of ignorance and hostility, may yet be for the worse, and the others, having been now brought to the lowest ebb, finally extinguished. With regard to our national and continental movements, we would hope that there may as happen be left in the hands of students and physicians, but provided for protection of men of these sort of professional skill, empowered to watch over their preservation, and to administer the facts derived to the public."

### CRITICISM FROM THE CONTINENT.

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

*Brussels*.—His majesty the king of the Belgians has presented to Herr Overbeek, Director of the *Opéra de la Chapelle*, a costly ring, as a mark of his majesty's satisfaction with his new symphony.

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

*Milan*.—After Kovalev's 'William Tell,' which, as we have already stated, has been produced in a new libretto, under the title of 'Wallace,' no opera has been produced at the *La Scala* with any effect. 'Ivan de Cecova,' with Don. Romagnolo, only lasted for one night. Shortly afterwards the same firm held the opera 'La Donna Solitaria,' the music by Cecovelli, this opera, which has been composed about thirty years, may now justly be regarded as a new one; it is not therefore to be wondered at, that the *Milanesi* should have launched it down *La Scala*. Besides these we have named, Cecovelli's 'Carmen di Gera' and Bellini's 'Suzanna,' were produced, and experienced a somewhat more favorable reception. Mercadante's new opera 'Il Giurevmano,' composed expressly for that season, is to rehearse, and will shortly be performed. In the last week in February a brilliant musical Soiree took place in the concert room of *La Scala*, given by the celebrated pianist Franz Schubert-Iskhan, the husband of the present Princess Dowager of that country. The most distinguished artists of the city lent their aid upon the occasion—when specimens of German instrumental music were produced. The first part was opened with Weber's fantasia to the *Furberitz*, and the second with a new overture composed by Novak. Schubert-Iskhan's *Fantasia* proved him to be a genuine artist.

According to the latest accounts from Vienna, Beethoven's opera 'Pa. & Tolomeo,' which he had written there for the present Carnival, had not shared those marks of favour, with which the *Viennese* have so long been accustomed to greet the productions of that composer.

**Walden.**—The first Walden Musical Festival will take place at Wilmersdale under the direction of Spink, when Mendelssohn's new oratorio of "Paul," will be performed. A grand performance of this splendid composition took place on the 11th March, at the Festival Church, at Leipzig.

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

**New Orleans.**—Lieber's celebrated opera 'La Muette de Portici,' has travelled to New Orleans, where it is about to be performed. The lead of the musical drama of this trip, if we may judge from the journals, is a young native of Bremen, of the name of Manacron, who is at the same time actor-singer and composer.

**Alexandria.**—We learn too, from this end of the way corner of the world, that the celebrated-singer Kitzlein, was about to give a species of musical politico-operative performances, in which he will necessarily introduce to the musical public three operatically differing subjects, to wit, 'La Dame Blanche' by Boissieu, 'L'Elme d'Amour' by Donizetti, and last but not least Weber's immortal 'Fidelio.'

## HILL v. THE DEAN AND CHAPTER OF YORK.

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

"I cannot, for the amusement of my readers, profess an ignorance of misapprehension by a Dean and Chapter of a Royal gift, at all to compare with the case of the Dean and Chapter of York (Judge of peer), who, Mr. Jonathan Gray tells us, received £2000 from Charles I. for the 'making up a new organ,' of which case the peer afterwards got £2000, and after payment of all expenses, the Chapter finally pocketed £600."

Mr. Greenock proceeds to observe:

"It was decisively proved in the adjudication of the arbitrator, (though not, perhaps, of Mr. Jonathan Gray) that the entire expense incurred by this arbitrator, [the charge from Sir Robert Boscawen's original plan] amounted to £2000 or £3000, exclusive of materials; and Mr. Jonathan Gray will please to bear in mind, that the plaintiff had no Chapter-organ to repair or to be given, as in the case of King Charles's profane organ, and did not reside within any walls of freedom. . . . On the authority of a case in the law reports, the





part No. 3, there appears an objectionable progression between the melody and the bass, in the last bar and elsewhere. The effect would be better there, in the last group in the bass, by making the B and D both sharp. In the 2d group after E natural, by making the G, sharp. In the 3d group, the D sharp should be natural, and taking B from the second part. The last piece (2d part of L'Amour) might be entitled 'Les Chagrins' (No. 4, for "grace à sa belle étoile." "Où est ton cœur Marianne, ne donne l'âme à personne avec toi!"

### CONCERTS.

QUARTET CONCERTS.—Mr. Hagrove and his company concluded their series of concerts for the present season, on Thursday the 15th. The following is the selection for the evening. PART I. Quartet in D major, (Op. 10) by Brahms, violin and violoncello, Messrs. Hagrove, Goble, Daulton, and Laura Hagale.—Cavatina, 'Toccata etc. americana,' Mrs. H. E. Bishop, (Favell) Solo.—Quartet in F major (Op. 104) for 2 violins, viola, and violoncello, Messrs. Hagrove, Goble, Daulton, and Laura, (New time of performance in this country); and the last quartet written by the composer, Berlioz. PART II. Aria, 'Come scoglio,' Mrs. North, (New for tenor) Mozart.—Violin Concerto, (Op. 34, dedicated to Cherubini) the pianoforte, viola, and violoncello, Messrs. Moushety, Hagrove and Laura, Moscheles.—Duetto, 'An goodie, an goodie,' Mrs. H. E. Bishop and Mrs. North, (New for tenor) Mozart.—Duetto for Soprano and Tenor, (Op. 38, dedicated to Berlioz) for 2 violins, viola, and violoncello, and contrabasso, Messrs. Hagrove, Goble, Daulton, Laura, and Daulton, Graham. The vocal parts accompanied in the piano forte by Mr. Moscheles.

That the quartet of Haydn's in A major frequently formed a part of these chamber performances, is not to be ascribed to any lukewarmness on the part of the audience, for, upon the present occasion, the expression of delight, on their several testimonies with an old favorite, was as unreserved as it was unanimous. The vocal and instrumental style especially, was rewarded by two distinct rounds of applause. The last song from the Faust received nearly twice as much from Mrs. Bishop, who sang with considerable taste and expression throughout the evening. The quartet of Berlioz's appears to us an excellent test of the conductor's system; and the effect was one which Mr. H. gave impudently as a former concert. It is marked with great beauty. The observations, and although the register and quips, and other kinds in the soprano, and the such and upon the piano, it is, as a whole, very very worthy of its great author. Mozart's aria, 'Come scoglio,' was very well sung by Mrs. North. With the vocal parts of Giuseppe's in terms of melodic appeal as if we venture to prefer the idea of Mr. Moscheles (as an original composition) to that of their author, which was played at a former concert. Nevertheless such is our estimate of the two works, and we have the happiness to find that in this system we are not left in the gloomy uncertainty of us. The dramatic quality by Graham is that which in one or two parts we have been successful with an excellent taste of intensity, and a measure of richness, which, the many houses admitted even it, seems by an instant to sustain. It is the case which the author wrote as a composition of an amateur, which held him while as a choicest discovery, in which he has described his sufferings, and subsequent recovery. The subject and the details of the bodily pain was suffering ('Enten,' 'Fieber,' & 'Delirium') which are unquestionably good and forcible. The third movement, an excellent movement, 'ein Stück,' ('Conversation') is admirably beautiful, and may be considered as a counterpart to the celebrated 'Fugues' in Beethoven's quartet of 1805; and upon a variety of its details. The last movement ('Glorioso')



king of her execution. The other gentlemen upon the occasion were Newcomb, Bishop, Clark, Merrill, and Underwood, Misses and Misses Brocked, Messrs. Holt, Brown, Guitlin, and H. Phillips. The solo instrumentalists were, Messrs. Higgins, Sellnick, Richardson, and F. Chatterton. Mr. Bishop accompanied Mrs. Bishop in two songs. The concert closed in a grand way, notwithstanding there were several accidents in the course of the evening.

**PERFORMANCES: SOCIETY.—Fourth Concert.** On the 21st of March 1851, twelve years ago, the Philadelphia Academy performed the Italian Cantata, *Scene*, of the Palace of Joy, which was composed for that body by Beethoven. From that day until last Monday the evening has had its quota of artistic lectures. Written in the prime of life, in the full fervor of his genius, following the wonderful trio 'Dona, dona, dona,' and completed by the still more wonderful Mass for eight voices—it was pronounced "the absorption of a great mind." The old performers who wore different glasses, and kept up a raving for general applause, set to work in the 'Hesperides' and 'Musical Hesperides,' in the one it was treated, with a beautiful surpassing belief, that the symphony possessed "the most extraordinary instance of great power of mind and wonderful manner created upon subjects taken by Beethoven in strength," in the other, that it was "full of repetition," "of those unaccountable things," and what relation the one had to the other "they could not make out." This was enough; down went the libretto in obscure corner of the library, the law and the gospel were both against it. Furthermore, the symphony is punished by oblivion—but the English musicians believed in the antique and retained their prejudice. On the 17th of April 1850, the symphony is reproduced, made with cultivated applause, and splendidly concludes the session with energy and commandment as its magnificent beauty. We never saw a more numerous feeling of appreciation, or one demonstrated with greater ardor, at any meeting of the society. The truth is, that in the first instance the symphony was carelessly overlooked—we state this on the first gathering. On Monday it was, having a few exceptions, understood, and greeted with a reverence and reverence which elicited the highest results in the session. Mr. Woodley conducted, and every mistake testified here completely he was absorbed in the beauty of the music; few his eyes moved down and surveyed the mighty genius of his scores. For the way in which he led the band to draw out some few points, we speak here with feelings of gratitude and admiration; and we really think our audience has in some measure benefited, but had we not been coming out of the concert-room, we should have had to say, and, through this, some homage to the memory of the musician, whose mighty name might be had from an instrument in developing. We have received a communication from a contributor regarding this symphony, which shall appear in our next number; and thus render any further detail on our part unnecessary. Mrs. Bishop, Miss Brown, and Messrs. Hammond and Phillips, were the solo singers.

The two ladies sang Webster's duet from 'Il Trovatore' (Magnifico), and Mr. Phillips led up in justice to Dr. Condi's really fine song, which resonated in the organs of Palestine. Mr. Woodley from Frankfurt, and Mr. Latham's, were the concert performers, the former on the piano-forte and the latter on the trumpet. Mr. Woodley is a fine player, well trained in all the mechanical difficulties of his instrument; but his score was decidedly Mr. Woodley performs Beckwith's, Mrs. Anderson from the same, and in concert Mr. Woodley with a harmonious mixture of vivacity which superbly topped a marked repeat; for we have been there pointed in a few places. We were strongly, then, in the circumstances may not again take place. Mr. Latham executed the concerto of Hummel's in a grand, convincing the full passage, as he did not choose to employ the orchestra. The finished talent with Wilson and had not corresponded to our own, but the performance was

remarkable, and deserved the appreciation it received. The noble venture in the Zoukianism was admirably executed, and enthusiastically received.

**MR. FAULSTICH'S CONCERT.**—Some thirty years ago, perhaps, as a bright morning in May, an aged grandeur, in the outward and visible form of a Patent paper, appeared in our school-room; and with a potent spell, such as teacher before me, opened us away from the unfruitful day of learning our daily portion of the heathen 'Euclid's Elements.' On we went through great laws, and crowded axioms, and we found ourselves before the eyes in the class of Pappus' Cathedral. A rehearsal of the performance (by the benefit of the loan of the Chatty was to take place, and then, for the first time, we heard a full performance of sacred music. The discourse (the Kallistrich in particular) we remember, vividly remembered our teacher's expostulation how so many parents could manage to plug and plug us well together; and yet they at home seemed to be in confusion, and then again, to be all of one accord. This seemed strange, but it all appeared very grand; nothing, however, touched the heart like the singing of that divine song, 'Yes, like as a father pluck his own children.'—'Yes, (and my father) is Mr. Faulstich; he sometimes sings before the King.' I listened, and did not wonder, for nothing really, I thought, could compare those sweet and plaintive tones; and that if I were King I would have them very often.

This music evoked upon our delighted senses, deep and in the retrospect appear to be very conscious. The quality of his voice has ever been of the sweetest character, and his style the most choice and correct. In addition to these claims upon popular favour, Mr. Faulstich has gained the admiration generally of upholding the dignity of his profession. Hence the greatest talents, and high respectability, of his several benefit concerts. There was especially the case on Wednesday evening, when very choice as well as unobscured selection of compositions was provided for his benefit, and these were executed by the following eminent performers:—Mrs Wood, Mrs. Keyser, Mrs Clara Novello, Mrs Howe, Mrs. Vauxton, Mrs. J. Bennett, Spenser, Baily, Baily, Redding, and H. Phillips. The concert was almost exclusively vocal. Mr. Mendelssohn performed an extensive list of songs on the grand scale, and Mrs. Keyser, Emma Williams, Flora, Dwyer, Keating, and Howell, a selection of favourites from Beethoven's *Opus* for voice, piano, clarinet, horn, bassoon, violin, and double bass. Mr. Keyser led for Mr. Francis Cooper, Mr. Keyser presided at the organ.

#### MUSICAL LECTURES.

**LOWER INSTITUTION.**—Nearly an hour before the time appointed for the delivery of the lecture (the 25th of the month) on Ecclesiastical Music, at this Institution, on Thursday evening the 11th instant, the spacious theatre was crowded to overflowing, many individuals being unable to gain admittance. The company, in which were Mr. Garsington, on the occasion, performed the address and illustrations, were Handel and Bach. From the writings of the latter was selected, a *Credo*, and a *Motet* for eight voices, and of the former, six songs, two duets, quartets with chorus, and two choruses. The choir consisted for the performance of these specimens, consisted of Miss Sarah and Miss young performers from Westminster Abbey, Messrs. Lloyd, Johnson, Henscombe, Turner, Park, Bradford, J. A. Novello, and J. G. Adams. Miss Sarah was very successful in her delineation of David's song "Arise, O' Faith thyself thy song sing," and of that from "Julius Sarcotimus," "From night thy song," and was greeted with loud and general applause. To Mr Adams was assigned a song of Handel, but little known, adapted by Mr. Garsington from the "Messiah" of Pope. The solo of a bold and majestic character, and it received ample justice from the singer. Mr Henscombe, in "Why does the God of Israel sing," Mr. A. Novello, in "Tune with us tender





THE  
**MUSICAL WORLD,**  
A WEEKLY RECORD OF  
**Musical Science, Literature, and Intelligence.**

To know the reason why music was ordained,  
Should not be beneath the thought of man,  
What beauties in his soul's pure  
Thus give us leave to meditate,  
and, with a pause, move in great building  
Towers of the brain.

APRIL 28, 1837.

No. LIX.—VOL. V.

PRICE 3s.

**BEETHOVEN AND THE PHILHARMONIC SOCIETY.**

By HENRY JOSE CHAMBERS.

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

At the time of the first establishment of the Philharmonic Society, England could boast few native professors who were versed in the composition of orchestral music. The practical branch of the art superseded the intellectual; and even in vocal composition, our professors, as a body, had concluded to rest their fame on imitations, and such scholastic specimens of musical dexterity. The Philharmonic Society embraced the talent of the country; but it chiefly confined its musical faculty to the same district as above. Things were in this state, when, in 1810, Beethoven's last grand *Symphony* was introduced into public notice. The first thing requisite to its due performance was, to find a conductor who would undertake the labour

of studying his noble work, and becoming so intimately acquainted with it, as to be prepared on all sides for explanation, and to show, by his manner, that his faith in the beauty and grandeur of the composition rested on a sure foundation. Who the conductor might be at the time referred to, we know not; but if the description of the mode of conducting given by the gentleman who wrote the criticism on the *Philharmonie Society in the Standard* during the season of 1855 be correct, it may be readily imagined Beethoven's doom was sealed. "I am in the habit," says the writer, "of seeing a gentleman at his piano-forte as conductor; what his duties are I will not presume to determine, and would strenuously recommend that he, during every leisure he pursue the score, and judge how far it may be possible to execute the various passages of a certain speed, would occasionally suggest some amendments on this point, and thereby withdraw himself from the suspicion of holding a score. Indeed, let the duty devolve upon whom it may, a more exact observance of the composer's intentions, in many passages, would convey the sentiment or poetry of the composition in a very different manner to the minds of the hearer. The orchestra in the slow movements should be kept in better subordination, and drilled till they understood a real piano: they would then produce that light and shade so indispensably necessary, but so seldom heard, which constitutes one of the most captivating charms of music. . . . The doing away with that perpetual and tiresome nuisance of marking the time by stamping, striking the bow on the desk, and, when the cleanness and length of the measure will not afford sufficient opportunities for either of these, the habit of marking the subdivisions of a long note with the bow, is a consummation devoutly to be wished. We may be thought fastidious in this particular, but we feel assured that those who are less inclined to quarrel with the evil, must have become reconciled to it from habit and constant recurrence; as we are told those who take up their whole part-door or a supper-table, may, after a while, come to be disturbed by its hammer. Thus, and other similar interruptions, have more than once induced us to wish that music could be divorced of ham, and rendered legible by some contrivance less likely to produce the Golden Goose, which now attracts the heavenly strings such hammerers, if heard without, would give rise to."

It may appear at first sight strange that one who could write so severely on the ineffectiveness of discipline then existing in the management of the Society, should yet write so enthusiastically on the merits of Beethoven's greatest Symphony. But the reason is evident. In all probability he had never seen the unpublished MS., and he certainly never heard the composition performed. He was in a worse situation than the noble minister of the *Wittgenstein Queen*, if writing and desiring to understand, he had no book from which to read. It was a most unfortunate circumstance that the first performance should have proved a failure. No arrangement of scores had been published, and the sad remains left of its design and character, were copied from one publication into another; and in consequence, that which had originated in misapprehension and ignorance, was carried to the height of moral evilness. A prejudice was excited against the work, and although the



Symphonies Nos. 7 and 8 were repeated and recognized as glorious specimens of the composer's matured powers of mind, few dared to set on foot the verdict passed against the Symphony No. 6. One professor went so far as to say, we allude to the *Sexto*. At this gentleman's annual benefit concert some years since, the composition was again brought to light; but the chief scholars and learned musico-theorists of the *Bladde* on that occasion, were not enlightened to render that degree of justice which so great a work of art merited. The observations which have appeared in the pages of our little miscellany, and the further indignities visited by the editors of the musical articles in the *Morning Post*, have no less than twelve months elapsed since the professor would never have done. The directors of the *Academy* consequently led the way; and their example was followed by the youthful members of the Royal Academy. The want of impartiality and ignorance vanished before the splendour of the composer's genius. The dogmas, that nothing could be expected from the labours of a man who touched the beaten track,—that the only praise which remained for a modern artist, was to be acquired by a close adherence to recognized models;—that the slightest deviation from the arbitrary rules by which it was taught to foster the sciences, was a proof of degenerate taste—were severally questioned, and disallowed. It was more justly imagined that a selfish copyist must ever be tame,—that it is by imbibing the spirit, not peddling the ideas, of forgotten composers, that a modern can hope to reach the temple of fame—and lastly, that it was not the best way of advancing the art, to designate those who ventured to follow the inspiration of genius, as bold and turbulent innovators.

We understand, during the last Palladium's season, the performance of the Choral Symphony was proposed both by Mr Bishop and Mr. Anderson, but they did not meet with any corresponding sympathy from the "patrons that be" this year, however, the public feeling having, we presume, mounted up to a heat which threatened an explosion, the directors were induced to listen to remonstrance, and at their fourth concert, the Symphony was produced with an effect which will no doubt excite the most ardent enthusiasts.

\* With a slight change of title and phrase, we mean the article in question that appeared in the *Times*, on the evening after the concert. It is evident from what follows that it is false and the most to be pitied, as well as the wildest in the daily papers, written with such ability, justice, and correct taste as cannot be produced by reading the original and the composer's most degree of either a want of the materials, or perhaps of the ability.

† The *Palladium* directs, at their concert of yesterday evening the fourth of the season, performed the additional Choral Symphony of Beethoven, composed on the anniversary of his decease, (1826), in 1827, twenty years ago, and the results of the first of these of attendance at, the first is what they said, and it is very true justice. The fact may be well called in doubt, for Beethoven, in his performance of this work, has shown no symptom of weakness, and the same days and time apply to the fact of independence, without all our Europe, for getting the name of it. It is very truly recognized for them, this year around, and getting their own names, must be taken as the first and second of a large amount of their ability to comprehend what he had said before them. The want of justice which, on a comparison of the work of genius and composition on the part of our critics, considering the great amount of their talents, reveals us in our judgment, reveals us also in our own the amount of it is better known, and that the performance of yesterday evening was necessarily not something very much of our kind, when the critics themselves. It seems to me to be in the country to the dignity of our able, instead of being a mere jobbing the ignorance and indolence, caused by what such writers do, are found in following books on Italian literature. The words of the evening are, that a work is like the original, it is not something except words, composition, and music, which, given to writing, were played on a musical in,



symptoms; and as he stood alone in his opinion, it may be presumed for the substitution generally, and our readers will wish to aim. This movement abounds in passages which were formerly considered ineffective for the orchestra,—say, those imperfections; and unless it has been studied or heard repeatedly, the succeeding movements strike the audience with greater power, and excite a stronger interest. It is, then, here beginning to end, a stream of delightful passages in contrary motion, after the good old manner of Sebastian Bach, and in some recent days adapted by Samuel Wesley. These phrases are rendered more novel in their features, and difficult to apprehend at a first hearing, from the confused direction given to the wood and brass bands, which, if too prominent, destroy the voice of the *Musica*. On the whole, this movement was delightfully executed.

II. *The Scissors* is divided into—1. *Main Figure*. 2. *Figure*, grounded on the variations subsequently given to the orchestra. 3. *Return to the Main Figure*. 4. *Coda*. 5. *Change to the First again*.

Although this movement displays a trick which the composer invariably adopts in his later compositions, that of suddenly changing from one character of music to another, yet the whole is perfectly clear, intelligible, and consistent; and like that in the *Pastorale*, is descriptive of the unscrupulous march of a peasant crowd. The passage in contrary motion, the descent of the basses through three octaves in perfect thirds, the gentle complaints from the wood band, and the grotesque introduction of the drums, are perfectly original, and worthy of the ever-varying imagination of the composer.

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

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

IV. *The Finale* is divided into—1. *First*, a short declamatory phrase, from which afterwards grows the introductory *Andante*. 2. *Appogiation of the former movements*, namely: 1. *First* & bass of the opening movement; 2. *First* & bass of the scherzo. 3. *First*, return to the phrase introducing the *Andante*. 4. *Repetition of former movements*, namely, the first four bars of the *Andante* which occur in the scherzo, and forms the vocal sustains. 5. *First*, as before. 6. *The Vocal Chorus*, opened and varied instrumentally. 7. *Return to the First*, introducing 8. *The Scherzo*. 10. *The first Quartet and Chorus in common time*. 11. *Solo for a Flute*, singularly accompanied by the Orchestra, alla *Messa*,

followed by 12. The second chorus, being the original cantata, varied by a change from common to six-eight time. 13. *Missa of Paganini*, in the style of the church music, the voices chiefly in unison. 14. The *Quintana*, varied and figured in six-four time, with a most spirited accompaniment for the stringed band, the voices supported by the brass and wood bands, with transcendent power. 15. Indications of the *Credo*, short canon, quartette and chorus continued, interrupted, by short and slow phrases in triple time. 16. The *Credo*, commencing with a similar passage to that which closes the overture to the *Fiducia*, and terminating in those of joy.

The *Fiducia*, novel as it is in its construction, appears, when analysed and compared with the few *Opus* of Beethoven, as perfect in its design as any composition ever penned: and forming as it does the denouement of the symphony, it clearly demonstrates, when compared with the preceding movements, that the whole work was planned and constructed by the composer, ere he put pen to paper. To give its due effect, it should be sung with a band of chorists, such as are brought together at the London Easter Hall Festival, or those of Birmingham and Norwich. The *Solo* parts would perhaps tell more effectively, if executed by a solo-chorus, and the Tenor Solo might be attempted by all the Tenors. We have again to raise a murmur against our friend Mr. Chapp. At the first point which commences the introductory symphony to the *Requiem* which we have marked No. 8, in the *Fiducia*, is a gloomy inversion of the chord of the dominant: the bass being F the 3rd, in the place of B the tonic. As Beethoven has supposed the organ, it requires the greatest attention to pull out the F in the bass. The drum is on the tonic, and Mr. Chapp's zeal and enthusiasm was so excited by this organ, that had there been a finished double-bass, the parchment would have raved away the point. We have ever looked forward with great interest for this grand and bold chord,\* but the drum has always destroyed the effect.

To point out all the new changes in harmony and collected disposition in which occur in this gorgeous composition, would take up a volume. This superb sketch has been written with a view to enable our professors and amateurs to study it as a work of extraordinary art, independence of the genius which is displayed throughout its pages. To Monsieur Carey the public is indebted for a valuable and lucid arrangement for the pianoforte, and the score is readily obtained. Until it has been carefully perused, and its performance again and again repeated, no profane might be justified in venturing to imagine it the result of a disordered imagination, and quite certain we are, that no musician who dreads with an unprejudiced mind, to look into such a mass of treasure, can put up long (so to speak) without feelings of admiration and astonishment. To Mr. Moscheles the musical public owe a deep debt of gratitude: the subscribers to the Philharmonic Society have not been behind hand in expressing their

\* Such was the note to be executed a measure by the introduction of the double point; in one of the temporarily increased in the first figure, and diminished then the 4. in the second.

sense of his music; and in the consciousness of having secured the memory of his great master from the dust that was it by intolerance and prejudice, he went with a reward of a far higher gratification than even the unanimous testimonials of thankfulness which all those who hear the art have so ungenerally shown him.

### MADAME ALBERTAZZI.

To correct the many and diverse accounts that have appeared in the papers, we present the following of our successful debutante, which we have from an authority that can be relied on. Miss Albertazzi is a native of London, and is the daughter of Mr Francis Rowson, a teacher of music. Having manifested a disposition for singing, her father put her, in the year 1823, under the direction of Signor G. Costa, as his articulated pupil. She improved rapidly, and in the year 1827, M. Costa took her to live in his house, that he might closely superintend and perfect her instruction. In May, 1828, she made her first appearance in public at the concert of Miss Cintiola, at the Apollo Rooms; and then gave every evening of future success. In June, 1828, she again sang at the King's Theatre, at the concert of Signor Grassini, and with increased success. In the same year she became acquainted with Signor Albertazzi, who was then a pupil of Signor Costa; and in November 1828, she left Signor Costa's house, to be married to Signor Albertazzi—she was then only fourteen years and a half old. In August, 1830, she and Signor Albertazzi went to Brighton, where she was well received in concerts, and gave one herself. In 1831, she returned to London, and gave a concert in the 5th of June at Mr Kean's, in Bow-street. She and Signor Albertazzi left London immediately afterwards, and in 1832 she appeared in Milan; from thence she went to Madrid; and her fame still increasing, she had an engagement for Paris. She there pleased highly in the "Carpentiere." From thence she went to Turin, where she performed with success. Last winter she again returned to Paris, and increased her reputation. Her debut at the King's Theatre, as may be seen by our last number, has stamped her reputation.

### CHEFCHAT FROM THE CONTINENT.

*Vienna*.—The concert of Sacred Music given in the open of this city on Palm Sunday, for the benefit of the Society of Musicians, consisted of Handel's oratorio of the Messiah, and of Bachereau's Symphony in C minor. The oratorio was conducted by Michaelis. The solo parts were executed by Schreyer, Dreyer, and Dem. Schneider, Wenzl, and Huggenloek. The male singers were Zorn, Wachtel, and Hama. No fewer than 300 persons, of which half were women, attended to give effect to this admirable composition.

*Paris*.—The account of Paganini's arrival in Paris, thus and to be incorrect. There is probably no better foundation for the report

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

**Vienna**—In a concert lately given by the *Académie Classique Française*, under Francis Lemo, Mus. Director, and some distinguished amateurs, the party were gratified by hearing a performer of novel order, the celebrated *Richard Selzer*, whose name is said to be of extraordinary quality.

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

### MUSICAL PROSERMENT IN THE OLDER TIME.

In the table of *Beethoven's* *des Freuen*, which is entitled to *Beethoven's* *quintet of Haydn*, is the following pleasant story.

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

Finding himself thus frequently disappointed, he thought of no other way to make his good masters, the curate, ashamed of themselves. He got together a few crows, and, affecting still to keep them, broiled them to a dinner, at his house. They accepted his invitation; but considering the slender revenues of the table, were in possession of their own for the entertainment, which he covered with smoking rebarbaces, fat, mushrooms, and such like to have served up to them. In short, he set before his guests' dish of uncommon magnificence, consisting both, some salt and some fresh, beef, some roast and some broiled, fish, veal, poultry, herbs, and soup of all kinds; in a word, all the provisions that had been used in his man being able to eat of this strange man, each began to hope that his own provision would be set on the table; but the singing man gave them to understand that all was before them, and perceiving their disgust, he then withdrew them.

"My masters! the dish that I prepared for your entertainment, deignance ye: are not the vegetables good in their kind that compose it? Are not crows, are not pigeons and wild fowl, are not veal, mutton and lamb, are not soups, the richest that can be made, excellent food? True, you say they are so especially, but they are caught being mean and then justified by us. Even so are ye, my worthy broods: every one of you especially has by these ten years pastured me for bread and pottage; each has delighted me with the hope of his assistance in providing for me such a benefice in the church, with a promise for the remainder of my life, as my services in the choir entitle me to. What have ye done for me in all this time? and have ye not broken in your respective property on ye, that this enormous account of rewards which ye now drop me?"

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

### REVIEW.

*Introduction, and characteristic variations on the American Song, 'Aline Dugay,' composed by Cyrano Piche. CORONA.*  
On the light production of Mr. Piche's pen, this is decidedly the best that

has come under our notice. The theme, (a sweetly plaintive melody) is proposed in the style and manner of a *preludio*, as well as learned accompaniment; the subject not being repeated, although the harmonies are rich. The variations without being words, are in a reference upon the *Marche des Chevaliers*, yet inferior. At the end of the first and third variations short intermezzos are tastefully inserted which please both on the original melody and the first movement of the air, which is in itself somewhat long being closely composed as is that of a 'sings its moments.' Much charming sentiment is conveyed in the course of improvisation and variations, by the opening movement in this charming way.

*Edwin Howard's Selection of Cathedral Chorus, No. 55*, containing 28. *Missa voce*, *Parham*.

The contributions in this number are numerous. Among them are, *Messa*, *Linos*, *Hallel*, *Invariable Masses*, *San J. Fowler*, *Miss North*, *Miss North*, *Miss Childs*, *Mr. Tait*, &c. Among the new choruses are No. 55 by Mr. *Linos*, 56 and 57 by *Hallel*, and 58, by the *San J. Fowler*. Of the three by Mr. *Martin* we prefer the second (No. 56.) The first part of Mr. *Tait's* are excellent. The latter is inferior. The latter has a less markedly successful, *Miss North* particularly so. *Miss Childs's* (No. 55) is also good. The choir of *Parham* which concludes the *Missa voce* has one, the effect, in fact, of the whole upon the *F* raised is great.

*Schubert's* a romance, the words by *H. Kiria White*, composed by *C. Geymser*, *Coventry*.

We need a few weeks ago that we would compare the choir of *Parham* which provided they were free, in which we will add, that we are willing to sacrifice for the want of the choir's originality, of the composer's models are the best and best taste unimpaired, and this is the case with Mr. *Geymser's* song. *Haydn* has apparently been imitated, and he is indeed to small portion of his great prototype's strength and his present performance, whereas the same time reflecting himself *Haydn* with direct plagiarism. The concert will be heard with pleasure throughout.

## CONCERTS.

*Miss Cooper's Concert*—This lady took her first lesson, on Friday Eve, Evening, at the *Worcester Square Rooms*, in a numerous audience, and she appeared in the double capacity of singer and pianist. We predicted her as the latter. She played some variations of *Haydn's* with considerable freedom and brilliancy of touch. *M. Ross*, in the absence of *Miss Fitzpatrick*, (who we regret to hear has been the same part as if her friend *Miss Chatterton*, also performed solos on the voice and harp, and Mr. *Allen* sang a pretty ballad of his own with good taste and feeling. With these exceptions, we cannot warmly compliment *Miss Cooper* either on her selection, or performance. The room however was crowded, and *Worcester Square* her friends in such numbers as to merit applause, for he is free to be surprised.

*Miss Galt* and the *Miss Bannister's*—These ladies in conjunction gave a morning concert on Friday, in the Great Room of the *King's Theatre*. The first lady was covered, from all parts of the room in the "Foggy" from *Wagner's "Parsifal"*, and was much applauded, although on our opinion with by an honest good heart, in the days with *Miss Galt*, "Eden's in fact." *Harper*, according to custom, made an entire list of the concert in his own review, in accompanying *Miss Galt* in "Let the bright complexion."

and Mrs. Woodham, with respective brilliancy, and general effect, the Solo in 'The Maid of Artois.' The arrangements were, Miss Lamb, Messrs. Innes-off and Phillips, Meek, Sandley, and Dempsie; every one who has heard their harmonies—in fact of Correll's, Master Reynolds played a fantasia on the 'Concordia,' a new composition, the description of which will appear in our next number. And lastly, Miss E. Broadhead played in a very able manner a concerto of Weber's, and the two solos performed, in the presence, as done by Schumann, with as much brilliancy of execution, and propriety of expression, as to excite each feeling of delight, as most have proved very gratifying to themselves and those friends were immediately crying out among in their efforts. The room was densely crowded, in overflowing. Mr. May was the leader, and Sir George Smart the conductor.

Miss Clara Woodham's Concert—On Monday evening the Harrow Square Rooms was crowded with the parental friends and guests of this so recently popular young singer. The occasion was such as might be anticipated from the school in which she has received her education, and the teachers were among the very best of her native countrymen. Mrs. Wood, Mrs. Kaywell, Miss Fanny Woodham, Messrs. Richard, Vaughan, Trench, Harris, Gilson, Gistard, Perry Lee, J. Novell's, and Hall's. Mr. Francesco Craxer, led, Sir George Smart conducted. After Mendelssohn's overture to 'St. Paul,' Mr. Gilson sang, with much spirit and effect, Mr. Hall's very clever little song, 'He plays,' Clara's pretty Madrigal, 'Drink, Capitaine on thy,' followed, sung by Miss Clara Woodham and Mrs. Woodham. Without meaning to detract from the latter young lady's performance, we have heard this delightful piece of the old Italian school go with better effect when sung by Miss Novell's and her sister, Mrs. Barker, arising from the complete understanding between the singers, added to the very remarkable resemblance in the quality of the two voices. All eyes were to be collected when the time is to speak of Graham's singing. Energy, fire, vigour, brilliancy, expression, and expression, are terms that would apply in every relation to his performance. The same terms may now be applied to the sphere which he delivered. Paganini's cantata of 'Mad Tom,' upon the present occasion. So good was it, that there was an evident disposition on the part of some of the audience to correct the paper, and which perhaps has the serious character of the task presented them from carrying it into full effect. Miss Fanny Woodham sang in a perfect Italian style, a very pretty little composition ('The light is fading on the valley') by Henry Gilson's, a young and clever Yorkshire player, son of the highly respected Canterbury professor. Mr. Novell's played in a masterly way his own classical concerto in G minor. Mrs. Kaywell followed us, 'Let the bright angels sing.' With the exception of her address, which was not of the highest construction, we were gratified with her performance. As for Harper, we could not help to indulge in some extravagance of commendation; both tongues we uttered the very highest admiration of his talent, and an equal liking for the simple, straight-forward, and perfectly English character of his tone. Signor Innes-off took the air, 'O come imagine,' in the Zambelli's rather too slowly; in other respects he sang with ease, and correct expression. Mrs. Gilson's address was the most commendable in the song. The piece of the concert consisted in a new, sacred, oratorio, song ('The rising Power') composed for the occasion by Mr. Novell's, for his daughter, with an obligato accompaniment for Dempsie. It is saying little that the whole interest of the performance was centred in the Elizabethan Cantata-song, although the songs scattered here and there admirably, taking the D in all of the show, with the utmost precision, and apparent ease. The piece was enthusiastically received from every quarter of the room, the whole evolutions—songs and all, played in their absorption of the ascending song which had been performed. The chief merit in the song lies in the accurate knowledge



the composer has displayed of the genius and resources of the double-bass. In the second act Mrs. Wood sang in her very best style of expression and execution, the recitative well set from the Front, 'Oh le monde !' and she was rewarded by the audience in a way that never has been granted to her before, for there were many people who fully appreciated the immense difficulty which she so triumphantly overcame. Mr. Mark, in his beautifully belted and covered night, performed an air which the Bulletin, as stated in the programme, has so justly praised it to be by this great master of the music; and Mrs. Novelle sang the old Austrian air, 'Fammi Fianza Carlo,' (in which she was assisted) and the lovely song from the Don Giovanni, 'Non mi dir.' The programme announced that she was to sing the 'Non più di fiori,' with Mrs. Williams's accompaniment on the corner of dancing; but Mr. George Smart announced that the Directors, in consideration of the concert where Mr. Williams was performing, had refused him leave of absence. All we had to say upon the subject, is, that Mr. Mark and Mr. George, who were both engaged at that same concert, and were subject to the like restrictions, with Mr. Williams, had a kindly feeling towards their young friend, and gave up all song.

We had nearly forgotten to mention a new talent by Mr. Bailey; 'There's one hand reaching up that looks but for thee,' and which the composer sang with delightful expression.

Miss Novelle is about to leave us at the close of the present season; may she realize her own ambitious views, and achieve the reputation of those most interested in her well being. During her short career, she has commanded many kind looks, who, with a large proportion of the music-loving public, will sympathize with what good fortune she may meet in Italy, and warmly welcome her return, wherever it may be, among her countrymen.

Seconda Annata.—The Society's third Concert took place on Monday. The programme was as follows. Part I. Symphony, (Liszt); Mazurka—Paganini, (Viv); Comedy and 'Ag. Tombeau,' 'In la rita,' (La Spina); Ballad.—Mrs. Mark, 'Come per me venne,' (La Spina); Ballad.—Fischer, (Liszt); M. Strauss—'Alo, Mlle. Aurora,' 'Elegy to Adeline,' (Liszt de Lorraine); Duet.—Fischer, Miss. Wood, and Mr. Tombeau, 'Oh benedite sia l'opera,' (La Spina); Grand Overture, (Haydn); Walse.—Part II. Overture, (Mendelssohn's Night's Dream); Woodstock Fairly.—Prophet, Mrs. Wood, 'Doh Galina,' (Doh); Sonata.—Gustav Capriccio, Two Piano Pieces, Mozart's B and G Pieces, Schumann.—Mrs. Wood, Mr. Tombeau, 'Elegy,' (Mendelssohn); Sonata.—M. Strauss, Mlle. Aurora, 'Oh come tremate,' (Bellini); Flute and Harp Overture, Mendel. Carl and Charlotte, Marching.—Overture, in F major, (the first time of performance); Scherzo.—Liszt; Mr. Mark.—Conductor, Mr. Fitch.

The selection was almost popular and good, a point which the Directors of these concerts appear to set with considerable anxiety. How seldom is it that an unobtrusive concert, where the taste of the audience must be occasionally consulted, that we are pleased with any thing but strong measures. Here, however, it is otherwise. We were just too late for the highest sympathy, but still such an evidence, we are convinced what it must have been. The song 'Come per me venne' from Bellini (which was secured) is certainly one of the best things that ever composed, for what we must thank her, is one of her happiest followers. As it was given by Otto, better we are ready to say how it was sung. Tombeau's performance of the Sonata was extremely clever. He is the most finished player in our estimation, both as regards taste and execution, that we have heard, since Protopopov was with us a few seasons ago; and his taste is perhaps superior to that of the English player to the King of Sweden. The song from Donizetti's Opera is extremely

pretty well was well sung by the interesting *Alceste*. To this young lady may be applied the old proverb:

"Her best singing" some think comes till,  
 Lark in the morning you'll forget them all."

With regard to the songs from 'La Fanny,' how is it that selections from Gounod's music are so ready to be heard? Is it because the composer's style is German rather than Italian? In music in, none of it, very pretty. The overture to 'Hercules,' and 'A Mohammedan Night's Dream,' are too well known to need a word of remark, except that they were excellently played. In the 'Fugues' from *Orfeo*, we had *Grac* again, and an encore. Kuffner's overture was admirably played by both performers. It has many beautiful phrases and passages, resembling in character, a little, of John Gounod. The second movement of the symphony from *Wacosta*, has an exquisite subject, which all that is not Spanish, can be said of it. Wagner's are certain wares which—on the modern stage. The opening overture and it has some fine passages. The rest was truly full-blown and all.

SARAH HENRIETTA SINGER.—Daphne's "Grecian" was performed twice, by the admirable school society, on Tuesday evening, in the great room of Foster Hall. The audience amounted to the immense number of 3000 persons, who, for the sake of some shillings, were enabled to purchase the tickets to these magnificent exercises, performed with extraordinary ability, and even delicacy, by nearly 600 voices; and to the beautiful solo singing of Miss Clara Novello, Miss Fanny, Misses. Holton, Turner, Alfred Novello, and J. D. Allan. *Te Deum*—it was a great song for so small a voice, as *Isabella Novello's* 'With verdant shade,' which we can not sing like her, and Miss Fanny's 'On mighty seas,' which, by the way, was taken rather too slowly; 'Killing is learning letters,' by Mr. A. Novello; 'In silent world and hazy shade,' by Mr. Holton, and most beautifully sung by 'In splendid night,' by Mr. Turner, and 'Now heaven is silent glory,' by Mr. Holton. You cannot see these voices individually and particularly, they can be heard in any hall and in any place. This, however, is not the case with the admirable choruses. You can see where they are, but from this society, a body of four hundred voices, for any money, at London, except upon very rare occasions. Doubtless there has done us with the willful and courtesy of the "Sacred Harmonic Society," for they are a lot out of fellows, full of energy, good sense, good spirit, and good taste.

ANOTHER CONCERT.—The third concert for the season took place last Wednesday, under the direction of H. R. H. the Duke of Cambridge. The vocalists were, Miss Corbridge, Mrs. Rogers, Mrs. Shaw, Misses King, Green, Harcourt, Bennett, and Phillips. The greater portion of the programme was selected from the works of Handel—the *Solomon*, *Judas*, *Samson*, *Judas*, *Maccabeus*, &c. The soloists were by Ross and Croft, the chorists by Fryce, the girls by White and Worsley. The instrumental music was an open market and consisted by Handel, and a lot of Corelli, nicely played by Bentley, Lewis, and Dupont. Miss Corbridge sang the 'Gloria adieu' of Beethoven, Mrs. Shaw an air from 'Schwani,' and both ladies were well received. They were instances of applause in and of the question of the same vocalists' ability. Mr. Phillips acquitted himself nobly in the due way. 'Sinner of men' Knott's anthem 'Hear my prayer,' is a most interesting instance of phrasing, and we never can listen to it with any degree of patience. The greater part of the scheme having been heard to satisfy the concert master's interest, and others concerned from Knott's criticism and opinion at one time, became a sorry job, when there is scarce any movement in an opposite school to contend with them. One of Knott's overtures, with the addition of a more prominent, or world-famous, of the Duke's concert, which,

as Dr. Forkel justly remarks, are perfectly anticipated and deservedly filled into detail. When HENRY FINCHAM takes his place in the programme by the subject of his contemporary Church, and Isaacianus Bick's divides the honors of the evening with his countryman Handel, this society may well challenge, for interest and variety, any other musical association's sessions. At present there is a wide field open to an interesting and useful vocation.

### MUSICAL LECTURE.

LONDON LECTURES.—The sixth and last of the series of lectures on the art and progress of ecclesiastical music, was delivered by Mr. Gosselin on Thursday evening the 20th instant, to an assembly as usual pouring into the lecture-room within the walls of the theatre attached to the music-room. The vocalists present, and attending, were Miss Birch, Misses Coward, Stuart, Perkins, Francis, Hinde, Strassels, Griffith, Chapman, and A. Neville. The lecture treated on the writings, in the ecclesiastical style, of composers of the last and present generations; and was replete with sound opinions, and interesting observations. The specimens consisted of a "Benedicamus" of Haydn, and also of Mozart, the lovely airs from the *Druid's Festival* of the latter author, "A te in te lucet effluens" Beethoven's celebrated trio, originally set to sacred words, "Trennen, trenn, Trennen," "Jesus, heavenly saviour," and from Spohr's *Analise* of *The Crucifixion*, "O God, have mercy," and "Hilff und hilf uns dir," from Meyer and others from Mendelssohn's oratorio of *St. Paul's Adversary* and "Dir, Maria," like and like by Chopin, the vocal parts of the oratorio, "Lord, who shall death?" Haydn, and "O worship the Lord," Haydn, recitative and air, "To guard our souls," from *Chapel's Palestine*, and "To God, the only God," written by Samuel Wesley. Our lecture will not allow us to particularize the merits of the specimens chosen from the works of celebrated composers, but we must not fail to add our acknowledgments to the verbal assistance of apparatuses exhibited by the lecturer on the temporary performance of *Chapel's air* by Miss Birch, *Mozart's* by Mr. Perkins, the *Crucifix* by Mr. Griffith, and *Mendelssohn's* by Mr. A. Neville, as of *Beethoven's* trio by Miss Birch, Mr. Strassels, and Mr. A. Neville. The vocal parts of the remaining specimens were most effectively sustained by all the members of the choir whose names we have enumerated. It would be unjust not to state that the series of lectures has been distinguished on Mr. Gosselin's part by great research, judicious criticism, and carelessness and apt illustrations; and that he has been supported by a more numerous and efficient choir than we ever remember to have been previously brought together on any similar occasion. We were therefore not surprised to witness the hearty praise of approval with which the lecturer and his able assistants were greeted at the close of their labors.

### PROVINCIAL CONCERNS.

LEAMINGTON.—Mr. Grove, a clever pedagogue, gave a concert here on the 15th inst. The program engaged, with the *St. Matthew*, of the St. James's Theatre, Miss Scott, Misses J. Smith and Fanny Lee. The pieces selected, were the *Quintet* from *The Village Coquette*, ("No light beauty"—a trio by Puccini, "Della tranquillità," the *Madrigal* from *Four Seasons*, ("Merry wakened man's message") *Haydn's* *Dir, Dir, Dir*, though you sleep; and, "Money sweetens love," song by Miss Julia Smith.

**LECTURE**—At the Mechanics' Institute, on the 13th inst, a very interesting lecture was delivered by Mr. Fieldhouse, on the theory and practice of music, and on music and singing as a means of promoting health. In the course of his lecture Mr. F. happily refuted the prevalent practice of singing solos, whose vocal organs are far from being of first-rate quality, being confined to the duty of keeping exhibition songs, (generally more trash, and which are so wretchedly executed) instead of cultivating a knowledge of that portion of the science of music, in which they might bear a part; with credit to themselves, and satisfaction to their friends. The lecture was attended by not fewer than six hundred persons.

**THE NATIONAL SOCIETY**, of the same city, had a singing meeting on the 20th, after the performance of an excellent selection of fine class of compositions, and Class about thirty members attended to supper.

**THE DANCING CLASS SOCIETY**—a highly respectable association, gave their last concert for the season on Thursday week. Mr. Green conducted the performance, which consisted of an excellent selection of classical music. Maria, Charlotte, Marcella, Magdalen, Evelyn and Julia were the company in operetta.

**THE GYMNASIUM CLASS WITH GYM GYM**, held its last meeting for the season on the 13th inst. It was attended by a highly respectable and crowded audience. The Controver, in the modernized English. It was recited in 1776, and composed from a novel meeting of words, whose object was the practice of metaphors, plays, and actions. Mr. C. Deane was the first President; Mr. Theo. Gordon is the existing leader, and director of the exercises; and in this gentleman the general property of the Club is mainly to be ascribed.

**MUSICIANS' PERFORMANCE, CONCERTS**—At the last performance which took place last week, Sig and Mrs. Palmer formed the vocal support of the evening. Mr. Williams played a concerto on the harp; the composition of Malley; Wm. Radford, Emma, E. Sadler, Wadsworth and Thompson performed a quartet of Mozart's upon two voices, two tenors and violoncello, and Missa Clara, Gage, and Williams, played a fine arrangement of the same composition, for quartet, bass, and tenors. The room was quite full.

#### MISCELLANEOUS.

**Miss's TALKING**—Duo German? last evening performed in a house crowded to bursting. One of the greatest songs we ever had in our lives. Paraphrase next week.

**THE MEDICAL FIRM**—At the concert which took place last Friday, Miss Goss, in consequence of being unable to attend, through indisposition, dismissed by Mr. George Hunt a quantity of all his the Society.

**THE CONCERT**—This independent and highly accomplished musician is now paying the English a visit for the first time. Few composers of the present day have written so voluminously, more perhaps more able. He executed the performance of Beethoven's Choral Symphony at the Philharmonic Concert, and mentions it in terms of high commendation.

**LETTERS TO CONGRESS**—The following advertisement will (copied verbatim) be resumed the other day by Mr. Chappin, the music publisher, "Sir,—Having announced to you as upon I should like those letters as I have several copies to sell or (ready to be sold) if you should like to purchase to purchase at or any I will sell it at 20s. or 15s. a piece, if none then two I will take of 2s. or 1s. each way their title was likewise being known to Missa Clara without name and in old book class. I will be if you should like to see the words please return them by post."—From *Edinburgh*.

Miss. Wynn has tenderly promised to sing for the Church Fund.





THE  
**MUSICAL WORLD,**  
A WEEKLY RECORD OF  
**MUSICAL SCIENCE, LITERATURE, AND INTELLIGENCE.**

To know the cause why music was ordained,  
Music and melody like with it of brass,  
What knowledge is his most part?  
That give us leave to sing philosophy,  
And, when it please, to sing your history

TAMER OF THE BEARS.

MAY 3, 1847.

No. LX.—VOL. V.

PRICE 2s.

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

By WILLIAM J. THOMAS.

"It is gratifying to me, that being a layman, I might not be here concerned myself with questions that belong to the province of divinity. I would answer, that perhaps before this great assembly of your best knowledge, are not the most important points of sacred things. But in the discussion of my own uneducated non-reading, I paid out this." 117

"I was especially anxious, that the help I in my mind to give assistance, were many of your order. From the words of our present doctrine of the Church of England.—*Anglican Prayer in English Language*

Has I not found myself by a promise to continue, in a second paper, my observations on to what would be the most advisable system to adopt with the view of rendering the offices of our cathedral establishments more edifying, I should certainly have studied myself of the course, furnished by the appearance of an able and beautifully written article on 'The Cathedral Establishments,' by the Quarterly Review (No. 100), for the purpose of recording to a subject so pregnant with interest, and truly so regards the prospects of ecclesiastical reform, but will now do with reference to the influence exercised by the cathedrals, and the peculiarly solemn forms of worship daily performed in them, upon the religious feelings of the people.

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

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

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

After showing that man who entered far more deeply than ourselves into the pleasures of Christianity, consumed the labours and opportunities of lives upon solemn works of such service, the writer proceeds in a style of impassioned eloquence to describe in what manner these services were to be most effectively performed.

"And in these glorious buildings, perfected—as far as the work of human hands can be perfected—by a consecration act, which the prophesy of a boundless and supplied, the Church relied that her daily meetings should be paid to God, and her songs rise up to heaven with a certain pomp of devotion, and especially with the harmony of music. She wished, under the general fashion and collocation of man, to secure and perpetuate in certain spots these natural observances of himself: pure which, if our nature was perfect, would be our hourly occupation and delight in every place. It is natural, and therefore right, for man to approach his Maker as he would approach an earthly sovereign, with nothing of stiffness or neglect, with more than decency, with much of splendour; not perhaps when he comes alone, and as a private citizen, but when he stands before God, in the company of that Church which is the representative of God upon earth. It is natural, and therefore right, that the overflowings of devotion should take that form, and be accompanied with those indulgences, in which all such affections delight, and which create in whom the feelings from which they flow to themselves. 'Praise is the wisdom,' says the poet,† which provides the harp and the song, and all the sweets of melody, for fairs and the hours of joy, and has none but days of sorrow, to cure the sickness of the heart." And power still is the wisdom which his stores all for the joys of earth, and has none for the joys of heaven. For our common life, for the drudgery of the world, for the venting of angry passions and low desires, for everything mean and trivial, we have common words and sounds of dissonance—our language, as Homer wrote, the vulgar men, but another for divine things. And this other is poetry and music. No holier thoughts, no nobler affections, rise from the heart of man, without clothing itself in melody. Our words and sentences flow on with the murmur of our emotions, and swell into holy phrases, and solemn rhythms, and sweet sounds, as our souls are purified and moved. And it is fit that with such sounds and words we should come before God in worship—that we should speak of Him in the language of heaven, and not of earth. It is fit that we should ascend with no slight awe and labour the voice of the Church, as her devotion to the praise of Him who delights in all that elevates and astonishes our nature; who made the ear the instrument of our pure pleasures, and our highest knowledge; who created the



heart to surge unceasingly and unceasingly to every pulse of sound; who has given to every measure its nature in own peculiar song, and wrought them all blended and raised up together into one vast chord of harmony, to long over our hearts, and temper the journey of our feelings, as the wind of the atmosphere itself sheds softness on the ruggedness of earth. What voice of nature is there which is not music?

<sup>1</sup>The hymns have descended as whispering hoards,  
 Their tones suspended in sweet melodies, and  
 The spiritual self ascending from their midst;  
 To incarnate in their responsive word,  
 The voice ascending harmonious to ours,  
 With the harmonies of the world's life—  
 The music that with differing measure,  
 Sheds softness, and leads, into the world's life,  
 The great truth that we have received to life.

"If music is thus natural to man, it is natural to religion; and what is natural is also spiritual. The hymns and choruses of devotion may be as efficacious as sermons, in weaning the heart from its sin, and putting it aright to receive the doctrine of religion. More than any person Augustine has realized into laws beneath them? More than any man Herbert has found them the great music of his life? And does it seem anything more striking, even to a thoughtful mind—more fit to awe him with a sense of a world far different from the present, than in the midst of the noise, and turbulence, and roar of a great city, to pass by its cathedral, and hear the distant pealing of its organ, stirred to other words than those of strife or wrong?"

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

<sup>2</sup> "Facilitating especially the singing work;—

that "the hymns and choruses of devotion may be as efficacious as sermons in weaning the heart from its sin, and putting it aright to receive the lessons of religion. But let us ask, are these portions of such services now performed with their ancient splendor—with their primitive magnificence and grandeur? In the view of the Church, is her devotion to the praise of Him who delights in all that elevates and spiritualizes our nature, still attended with an equal labor and care? Do her songs rise up to heaven with a certain pomp of devotion?"

<sup>3</sup> "From this, / all there is lost Knowledge that!"

Alas! the answer must be in the negative.

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

<sup>1</sup> Hymns.

<sup>2</sup> August, Confess. 22. 2.

<sup>3</sup> Herbert's Life.

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

In former times, when all the members of the Church were educated with the view to their residing in the medical portions of divine study, such necessarily bearing so far consonant with the art, that when in after-life he was called upon to preside over one or other of the great church establishments of the country, he was qualified at once to direct any symptoms of decay in the progress or efficacy of the study over which he presided. Moreover, his early education enabled him not only to detect the fault, but also suggested to him the means by which it might best be remedied. In our day, however, there is nothing of this. Not only is much too lightly regarded, as a part of education altogether unsuited for those who are destined to enter the Church, but in the case of the only exception to this rule, that of the Minor Canons, who are still expected to bring their preliminary studies as a proof of their ability to deal with their vocation the fallow of the field, what does experience show us?—Why that these gentlemen having performed this act of obligation, do not afterwards feel themselves called upon to assist any further in the more exclusively medical portions of the service, and thereby to give them that pomp of devotion, with which the Church formerly willed that God's worship should be performed.

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

As, however, it is but little probable (as indeed, for many obvious reasons, it is truly desirable) that music, which Luther pronounced "a fair gift of God, and near allied to Devinity," should ever again become a necessary branch of classical education, and so take that rank among the liberal arts, which the great Reformer assigned to it, when he said, "Next came Theology, I give the highest place and honor to Music," it becomes the most necessary that speedy and effectual measures should be adopted, to infuse new life and vigor into our choir.

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

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

Dr Vincent thus looked forward to seeing a reformation effected in parished music, by means of the clergy,—by the influence of the clergy we must the service of our cathedrals be renewed to its former importance. The Archbishop of York, by his patronage of the Ancient Concerts, has long and assiduously supported the several schools of music, against the freedom and un-bidding innovations of the modern. In fifteen years, and thereby laboriously contributed, in no trifling degree, to maintain in the country a law for all that is great and sublime in musical art. Let his Grace now, in addition to this illustrious but wholesome influence upon the condition of ecclesiastical music, come forward, and employ that direct and immediate power with which his high station in the Church, and his seat in the Board of Ecclesiastical Commissioners, so properly invest him, in the reformation of this long-neglected and rapidly-decaying branch of our ecclesiastical establishments. Let him avail himself of the almost unlimited authority bestowed upon him by that Commission, to enquire how far the complaints raised against the chapters of cathedrals, of neglecting this portion of their trusts, are well founded. Let him enquire whether church organs properly appropriated to the maintenance of full and efficient choirs, have not been gradually abandoned from that object, and otherwise applied; and if he had such to have been the case, let him instantly relieve their dedication, so that this singing of psalms, hymns, and spiritual songs, may be fully and efficiently performed, remembering what Hooker says: "that surely there is more cause to fear, lest the word thereof be a worm, than the use a thistle to the service of God."

I will now conclude, and as the views upon this point advanced by the Quarterly Review have been treated as popularised by the great Catholic Review, I cannot do so more fully than by quoting from Hooker's "Ecclesiastical Polity" (Book V. c. 20) some passages in which that great English divine treats of "Music with the Psalmist."

"Speaking natural harmony, whether by instrument or by voice, such is the force thereof, and so pleasing effects it hath in that very part of man which is most divine, that men have been thereby induced to think that the soul speak by nature in, or hath in it, harmony. A thing which delighteth all ages, and transcurreth all states; a thing so reasonable in itself as to joy. The reason hereof is an admirable faculty which nature hath to express and represent in due order, more inwardly than any other sensible means, the very standing, sitting and falling, the very steps and inflections every way, the turns and varieties of all passions wherewith the mind is subject: so that although we by organs or made the consideration of nature, the very harmony of sounds being framed in due order, and carried from the ear to the spiritual.

harder of our souls, is by a native puissance and efficacy, greatly available to bring to a perfect temper whatsoever is there troubled, apt as well to quicken the spirits as to allay that which is too eager, stirrings against melancholy and despair, forcible to draw forth tears of devotion, if the need be such as our psalm shows, able both to move and to moderate all affections. The prophet David having therefore singular knowledge, not in poetry alone but in music also, judged them both to be things most necessary for the house of God, left behind him to that purpose a number of divinely inspired psalms, and was further the author of adding unto poetry melody in public prayer, melody both vocal and instrumental, for the raising up of men's hearts, and the increasing of their affections towards God. In which commendation, the Church of Christ such liberties at this present day retain it as an ornament to God's service, and an help to our own devotion. When church music daily united with maner altogether sounding to the praise of God, they soon have hearts very dry and tough, from whence the melody thereof doth not sometimes draw that which is mixed religiously affected delighteth. As it is famous Kiramus observeth, that the music which we now use, was not instituted so much for their ease which are spiritual, as to the end, that into gross and heavier minds, whose fine words do not easily move, the sweetness of melody might make some entrance for good things. St. Basil himself acknowledging as much, did not think that from such inventions the heart yet of ostentation should be disrupted. 'For,' saith he, 'whereas the Holy Spirit saw that mankind is made worse hardly drawn, and that righteousness is the less accounted of, by reason of the pursuit of our affections to that which delighteth; it pleased the wisdom of the same spirit to borrow from pleasure, which mingled with heavenly mysteries, smother the awkwardness and refusal of that which toucheth the ear, to wit, to it want, by delights, the treasure of good things into men's mind. To this purpose were these harmonious tones of psalms devised for us, that they which are either in years but young, or touching perfection of years are yet not grown to ripeness, might, when they think they sing, learn. Oh he was thought of that heavenly teacher, which look by his skill found out a way, that doing those things wherein we delight, we may also learn that whereby we profit.'"

#### MR. WARD'S DRUMS.

To the Editor of the Musical World.

Sir,—In a paper contained in your No. 58, upon Orchestral Instruments, written by Mr G. Hagarth, he chiefly notices the construction and use of the drum, and glances at an improvement upon that instrument now adopted by the Philharmonic Society. I beg to be allowed to correct the statement there made concerning the nature of that improvement. He states the fact that the drums are to take the tonic and the dominant of a piece of music, and he also notices in supposing that the performer could always do this, as those of the old construction. Upon reflection, however, it will be found that the effect intended by the composer was seldom heard, so far as the intonation of those instruments was concerned; for as it is well known that they never when take the part of drums, than the two notes of the harmony compared to

these points will not be wondered at, when it is considered that it is necessary to have sleeves that serve to some degree to effect the least alteration; that these sleeves draw the body unequally; moreover, that it is greatly affected by the moisture or dryness of the air. Hence the necessity of the improvement when anything like precision is desired. The new dress passes its trials of fire better such, that will be changed as necessary, and with almost the same quickness as those of the workmen; it may be presumed, therefore, that competitors will soon introduce new parts for them; and, that, for the sake of personal ease, and professional credit, perfumers will use them in preference to the old instruments. Many important points, connected with the subject, are not even hinted at here from fear of trespassing too much upon your space.] I am, Sir, your obedient servant,

G. WAARD.

[We insert the above letter, though we do not precisely see the drift of it. Mr. Ward gives just the same account of the nature and object of his improvement on the dress that we do; and we pointed out, as he does, the manner in which this improvement will extend the power of the suit system. There can be no doubt of the utility of the system then especially when (as we said, and Mr. Ward repeats) competitors shall come to write parts for the improved dress. Mr. Ward, however, depreciates the dress in its present state; his unquestionably a part of the dress, such as are used by Mr. Lopp, are perfectly able to stand, very distinctly and beautifully, the tests and demands to the primary key of any piece of music, though these notes cannot be changed in the course of it. We may add, that, not so long since, we met with a paper in *Le Gazette Musical de Paris*, containing a description of an improvement precisely similar to that of Mr. Ward, with a report in favour of its efficacy and utility, signed by a number of distinguished musicians, among whom we remember the names Mendelssohn. Not having the journal at hand, we cannot give the precise date of the article in question, but it can very easily be found.]

## CONCERTS.

Mr. Saxe's Company.—On Friday evening last, the gentlemen took tea at seven o'clock at the Harcourt Square Rooms. The performance was favoured by the presence of H. Hill the Director of King, and of Mr. John Royal pupil, the Princess Victoria, who, upon their entering the room, were received with the band's playing a full height; the national anthem, and by the many of the noble company. The selection, although unexceptionable, was (we would judge) rather heavy, and certainly too long. After the overture to the "Barristers," a new cantata, composed in honour of the Royal visit by Mr. Hill, was performed. The vocalists were, Miss Corradi, Miss Brown, Messrs Phillips, White, and Hill. The composition, taken as a whole, is certainly not very original in character, but the subject is lively and pleasing, and, altogether, well deserves calling from the company's lips. Miss Clara Novello and Mr. Hagger performed "Let the bright sunbeams;" and the same young lady subsequently sang White's pretty ballad, "When a maid of fifteen has loved." And still another in the selection consisted in the fine scene from Purcell's "King and Queen;" "Hark, hark, the wayward," by Mrs. Knapton, with chorus; and "Let not a thimbleful of mischief go," by Mr. Phillips.

Each singer revealed correct knowledge of their illustrious subject. The other evening was, as was by inference known, 'Yule-ten evening,' at which Miss Hagan displayed the remarkable compass of her voice, and, in addition, sang with great credit to herself also an air of Bach's (son of Sebastian) by Miss. Cameron. Amidst the old-fashioned acquaintance to both compositions, a strength of purpose was apparent, not to be mistaken. In the first act were also performed Spafford's beautiful duet, 'Heckle to my door,' by Messrs. Francis, Hedin, Phillips, and Selig; a very pretty piece of Mr. Kappert's, 'On the margin of a lake,' by Mrs. Kappert, Messrs. Francis, Tvedman, and Selig, and Andersen's fine altered fantasia for the piano-forte, most beautifully played by Mrs. Anderson; the solo parts taken by Messrs. Clara Novello and Hagan, Messrs. Francis, Hedin, and Selig. In the charming composition (and which doubtless suggested to the composer the existence of her sister in the great sympathy No. 2) her opportunity is the village of the mountains preserved, also it is joined by the violins and above. Between the two Mr. Kappert played a waltz solo, in his charming and expressive style. Immediately succeeding Hagan's services to 'Il Deserto della Giamaica,' Mr. Tvedman should have sung Furell's 'Mad Tom,' but in consequence of some alleged misunderstanding, with which, as it was not brought before the public, we were not to interfere, the mistake was altogether omitted. Mr. Tvedman also, was announced in the programme, for three pieces, and did not make his appearance at all, owing as we learn to certain indispositions. A very pretty old song of Mr. Kappert's ('Again, the merry bunch of May') sung by Mrs. Kappert, would have gone with a warmer reception, and with it deserved, had it been retained at an earlier stage of the performance. We must however confess that Handel's choros, 'I he every voice the voice,' had better have been omitted than performed in the way it was. After Mr. John Kappert's elegant piece, 'A lovely smiling daughter boy,' sung by Mrs. Kappert, Miss Hagan, Messrs. Hedin, Tvedman, and Selig, we quitted the room, which we are gratified to say was quite full, notwithstanding the situation offered by the opening of the new National Gallery.

**CLASSICAL CONCERTS CONTINUED.**—The sixth and last of the series for the present season, took place on Friday evening. The following was the selection:—PART I. Overture (first time) Sparta, for voices, 2 violins, viola, cello, double bass, clarinet, and 2 horns, Messrs. Hagan, Watts, Tvedman, Lindley, Engstrom, Williams, Farn, and Selig.—Gavotte, Mr. Kappert's, 'O tempo! adagio,' Hedin.—Quartet in K. for, No. 10, Beethoven, for 2 violins, viola, and cello, Messrs. Hagan, Watts, Tvedman, and Lindley.—Aria, Mrs. A. Hagan, 'L'Artiste,' Mozart.—Trio in F. for Op. 20, No. 2, Beethoven, for piano, horn, violin, and cello, Messrs. Francis, Hagan, and Lindley. PART II. Trio, Coralli, for 2 violins and cello, Messrs. Lindley, Hagan, and Engstrom.—Aria, Miss Fanny Wjellman, 'Come quel ch'io desidero' (Domenico Galvani) Galvani.—Two concertos, for violin and cello, Gounod, Messrs. Hagan and Leopold Hagan.—Branche, Mrs. M. S. Bishop, 'Una donna solita et vaga,' (Luigi Nigamont) Nigamont.—Quartet of movements in G, 'God save the Emperor,' by Louis Hedin, for 2 violins, viola, and cello, Messrs. Hagan, Watts, Tvedman, and Lindley. Conductor, Mr. Bishop.

Opera's Overture a little disappointed us. For this we thought it somewhat weak. The best thing in it was Handel's Flauto solo's air, which was most beautifully instrumental. Hedin's choros, 'O tempo! adagio,' is not so frequently sung as it should be. It is, however, rapid, or nearly so. In most of the celebrated styles, and was well sung by Mr. Kappert. Engstrom's quartet, which believed, is a remarkably fine one, and not altogether with any want of unity or coherence of design. It is well to say it was admirably played. Mrs. A. Hagan gave us Mozart's charming aria over. M. Ro-

means, who took the place-his in Bartolozzi's line, is a very brilliant player, with an exquisite touch; and, which is still better, an exacting and retentive knowledge of the genius of his school; but the gem of the evening was the air of Corelli, which opened the second set, and movement of which was repeated, solely on account of Lady's playing.—It was superb. Miss Perry Wynne sang Gagliardi's aria with credit to herself; but the composition was unworthy of a "Clement Chamber Concert." In the first instance, Mr. Leopold Gung, although a fine player, with great execution, is, we think, (at this first hearing) unequal to Lady's talent. As a composition the air is poor stuff, and only worthy to be done by the players. They did quarrelward ward up the same admirably. The subject of this is beyond a question, one of the deepest things in all Haydn. Mr. Mori, we thought, played it gracefully, which we attributed to his having been at Mr. Dale's Concert all the morning. The tune was brilliant.

Mr. KRAMER'S CONCERT.—On Friday evening the gentlemen took a benefit at the Harmonic Square Rooms. Although not crowded, the audience was numerous. Mr. Kramer appeared as a singer, performer on the piano-forte, and composer. He played a fantasia by Thalberg, of tremendous difficulty, and accomplished his task more than admirably. He presented a fine and rapid fugue, and an exquisite march, with great command of his instrument. His composition consisted of a *Misère*, originally, if not originally, in character, in which he sang, accompanied by Miss Birch, Mrs. Albert Cook, and Mr. T. Cooke. He and Mrs. Albert Cook sang a duet from Donizetti's *Tommaso Traviata*, "Color Rosso!" Mrs. Birch, Wagner's opera-ric conductor, "Impatience," which might have been taken a little better with advantage; and Mr. Birch sang, with excellent expression, the air by Verdi, "L'acquitto!" But one of the best performances of the evening occurred of a duet arrangement for piano and four open voices from "Le Freilich," by Meyer, Benedetti and Corrigiani. The latter gentlemen presented a charming song, with great execution. As a piece, it is impossible to say that Mr. Benedetti surpassed Meyer, Elms, J. Griebner, Ellis, and Benedetti, played one movement of a quartet in delightful style. Altogether, we have derived the last pleasure of concerts of considerably higher pretensions than that of the Ballroom.

Mr. HAWKES'S CONCERT.—This gentleman, whose name is, we believe, among the best and most extensive of our scene usual benefactors, gave his concert on Saturday evening, in Willis's grand room, which was filled to the brim. The programme, which was chiefly composed of madrigals and glee, was a very good one. Mr. Hawkes's madrigal from "The Rosebud," is now becoming a much talked of piece, and is deserving one it is. Mr. Hawkes's glee, "Glad is Cadwallar's tongue," is partly selected, but such as are his own compositions; we readily acknowledge considerable deficiencies in some of our best. We look upon them as a little offspring of the too old madrigal, in which they bear much the same relation that the modern duet bears to the "High old English gentleman." There are exceptions in design, Charles Fox, when a young man, was a duet, and his Humphrey Day was, by report, always one.

Two songs of Hawkes's were sung in the first set; "O sacred studies," from *Baldassar*, by Miss Hawkes; and "From mighty Meigs," (James Macdonald) by Mrs. Kayser. The former, in our estimation is greatly the best of the two; the latter, although more popular, is weak in the comparison. In the second set, Mr. Perry sang with great and pleasing execution, "The old grey-yard," and Mr. Harlow, with much power, Fawcett's lady's minuet, "Let the diabolical engine!" Miss Leonard Richardson played a fantasia on the harp—her performance more chosen than her selection, and Messrs. Ledy, Tait, T. Cooke, and W. Ledy, played Haydn's quartet, introducing the *Tutti* for the Emperor, which had been performed the preceding evening at

Mr. May's Chamber Concert. The first thing in the second act was Weber's waltz, 'Lady, when I beheld'—A new ballad, composed and sung by Miss Evans, must not be passed over. It is a very pretty composition, illustrating the points of the waltzing, and well-deserving the success it obtained. After a Scotch ballad, 'O my love's honey'—sung very well by Mr. Wilson, we went away, leaving the prices left of us. It was then about a'clock, and the company were leaving the room in groups.

**PERFORMERS: SOLOISTS**—The following is the programme of the fifth concert, which occurred last Monday evening. Act I. Weber, in E flat; Mozart.—Soprano and Alto, Mrs. Birch, 'Help and grace' (Robert Vane); The Chamber Soloists.—Cecyle Robinson, Mrs. Maria Cook, pianist respectively to His Majesty the King of Prussia, M. Clara Wilson, Mrs. Wood, 'Don't get it back'—Caro Bianchi Oligino, Mr. Williams (La Clemence & Tine, Mozart)—Overture, 'Der Freischutz,' G. M. von Weber. Act II. Schubert (No. 7); Haydn—Alto, Mr. Bennett, 'Nicht ein letztes' (La Clemence & Tine); Mozart. Oper Overtures, rather well understood, Meyer, Legend and Maria Anna, Director of the Concerts to His Majesty the King of Prussia, Giovanni Weber; Terzetto, Mrs. Wood, Miss Birch, and Mr. Bennett, 'Me lasso, o male amico' (El Basso di Poesopoli), Weber.—Overture, 'Lazarus,' Bachman. Lieder, Mr. F. Connor, Contralto, Mr. H. K. Briggs. It is difficult to comprehend upon what principle Mr. Briggs should object to comply with the demand of a large number of the audience for the repetition of an lovely movement as the interest and tone of Wagner's symphony. Had it have happened it had accomplished, his proceeding with the Solo might be understood, but such a movement? However, we had it again. They would have thought that he might have been pleased with the compliment paid to his brother artists, Williams, whose performance is always the subject of universal admiration. In the present instance, beautiful as it was, Gustave Cooke and Maria (John and John) seem as far from there of the general approval, and, indeed, we never heard the latter play more badly, as example was his tone, and he sang his exercises. The air which Mrs. Birch selected, is not the most favourable specimen of the genre in the Chamber Soloists's concert; nevertheless, she sang it most creditably. The good society of the evening was the performance of the chamber duos. Both are first rate artists, and the successfulness of the instrumental is truly great. We do not think his love equals that of our own Lindy—He indeed rather sadly; but his command of his instrument is superior. His perfect passage of extraordinary difficulty with admirable ease and glidingly, moreover, his elegant playing in both vocal and dramatic. The duo, by the by, was remarkable for the unity of tone, and perfectly simultaneous understanding between the performers; it was like the operation of one mind. The compositions they played were rather of a class to exhibit the tone of the voice, than anything to appeal to the individual beauty of the voice. The greatest playing of these gentlemen must be repeated. We regret Mrs. Wood sat in some open position a companion between herself and Maltrava. In her own range of compass, which is extensive, and in the highest walk of art, she remains the great singer; and, as we have always done, we shall be ever ready to acknowledge her talent, but she does not possess the requisite compass for the song she selected on Monday evening. How differently would she have executed the song from the Queen! 'Der Freischutz' Overture, she played like that even was told, went in superb style. Generally no musician possessed the dramatic faculty more fully developed than Weber. In this respect her study has been round the best-making with those applying tests of perfection, like a dark shade sweeping over a thought of happiness to come.

Hugh's No. 2 is the well known "superior" Symphony." Mr. Clapp pre-



formed his religious part on the organ with sterling effect. Of all the writers, (and in Russia) Haydn appears to be the representative of gravity and pure musical spirit. Beethoven, however, respects him on this ground; his work is as business as a *Neapolitan* or *Carroll's*; and very few fit it of its class; but Haydn's is the joy of harmonies, happiness, and a rapid melody; and all that he deserves to possess, for a more amiable being, and one less troubled with envy—the philosophical of the profession, intensely excited. How delightful was his speech to Mozart: "You must let me go first to England, for I shall produce an effect when you have been here." Answered after the death of that illustrious genius, he could never see the son, who strongly resembled his father, without shuddering tears.

Mr. Mozart was not returned in the air from La Chaux-de-Fonds. In the first place, it is written for a soprano; and in the next it was too high for him. He was obliged upon that account to sing parts in G. After the death by the accident there he quitted the room.

### IRELAND.

DUBLIN.—The Philharmonic Society gave a concert in their Theatre on Friday, 21st April, at the Theatre. There could not have been fewer than 500 persons in the room. Ross's Symphony No. 4, commenced very promisingly; but the engagement of some of the constant house players created a perceptible weakness. On the whole, therefore, it did not go so well as could have been desired. The overture to 'Der Freischütz' was altogether a much better performance. Here, however, we again had to regret a partial disappearance, arising from the sudden indisposition of the principal horn player, who was obliged to quit his post. Mess. Stewart, Miss Smith, Messrs. F. and J. Robinson, were the musicians engaged. The first lady does not possess sufficient facility and command of voice for such a song as 'O come a full compass' of *Fredrick's* upon all the other services she requested herself in the satisfaction of her audience. Mr. F. Robinson sang *Beethoven's* 'Singspiel' in a beautiful manner, accompanied on the violin by Mr. Pagan. Their mutual efforts deserved more applause than they received. The only success of the evening—the reward was a very dull one—was given to *Fredrick's* melody, 'Dona is a hungry wife.' Mr. Levy, leader of the Theatre, accompanied Miss Stewart very effectively in *Handel's* song, 'Glorious that time was never.' *David's* *Yea*, No. 11, for two violoncellos and double bass, although well played by Messrs. Pagan, Mr. Cully, and Harrington, did not appear to give much satisfaction.

GRAND MASS.—A beautiful service was performed on Sunday week at the beautiful new church, built by the Jesuits in Clarendon street, and which contains the largest organ in Dublin. It is the instrument which was used at the Westminster Abbey Festival, and cost £2000. It has upwards of 50 stops, with all the stopping stops, and stopping and crossing now in use, also two instances of pedals, with the use of which Mr. Wilkinson combined. The service consisted of a collection from the 1st and 12th Masses of Haydn, with a part of *Haydn's* *Chorale*. Mrs. Grant, the principal soprano, sang the 'Glorious Yea,' in very good style, and was ably assisted in the Tenor by Miss Smith, who possessed a fine contralto voice. Both male, organ playing, and singing, were worth a journey to hear.

THE CHURCH SOCIETY (after giving a concert, in honour of *Handel's* 60th birthday) of 'St. Paul.' They have just received the most interesting gift, and are in full rehearsal. Particulars of the performance shall be forwarded.

## THEATRES.

**Kean's Triumph.**—The most extraordinary combination of attention was offered to the public at the Theatre last Thursday, the 17th April, for the benefit of Gordon. "Il Des Grieux" was performed, with the following eminent cast. First was the Drama Actor, Albertson, Barbauld, Annandale, Eliza, &c. Tambourin received his character of the Day; Offens was performed by Babbal; the Comedienne was Mr. Angelo; and the whole with the character of Mazzetta; and Laporte fell to the lot of LaFiche. The consequence of all this was, that the pit and gallery were filled to about a quarter of an hour past with the first take, two glasses were put for the gallery boxes, and more than a hundred people were in the wings on the stage. It is supposed that the audience consisted of four thousand persons. So much for the honour of Mozart, with good performers. Would the same company have brought together so large an assembly of listeners, had the opera been the best of the modern Italian school?—Certainly not.—It is utterly false on the part of the press to be giving the laud of this theatre, to bring forward more frequently the best works of the by-gone great masters. Mr. Laporte, we may depend upon it, is perfectly alive to his own interest; and would he request us give the most collected, and the majority, of his subscribers such words as we think fit. There is little doubt that if he were to determine upon giving during the season a representation of operas by the last composers who descended to the same lot with Mozart, that he would not in the next moment miss a subscription to the amount of £50,000, which, by report, he has done this season. Moreover, we believe that he would avoid a chance of losing the favour of his hearers. The upper classes of the country, who are persons of the highest rank, are no admirers of Mozart, or of any composer who is voted "good." They value music which is new, and of light character. They patronise exclusively every branch of art. It matters to these gentlemen's comparison to Mr. Laporte, whether he puts up his "Figaro" of Mozart, or the "Thamé Gower," or any other thing of France, but of the greater number of the £50,000 men prefer the latter; it is his request as well as his duty to reject the "Figaro." So far as character is left to him, but he naturally fits voice, or, non-subscriptive rights, either by putting up occasional benefits—benefits of show, and thereby giving the opportunity to this large and increasing body of classical amateurs (and which is composed almost exclusively of the middle class in life) to take such music as they prefer. The majority of that numerous audience the other evening, in all appearance, came from the Room of Pall Mall. It may be worth his consideration to derive the whole of his subscription rights to France, Switzerland, Berlin, and Dresden, (for Germany, also! even the west) and to make it largely during his career, to give the benefit of a higher school of music—and himself, a "Benefit," for three nights will scarcely prove such to him. By this arrangement it is conceived, both classes of people would, or ought to be satisfied.

The performance on Thursday evening, taken collectively, was one of the greatest success that had been ever experienced. Miss Albertson was the novelty of the evening, and considerably interest was excited as to the manner in which she would sustain herself in the part of the countess Barbauld. To our belief she pitched the character in rather less than a key? It needed buoyancy and even splendour—so that even splendour, for her general deportment was remarkably that of a military, lively young lady. If Babbal's conception of the character was too gloomy (which admits of a question, considering the real rank in life of Barbara Poffin) was the golden mean; and her delivery did that capital business go through her work! Miss Albertson was most successful in the song, "In a dream," in which she and Tambourin were success! but to her two other songs, "Bath bath," and "Ye-

due variety, she was tame—we had almost such an feeling. Moreover, she was not always correct in her concerted parts. If by good fortune she were allowed two or three repetitions of the choruses, there is little doubt she would greatly improve in it; for even in its present state, her performance was highly creditable.

Miss's *Donna Anna* is really great. Her general treatment of the part was all upon the grand scale; there was an profusion of manner. Both in her singing and acting, it was a display of high art. The famous accompanied recitative which Donna Anna sings over the body of her dead father, and which, were but a first-rate recital, one might believe with proper expressions, was finely sung on Thursday evening. The succeeding scene with Otavio, 'Fanny could' was equally excellent; but Miss Giff's more successful display, is in the solo 'Gloria.' In the title, 'Proscio e grato mal,' we could have wished her not for those two choices, and the closeness of the closing position. By it she displaced the baritone. It is with real pleasure that we recognise the decided improvement which this highly interesting artist has effected since last season, in her varied profusion of songs and scenes.

The very fine part of Donna Elvira, demands a singer and performer both of greater mould than Miss Alexander; who nevertheless secured a valuable aid to give effect to the character, and which by the way is in harmony with what the performers of the public. A false tale was—suspicious, and mysterious, mixed with little sympathy from the world; especially if her return be a high-flying songster.

Trautwein played the part of this prince of gallantry in a very admirable manner indeed. He may not display the prodigious powers of *Antony*, the hero of whose love-story would go hard to carry any woman off her feet; but, with his gently formed face and figure, and graceful manner, Trautwein has a way with him; and thus, he is too much the singer that *Antony* was. The "Duke was the death," of which the latter never need be said anything, is the mouth of Trautwein became, what it really is, an elegant comedy. Nothing can well be more pointed than Mr. Giff's accompaniment to *Antony*. He very early threw the applause with the singer.

Although *Rafael's* part of Don Otavio is not a great one, it is rendered it remarkable as by the regular charm of his singing. His execution of the duet act, "Il mio amore," is a remarkable display of vocal art. If we were confined to be hypercritical, we might object that his ornaments were redundant; these however being chiefly, if not entirely, bestowed upon the passages of the words, and being in themselves of so refined a description, they merit not the harshness which our commentators (the *Spectator*), if not critics approved. *Rafael's* mode of taking his breath, is itself, perhaps the grand article a fine example of which occurs in the same song; where, after a unperformed commences upon the F holding note of those bars, he imperceptibly, and with all the ease of supreme command, descends to the numerous passages which surround the phrase, without violating the laws. We have never heard anything so well as, much more satisfactory than *Rafael's* execution and execution of this perfect song.

Gizelle made a good *Shawnee*, and sang her concerted parts with correctness, and extreme general propriety. Dr. *Angelo* also deserves honorable mention, if it were only for the creditable manner in which he acquitted himself as the Chief of the *Commodore* in the last scene—a nice test of every actor's powers.

But what shall we say to Miss, remarkable *Lettiche's*? Simply, that for the perfect singing of most of the high numbers, we do not remember to have witnessed your superior. Whichever way and playful than your 'Madonna,' what shall I say? I myself, sang, and executed, than your performance to the best, "O nature possidete," and what more nobly true throughout than

poor singing in the concerted movements—no national—as especially the spontaneous heart of the occasion, and not a post-hoc one! Whether or else, rather requiring great and detailed department, or the most full measure of local history, Lullachar is always the man of mind and reflection. We never remember to have detected him in a transcription of the past, or in a religious, however he may have given the run to his language. And he is an unusual example of the wisdom which sometimes attends acknowledged ability, with conscious power, for although he may be, and frequently is, up-pointed in a nation or an opera, severity of his intellect, his great faith in life & his importance. Whatever he has made during the dramatic process, he judiciously displays the temper of genius.

We reported that at the revival of this opera, the *Requiem* of Donizetti, *'Dieu au dieu,'* and that of Elton, *'My words,'* should have been omitted. And that the *Requiem* should have been accompanied by a grand-chorus the most of the noblest and broken tones. And lastly, that the whole of this wonderful music during the longer scenes, in which three different movements are going on at the same time, should not have been profaned.

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

At the reception of the opera on Saturday—a subscription night, our opera was well received in the boxes, although every place in the boxes, open to the public, was occupied in a few minutes, and the audience did not seem to their hearts till after the first act. Surely Mr. Lugosi cannot see to it as a loss to please all parties. It was reported for the third time on Tuesday.

#### MISCELLANEOUS

**'THE MESSIAH,'** we perceive, is announced for the 19th, at Foster Hall. Remembering the disappointments and other circumstances encountered by many, at a former performance of this oratorio, in the same place, we may recommend those who would enjoy it, to apply early for their tickets.

The celebrated **FRENCH COMEDY**, whose compositions are so highly appreciated in France and Germany, will shortly pop a visit to our metropolis.

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

**THE NEWBORN FESTIVAL.**—The following account of receipts and expenses was presented at a late quarterly meeting of the General Board of the Hospital, by which it will be seen that a loss was sustained from the Festival of last year.

Year	Receipts.	Expenses.	Profit
1824	£2150	£2051	£99
— 1825	2176	2128	148
— 1826	2171	2060	111
— 1827	2119	2028	91
— 1828	2047	2073	Loss.
Profit on the Festival of 1828			412
Balance of Receipts, 1828 over 1827			287
Loss in 1828			221

Total Collection between 1824 & 1828 £1020

In the account of expenses for 1828 were included 2 paid plays and 65 days of

the eyes, 1711; the court-room eyes, height of a side, 1285; handwriting, 1112; rhinos, 522; Cerebral Surgery, 1279; oostinguata, 1287; Nervous purchase of new cases, 522.

NOTICE TO CORRESPONDENTS

Mr. Whistler and wife. Dr. William Whistler, and other patients' names, all put with us for a short time longer.

SPECIAL COURSE, for the coming week,

Monday, 25	.....	Academy Concert, Wesley	Man's Theatre, Halling House,
Monday, 26	.....	Edwards, Noyes, Gentry, Morgan	Man's, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

WEEKLY LIST OF NEW PUBLICATIONS.

**FRANCIS & TAYLOR.**  
 "The Medical Weekly," 1887, 1888, 1889, 1890, 1891, 1892, 1893, 1894, 1895, 1896, 1897, 1898, 1899, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 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3046, 3047, 3048,

**Mr. FURY'S FAREWELL CONCERT**—Mr. Fury having announced his intention of giving a Farewell Concert at the Masonic Square Rooms, on Saturday evening, June 21, 1863,—the following resolutions were passed by the Canadian Societies: "That Mr. Fury having devoted much of his time to promote the interest of the Welsh Charity School, and having given us professional services for thirty years, on the annual celebration of St. David's Day, this morning had caused to testify these long years of the valuable services gratuitously afforded to the establishment by him, during so many years of his constant residence in its interests; and being aware that he will receive the best support of the Germans and Scandinavians, in his coming Farewell Concert.—The Committee of the Royal Canadian Societies try to recommend Mr. Fury's Concert to the most cordial support of the Members of the Gymnasium, as a small acknowledgment of the valuable services rendered by him to the society for the recent years, Mr. Fury having conducted all the Swedish field under the auspices of the Institution, gratuitously, and he has filled the office of Secretary therefor for a long period, with credit to himself, and advantage to the society." Mr. Fury is also honorary treasurer to the Royal Society of Musicians, and literary secretary to the Melodians' Club.

**PUBLISHED BY E. T. PURDAY, JR., HIGH HOLBORN.**

**BALLADS.**

	Written by	Composition
The Rose of the West	Miss M. J. Gwynne	E. Purday
The Youth of the	J. W. North, Esq.	E. Purday
They were in a Grove (and others)	Do.	E. Purday
The Song of the Sea	E. Purday, Esq.	Do.
The Captain's Fare (and others)	Do.	Do.
Oh! my darling, my own boy	E. Purday, Esq.	Do.

**CONTEMPORARY SONGS.**

My heart is all laid	Miss M. J. Gwynne	J. Purday
The Wretchedest of Children	E. Purday, Esq.	J. Purday
The World's Song	Miss M. Gwynne	J. Purday
The Rocky Day	A. Purday, Esq.	E. Purday
The Spelman, or the Working Song	Do.	Do.

**FOCAL DUETS.**

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Oh! were the World's of Peace	E. Purday, Esq.	Do.
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**TRANSPOSED QUARTETS.**

Ballad of the West, No. 1 & 2	E. Purday, Esq.	1
Oh! my darling, my own boy	E. Purday, Esq.	1
Oh! my darling, my own boy	E. Purday, Esq.	1
Oh! my darling, my own boy	E. Purday, Esq.	1
Oh! my darling, my own boy	E. Purday, Esq.	1
Oh! my darling, my own boy	E. Purday, Esq.	1
Oh! my darling, my own boy	E. Purday, Esq.	1
Oh! my darling, my own boy	E. Purday, Esq.	1
Oh! my darling, my own boy	E. Purday, Esq.	1
Oh! my darling, my own boy	E. Purday, Esq.	1

\* Many of the above Quartets have changed Types since publication, and may be had in Quills by the Publishers, with many other Quartets.

**E. T. PURDAY, JR., HIGH HOLBORN.**

2

THE  
**MUSICAL WORLD,**

A WEEKLY RECORD OF

**Musical Science, Literature, and Intelligence.**

To have the name who made me what I am;  
To have and to receive the credit of my name,  
I feel themselves at his great game?  
O how give we honor to each philosopher,  
And, with it pass, give to your language,  
Lovers of the name.

MAY 12, 1847.

No. LXXI—VOL. V.

PRICE 24

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

By CHARLES FORTNA.

**VIOLONCELLO AND CONTRA-BASS.**

In continuation of our article on the Violoncello, it may be observed, that the double bass and chords are not available in orchestral music, except occasionally, when combined with the open strings; the composers have other resources to produce the bassness. In writing they create a fine effect; but they must be written with accurate knowledge of the fingering, or they become extremely difficult to execute. In the absence of the double-bass, the lower notes are easily effected, since they are more distinct than those of the double-bass. The simple quartet in orchestral music, viz. two violins, viola, and violoncello, forms a great relief; but in the *gros*, the double-basses are indispensable. Arpeggios on the violoncello are very striking, the double-bass taking the first note, or fundamental of the arpeggio only; but they are extremely difficult, and seldom imperceptible, unless judiciously written. Rapid passages in extensive keys (as was observed relative to the tenor) are difficult to accomplish, on account of the width of the steps, and the very complicated character of the fingering. The extension of the arm, when required to be extremely rapid, is more efficacious on the violoncello than on the double-bass. The augmentation of the note is preferable on the larger instrument, viz. when the violoncello has no equivalent, the double-bass should take the quarter or croche of the same note. This applies to an allegro or presto.

The following instruments are effective when used in combination with the violoncello: the harp on its strings; reeds in octaves and double octaves, the tenor in octaves, or concert. The chorale and bassoon sometimes in octaves. The violoncello and tenor in thirds, with violins the same, produce a pleasing effect. The double-basses are then omitted, or they take an independent part. The tremolo, and shake, are characteristics of this instrument, and are most effective on

the first and second strings. All passages requiring brilliancy, or *pizzicati*, should be appropriated to the violoncello, in preference to the bassoon; the latter instrument being of its power in rapid passages, while the violoncello performs it enabled to sustain the power by the assistance of his bow. All subjects of a noble character should be manifested in the violoncello part in a score, in preference to that of the bassoon. The piano is often introduced in the violoncello part, for the purpose of giving a contrast of effect. The viola and lower parts than bassoon more prominent, particularly in vocal music. In accompanying a tenor singer, the holding notes on the violoncello overpower the voice, unless it form a distinct part. In a notable passage of a song, the bassoon should be generally *staccato*, the holding notes being introduced merely as a contrast to the increasing passages or symphonies. These remarks apply particularly to the accompanying of a bass voice, or baritone. The instrumentation in vocal music requires infinitely more judgment than in the purely instrumental. Thus the instrument called for a flauto, becomes too powerful when employed for a contralto voice; as has already been noticed in the first article. The violoncello is often engaged as an obligato accompaniment in the voice, particularly the tenor. In accompanying the soprano it is greatly effective; although at the *Belles Opéra* it is now abolished, except in the accompanied recitative; the pianoforte alone being substituted for that purpose. In vocal music, however, it is happily retained. Lindley is extremely deficient in his arrangements in the recitative. The violoncello, as a solo instrument, is also inferior to the viola, although it admits of more variety than the least in this species of composition, on account of its extraordinary compass. The notes part, written in the treble clef, is the least effective, but the bassoon is also very powerful. The performer on the violoncello uses thinner strings than our own players; and the bridge is generally of *bone* construction; consequently the strings approach nearer to the finger-board, thereby rendering the execution more facile with regard to rapidity. This may to some measure account for the English player producing a more powerful tone than the foreigners. These particulars were observed when the celebrated Bernard Houngberg visited this country, whom we desire to notice with marked respect, not only as a distinguished performer, but as a great musician and composer. We shall hereafter give future observations on this instrument in our article on the double-bass, since the two instruments are used so much in combination in vocalized music.

The Double-Bass, (*Contre-Bass*) is indispensable in an orchestra; seeing that it serves to destroy in some degree the harshness of the violins, tenors, and violoncellos; giving at the same time solidity and tone to the general mass of stringed instruments; and forming a perfect union of all the instruments composing an orchestra. It may be compared to the diapasons of an organ. In a military band, there is no similar instrument to write and form a powerful fundamental base. The ophicleide and serpent are considered in their tone; and, consequently, become so prominent as not to harmonize with the bassoon; these latter are not sufficiently commanding; the contrabasso likewise wants power; the bass horn are



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

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

\* During Dragonetti's residence at Trieste, he proposed to accompany Beethoven to his residence in Vienna (p. 4, for particulars and references). This great musician proposed to pay him as a soloist, but at the instance of the first conductor, he was sent the *double-bass*—quasi, and advised Dragonetti not to trouble him again.

The situation of the double-bass in an orchestra must be evident, from its title "contra-basso." It seldom occurs that it contains any other instrument, except in the course of a rapid passage. Double basses are rarely, if ever, employed in the double-bass. They are practicable with the open string, or with the harmonica. In very rapid passages, or passages, the double-basses are made to execute the first of every four or five notes; the first note is triplets; or, speaking in general terms, to execute the essential notes. In rapid complicated passages also, the double-basses should take the principal notes, carrying the passing ones, which render the effect more imposing and less unbalanced. The accompaniment with the basses is very imposing, forming a "contre-tempo" to the violin. The introduction of the desired notes, also, gives a decided character, and adds great force and energy to the composition. In contrapuntal passages, as the inversions of subjects, the power of the basses is considerable; also when the music consists of two or three parts only, the basses, assisted by the tenors in octaves, or double octave above, produce very imposing effects; these, however, the artist should be interesting, and not too dramatic, or these effects become laborious and pedantic. When the basses are made to move always with the beat of a composition, that is, with the equal divisions of the bar, the effect is apt to be monotonous, especially so, of course, if the movement be of any duration. Great composers, even of genius, always exhibit precise ability on this point, by avoiding such mechanical execution. When the basses give the basis of a composition, the violins should oppose the basses by a "contre-tempo"—the wind instruments (the lower ones excepted) not being especially powerful for the purpose. In the march, waltz, or any short characteristic piece, the basses mark the time, by entering upon the accented parts or equal divisions of the bar; but this is in perfect accordance with the style of the composition. In an allegro of a symphony or an overture, a modification of the same effect would quickly induce ennui; whereas, by studying to vary the effect with the contre-tempo, such results would be avoided. In vocal music, the power of the human voice is extraordinary, (where the singer possesses imagination, and is excited by the energy of the music) so as often alone to be sufficient to oppose the symphonies in the basses; or to oppose the basses by making the same position. An instance of this occurs near the conclusion of the song, 'Diva nona,' in the opera of *Figaro*. When energy is required in vocal music, the accompaniment should form a contre-part, and the contrast be used very sparingly.

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

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

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

The double-bass forms a beautiful fifth part in a quintet; but as yet no composer has written an independent part for it; the performer, therefore, generally takes the second violoncello part, which produces a good effect, except when the parts come into the two violoncellos, then the harmonies become improperly covered. Since the delicacies and refinements of this instrument have not been generally known or acknowledged, composers have not ventured to write an important part for it. In particular cases, the double-bass is employed to form a part in sonatas, septets, &c. Hummel, Ondine, Ross, Moscheles, &c. have created themselves of this accompaniment. The performer is highly effective on the double-bass, if you too regard. On the third string, it resembles, and indeed is frequently preferable to, the staircase notes on the kettle-drum, on account of the too great vibration in the latter instrument. A peculiarly delicate tone is produced on the double-bass by taking the hair of the string from the bridge, and producing the harmonics by which notes the music becomes purged of octave notes.

Care should be taken to calculate the compass of the double-bass, as it possesses an octave lower than the notes in which the music is written. Do not, for instance, write below A six on the first space. Sometimes it will be necessary to transpose the passages (or portions of them) an octave higher than the violoncello, that the character of the passages may not be altered. The composer is the best judge of the effect he intends to produce; but if left to the judgment of the performer, and allowed in an orchestra, great confusion is occasioned by the passages being taken different ways. In Germany these preparations are not so necessary, because the instrument is tuned to E or F. But, from experiments, the double-bass with these strings are preferred; Haydn is (the highest authority) gives a decided preference for bass to the latter. In most of the French symphonies, the effect would be greatly augmented, if the parts were so liberally transposed; for the performers have ample strength, without, in addition, being compelled "à l'empirisme" in transposing. The solo of Beethoven's Symphony in C minor, in a rare instance. The one is written below, and played in this country on the first string, by Dragonetti and others, with unusual power.

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

## THE MUSIC IN MACHETS.

To the Editor of the Musical World.

Sir,—In No. 28 of "The Musical World" your correspondent MONTROSE writes me he had read the music in Machet's is not the production of Matthew Locke, but thinks it may be ascribed to Corelli. I agree with him in opinion that it is not Locke's,—but as to Corelli, who ever dream'd of such a thing! I never heard that Corelli ever composed any vocal music, nor have I succeeded in

reading even a line on that point in the many musical works I have been able to consult. Lacking above the style, even the very appearance of the words is enough to prove against such an idea.

Supporting Matthew Locke's claim, we have as other proof, that the composition of Dr. Henry, on the authority of Thomas the purveyor, who states that it was first performed in 1674. The only specimen known of Locke's operatic music is, "The English Opera, or the Vocal Musick in Private, with the instrumental devices interspers'd" in which is subjected the Instrumental Musick in the Tempest, by Matthew Locke, composed in ordinary to his Majesty, and ordered to be Given, Dec. 1673," which was first performed in 1674 at the Duke's Theatre. I can find nothing that can warrant the supposition of the imitator Matthew being Locke's; the style being entirely different from all the authenticated works of Locke, either in print or manuscript, that I have consulted.

If the above music was produced in 1674, why was the music in *Psyché* (which was brought forward in the year 1673) printed two years after, if it was so considerably inferior to the other? There is a peculiarity in Locke's vocal problems, and that is, that the two upper tones pass cross each other, which is not the case with the music in *Macbeth*.

My last opinion is, that the music in *Macbeth* is now gathered, or the composition of Henry Purcell; and that for many reasons, the musicians of which I will endeavor to prove in a future communication.

I remain, &c.

Edw. Cohen, May 3, 1835.

JOSEPH WAGNER.

## MR. WAGNER DRUM.

*To the Editor of the Musical World.*

SIR,—I regret that your remarks upon my letter contained in No. 49 of your publication, should cause the necessity of my troubling you again. This I must do, as your readers will infer that I have been following or copying a French invention. You also misconstrued my meaning, and the solution of two words shows the sense of the last paragraph. Mr. Hagarth stated that the old drums were very sufficient for the present tempo parts, and my intention was to show that such was not the opinion of those who ought to understand the subject. The following facts will, I hope, place both parties in their proper light. In April 1834, I was introduced by some gentlemen of the Philharmonic Society to attempt to improve the drum, so as to render it capable of being tuned readily and accurately. Such an improvement, they said, was required, on account of the difficulty to get the drums sufficiently well in tune for their purposes, and more particularly for Weber's "Jubilee Overture." I succeeded in their satisfaction, and after the drum had been used in their concerts of that year, they were pleased to reward me with a gratuity. I never heard of the French invention until February last; and beg to state that no two methods can be more dissimilar. The French artist has got heavy machinery, in addition to the old screws, suspending the head upon one point, and depending the shell of a perpendicular to the direction. I substitute levers for the old screws, and connect the vibration of the head with the whole of the shell.

What should induce the Directors of the Philharmonic Society to go to the trouble and expense of purchasing the new drums, if, according to Mr. Hogarth, the old ones were sufficient for the present purpose; they having some but old parts for them. No one can doubt that the old instruments will sound the same and descend very finely, but it is contended that from the extreme difficulty of adjusting them to the hand, the current notes are only scarcely heard—such at least is the opinion of the superiors of the Philharmonic Society, their resolution concerning the new drums being a proof of it; to which this fact may be added. At the trial of Beethoven's Choral Symphony on the 11th of last month, an experiment was made upon one of the old drums, which ought to satisfy any one that the new ones are more efficient than the old, for the present purpose. Several talented gentlemen belonging to the orchestra (opponents of the new instrument) were occupied for a considerable time in tuning the old drum to the required note, but after it had been used for some time, Mr. Moscheles stopped the whole of the band, that it might be tuned, it being only half a tone out; and it was not properly adjusted for some time. Whereas, at the rehearsal, the new instrument required probably in time from the commencement. I think that I have said enough to show you, Sir, the debt of my hat; and I know that all good musicians are sensible that my instrument should be fully adopted, being quite convinced that the old instruments were not sufficient for the old temper parts, but only tolerated, like many other evils, until some improvement was suggested.

I am, Sir, &c.

CHARLES WARD.

### THE CONCERTINA.

An Master Reynolds's performance on the Concertina, at several concerts lately, has made a concertina, perhaps a brief description of it may not prove uninteresting to our readers. It shapes, it is an oblong, about eight inches in diameter; and in depth, when not drawn out, about the same. It is held by the thumb of both hands passing through a loop, and resting upon the little finger for support. On both ends there are a number of ivory studs, by pressing any one of which, a note is produced from a metal reed spring fixed inside; but to produce any tone or sound, the instrument must be drawn out, to the full distance, then propelled like a bellows, which it really is. The stoppers are four: it answers below the bass in the treble, to G in all octaves, with, not only all the intervals into quadrates, but also G sharp, A flat, B sharp, E flat, &c., which render the execution in one key quite perfect. An air may be played either as a solo, a duet, or trio; and chords of six, or more notes, may be played. Its tone, it resembles the clarinet, above, and flute; the lower tones are similar to the dulciana of the organist, the middle ones like the concert on the oboe, and the upper parts peculiar of the silver notes of the flute. This instrument is a vast improvement on the accordion, and is the invention of the ingenious Professor Wheatstone, who has taken out a patent for it. The well-known symphonies is constructed on the same principles; but the tone is produced by knocking into the latter; whereas on the concertina it is brought

and by the bellows, which renders it far more agreeable for ladies to play upon. Any fine accompaniment to psalmody pieces may be performed on the organ; but its chief beauty lies in the mellowness of its tones, when playing simple melodies, and the expression which may be given to them by a careful reader.

## REVIEW.

*A collection of Sacred Music, from the works of Handel, Haydn, Mozart, Beethoven, Moore, &c. with several original compositions, harmonized, arranged, and composed, with a separate arrangement for the Organ or Piano-forte, by Walter Wilson, organist of St. Mary's and of Christ Church, Southampton. Hammersley.*

We observe two faults in this publication. The first, that there is no index to the several pieces, which are numerous; and consequently inconvenience, with loss of time, will ensue, for want of such facility of reference; and the second, that some compositions of very inferior grade are associated with a collection of standard excellence. Among others of the class we allude to, we such as 'Hark the herald angels sing,' by Dr. Arnold, then which a more commodious, rapid piece of writing, it were not easy to name. Mr. Wilson has probably endeavoured to secure the success of his work in his subscribers; for it is utterly impossible that he himself can check rightly of the whole collection, seeing that the other compositions he has chosen were the work of various instruments, as well as different hands; and has not original pieces, and arrangements of melodies, that tend to be a very excellent musician. His harmonies are extremely pretty balanced; at the same time they are rich and classical, without being stilted and cramped. Some of the old Locke Chapel tunes (the harmonies of which, in their original state, were absolutely harmful) have been very cleverly re-arranged by Mr. Wilson. The celebrated hymn in Pope's ode, for instance, 'Yea speak of heavenly things,' has never, to our knowledge, been so nicely harmonized as upon this occasion. Upon the whole, we have little doubt that the author has given much satisfaction to his subscribers (which we ourselves); and we are very sure, that with the exception we have made, he will delight the same cultivated class of his congregation, whose such pieces as might be pointed out are preferred.

'Gloria and lay such sweet music done,' Handel, by F. J. Keller, T. H. Furness.  
'Oh! how a to the lady,' composed by John DAVIS.

Believe a work passes that a new song of Mr. Keller's does not come into notice. The best and best thing we can say of his present publication is, that they have the usual "sense of their way"—by the bye, both we express much—and our readers know what that way is. The author, therefore, cannot do better than continue to discharge the contents of his volumes as the public; for truly he seems to have a better eye. Of the two songs, the South 'Come and lay,' &c. &c. we think, the better.

*Discussions No. 1 for the Peace Serio, on the British Air 'Come where the angels praise,' and 'Pretty air of the night,' composed by Geo. Cresswell. Linn.*

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

'The silver oak,' a national song, song by Mr. Taylor, composed by J. Bevil.  
T. H. FURNESS.

We have heard much pretty music of this gentleman's; but are not ready

think that the present will scarcely suit among his best productions. The melody and phrases are elegant, but not new. Mr. Howard, however, seems less to value the merit of his materials, although they be but slender. The song will find purchasers.

"*Friday, here, Monday!*" *Solilo,* composed by J. P. Fayle. *Missa.*

"*The Brothers!*" *Duet for Tenor and Bass,* composed by Galt. *Duetto.*

There is a simplicity and a freshness about Mr. Knight's thoughts, which always render them (so we at least) extremely welcome. Now that Charles Hall, whose songs are some of them, really has things, has ceased to write, Mr. Knight is perhaps one of the best living writers of our songs and ballads. As a composer of this pleasing department of the art, we may name as modern Meurs, Hargreaves, Halsey, K. Nelson, and the young Gradings.

These productions are considered to present the public with something more than a miscellaneous collection of new and old, however elegantly and accurately they may be combined put together. Of the publications before us, the latter is the superior composition.

"*My heart leaps up when I behold!*" *Song, from Wordsworth,* composed by T. Adair. *Duet.*

As we are seeking very remarkable in this song, we shall, with the author's leave, consider it as an effusion of his higher and more sacred attributes. The names of Adair and Wordsworth on the title-page will, however, prove a sufficient attestation to the producer, although we trust the song is not desired, like some of Mr. Adair's, to be recited on every piano-forte in the kingdom.

## CONCERTS.

**THE ASSOCIATE CONCERTS**—(continued last week.)—The fourth concert took place on Wednesday, (the 26th) under the direction of H. R. H. the Duke of Cumberland. The singers were, Madame Caprice, Bishop, and Kayven, Miss Wyndham, Moore, King, Hobbs, and Phillips. Miss Catherine sang "Young's son," *Cagliostro*; Mrs. Bishop, "He was upon," *Handel*; Mrs. Kayven, "I never go longer," *Handel*; Miss Wyndham, "Let us sing," *Handel*; Mr. Hobbs, "Sally over," *Handel*; and Mr. Phillips, "Lovers meet," *Handel*. The results were unanimously very, and much to be done. The "Cantata abstracted" of John Christian Bach is a very indifferent composition. John Christian just was his father's imitation, but knew nothing whatever of his style: and there was as much difference between the father and son, as between Bach and Pachel.

**MR. BANGS'S CONCERT**—The performance took its bench on Thursday night, (the 25th) at the Market Square Rooms, in a hall, though not crowded audience. The following was the subject: PART I. *Quartet in G major*, op. 24, for two voices, viola, and cello;—Messa, Hargreaves, Cooke, Smith, and Lacey; *Haydn*.—Mrs. Alfred Shaw, "I believe," (a new air) and at the end of the Classical Concerts), *Handel*.—Solo, *Love, Square Piece*, arranged from Sonnets in F, No. 9, *Curtis*.—Romance, Madame Catherine Allen, "Nacht in der Capelle," (from *Allegro*, Signor Pasquale Luchini).—Soprano in A, (dedicated to Katerina) *Handel* and *Viola*, Miss Bishop, and Mr. Hargreaves; *Handel*.—PART II. *Duet for two voices*, *Handel*, Mr. Hargreaves, (from *Handel*, his first appearance) and Mr. Lacey; *Handel*.—Solo, Mrs. M. Lacey, from *Handel's* concert in 4 staves, (as performed at the Philharmonic Society's fourth concert this month); *Handel*.—Duetto, "E. regge, l'adesso," Madame Catherine Allen and Mrs. Alfred Shaw, (H. Katerina & Freyberger); *Wolff*.—Grand Quartet in G

major, the two violins, two violas, and cellosello. Messrs. Bagnoni, Gordini, Dandoli, Mili, and Locant; Rochester.—The Vocal Quart accompanied by the George Street.

Harpic's quartet was, as usual, exquisite. The solo of Mozart, sung by Mrs. Stone, was excellent, as was also Franz's later solo, although we preferred also preference to the vigorous accompaniment in Luchini's group costume which followed, in which he made his rich and noble tones tell in the utmost. The concert of Beethoven is remarkably one of the best things of the kind that we ever witness; we could Madame Debilka's playing be easily excelled. As this is the month when we heard a few weeks ago at Mr. Mori's Chamber Concert, a comparison between the two artists has appeared to have been challenged, and accordingly we have with hesitation in awarding the palm to Mr. Mori. In the quality, if not volume of the tone, Bagnoni is equal to his rival, but his playing, as yet, wants the power, grandeur, and organic force of Mori's. As the same time, there is a certain correctness, and collective character, in the style and manner of Bagnoni, that leave one as to his progressions when his finer concert will be. With respect to the new Rochester detour, we will only say that he is very young, and very skilled, and that his day's tone yet remains untroubled. Mr. Lohman is the most accomplished harp-player we have yet heard, and from all we have hitherto seen, we fully feel him worthy of all work. The last 'Ti reggio' was correct. Rochester's quartet is the well known one in G., and which is rarely considered one of the composer's master pieces.

MR. ANDERSON'S CONCERT.—The most distinguished and distinguished, as well as the most numerous audience of the season, (the audience ever being received with courtesy) were present at Mr. Anderson's concert, which took place last Friday evening, in the Hanover Square Rooms. The lady being introduced on the piano forte to the Princess Victoria, M. R. H. the Duchess of Kent, accompanied by the ladies appeared in the dress, honored the entertainment with their presence. The royal party was attended by the Duchess of Northumberland, Lady Catherine Conyngham, Lady Carl, Lady Emily Stanley, Lady Marshall, Lady Mary Seymour, Lady Stanhope, Lady King, Lady Foxcroft, Viscountess Harrington, Duchess Lofton, the Misses Susan Perry, the John and Lady George, Sir George Anson, &c. Two o'clock being the appointed hour of commencement, the royal party, with their consideration for punctuality which has ever distinguished our Royal Family, quitted themselves, and the arrival of the company, followed by the performance of the National Anthem. After Weber's overture to *Esperanto*, Mr. Bishop's group quartet 'Eux grande plus,' was sung by Mrs. Bishop, Miss Farrow, Missy Holton, Henry, and Miss. Mrs. Anderson next made her appearance, and was warmly greeted by her friends and admirers. She selected, for her own individual performance upon the occasion (and hereditary to her was the singing Rochester's magnificent concert in E flat, and Hummel's beautiful solo 'Le temps a Londres,' which had also played in the second act. In both instances our illustrious native artists displayed an intimate knowledge of the style of the two authors, and an accomplished mastery of the instrument which she had in her hands is both conspicuous. The other instrumental performances were, a very pretty and deep fantasia of Meyerbeer's, beautifully played by Mr. West, a duet by the Brothers Goss, on the violin and violoncello, a solo on the harp by Miss Laura Richardson, very really and delicately executed, and a fantasia on the new instrument the concertina, by that clever and Gluck Kapell, accompanied on the piano forte by Sir George Anson.

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



this song on the same system, also made equal entries. After Miss Carver had sung the "In the Hall" of Deborah, (which she does with the confidence and brilliancy of a musical lion) Mrs. Howe's deep contralto was heard with considerable effect in "My Father's Hall" "There's one best anchorage" & "Song of Moses," ("How is Moses gone?") from his "Sabbath Morning," a selection of delightful compositions, was very ably sung by Mrs. Carver, and Signer Franklin. The piece in question did not greatly impress us with Koster's manner of singing, however, in our taste, and contains an agreeable and appropriate melody, with very good natural intonation. Miss Clara Noville apparently surprised even those best acquainted with her voice, by the appearance and style which she accomplished the extensive program of the first song of Moses's, "How glad is God," the two instances of which are, from the first G below the line, to C in the. She sang the whole piece with just intonation and expression. Mr. Perry, jun. was greatly applauded for his exactness and pure style with which he sang the second ballad, "The old Kirk Yule" after having so left the room, much gratified with the success and performance. Mr. Frederick Cramer and Mr. George Smart concluded.

Fourth Anniversary.—With a view of exhibiting to the public as extensively as possible the progress and advantages of this establishment, a series of concerts have been established and given to the friends and patrons of its youthful members, at a remuneration which hitherto has had no equal. We would refrain from having Singson in his splendour and romanticism, hummed to his execution and death, and really very ably performed with the price of admission is only four shillings! The second concert took place on Saturday. The concert! Berthens, Heyde, Mozart, Hummel, Mozart, and Koster, formed part of the programme. The vocalists were, Miss F. Wynnham, Sarah, Davies, Debra, Maria Brand, Harriet, Maria, Bernini, and G. Le Ross. The instrumentalists, Miss Derrill, Maria Wagner, Evelyn, C. Hayes, Waring, Phillips, R. Bennett, H. B. Roberts, and G. Stewart, &c. &c.

Mr. Mose's Concert.—When Mrs. Gray a benefit concert to take the whole of the King's Theatre, and even this concert was it too commensurate for its resources. About early hour on Monday evening all the seats and standing room in the pit and gallery were occupied every seat covered a guarantee, and the house throughout the house was in requisition. His bill of fare was to be sure extensive almost beyond all precedent. His singers were Cyril, Almonaco, Giovanni, Amadio, Mrs. Wood, Carver, Mrs. Howe, and Miss Clara Noville. Sig. Rubin, Jovell, Tamburini, Fiala, and Lobbato. The solo instrumentalists were Mr. Mrs. Howe's, Maria, Thelberg, Lindley, Dragovetti, the Brothers Goss, and Boston. With such a galaxy of talent, no wonder they was a rush for every public seat in the house. The programme of the piece that was performed, with a detail specific mention of the several artists, and a copy of a considerable sheet of one page, we need hardly be concerned with adding a list of the names of artists or instruments. Thelberg was certainly the lion of the evening. The extent of the whole performance; the standing of performers round the instrument, the deep strains, all gave witness of what was to be expected. He passed by us but near like a comet, but his brilliancy had left itself upon every one that had observed his path. He is noted as executing a performance, the very idea of which upon his accomplishment, seems like a wild impossibility. His manner of playing a theme, and accompanying it with the same hand in arpeggio, is in itself a prodigious feat; but in his hands, with a firm and somewhat broad grasp he simultaneously with the left hand, is particularly distinguished by the little system which held up their heads after playing a feature (really in hand) of his musical achievement. It was a solemn sight, the other striving to observe the constancy of so many talented performers who surrounded him while he was per-

leaving some of his wonderful passages upon a subject from the Huguenots. They appeared anxious to believe what our eyes saw.

The other remarkable performance of the evening was, a few of Coralli's by Lindley, Laeven, and Draguetto (admirably played), Mr. Braham's 'Voyage artistique,' in which he was certainly beautiful, and Gino and Albertini's singing the 'Hilera, the Spring,' from Rossini's 'Guaranilla.' We especially admired Lindley's singing it last evening, we think, Mr. Braham's concert. Gino was greater on Monday evening than she was on that occasion. Miss Albertini, we think, in justice to me, appeared to considerable advantage, even with our former recollections, and proved comparison with her almost impossible in song. Miss Gino should not sing "Let the bright Sunlight" — it is her own. Hagar of course accompanied her. Any spectators we guess, might easily offer Mr. Miss Gino the five hundred pounds of her concert this evening.

THE HARMONY SOCIETY.—This Society gave its second Concert on Monday night, at the Albert Hall, in Finsbury. The concert was a good one, but, to be candid, we cannot complain the Directors very highly upon their performance. Miss Grove gave us 'Non mi dia.' It is probably the average of this sort becoming popular, in preference to the old-fashioned "Fin la," which, according to a contemporary, "the staid old-fashioned" Miss C. G. Howard will sing well, when she gets more confidence. Mr. Laeven played a splendid solo, in a way which elicited loud and repeated applause. The novelty of the evening was Mr. Wagner's German quartet — a new one, we presume. It was admirably played by Lindley, Wilby, Hill, and Everett, and contains the usual profiting evidence of the composer's talents. The middle movement is the best, because the most unusual; there are, however, many beautiful phrases and effects scattered throughout the quartet. Nevertheless, we think the author wrong, or at least ridiculous, to think. He should have had his designs (he is too good) and he can perhaps a work as true beautiful and well-performed throughout. Why we cannot see apart, restoring the system which is wanted to a young company of practice, for that which it lowered on the production of finished power? Also Lindley's pleasing variation in 'La Dame Blanche,' we saw away. The Directors, we observe, have refused the subscription against him, music, and women in the room; and they have done rightly.

THE ANTIQUARY CONCERT.—The 4th meeting took place on Wednesday, under the direction of His Grace the Archbishop of York. The readers were Madame Chaudon, Maria Kayser, Gino, and Miss Wyndham; Messrs. Hamilton, Harris, Lloyd, Martin and Phillips. Miss Wyndham, at both the last concert, would have done better if better accompanied with the voice (as usual last), and Mrs. Kayser, in our judgment, takes the least her songs for show. The best movements were the ones from *Hydramis*, (definitely given by Phillips) and Mozart's joyous variation in 'La Cenerentola.'

PERFORMANCES OF THE NEW OR NEW COMPANY.—The second performance took place on Thursday, the rehearsal on Tuesday. The readers having been so unpropitious, the company was completely altered. Messrs. Hamilton, Harris, Vaughan, and Martin, were the principal vocalists, Mr. George Street the conductor, Mr. Atwood the organist, and Mr. F. Cigney the leader. The readers were admirable, and their voices clear and unimpaired only to be paralleled by their remarks. It cannot be doubted that, if the Corporation should to improve the vested interest of the ancient institution, the average and individual their which naturally depresses the public feeling, would be readily replaced by a band of half a thousand excellent and right singing good singers. As things are going on, the Corporation cannot complain if they suffer a loss.

## THEATRE.

**King's Theatre.**—The lovers of "la musique parodie" had another treat last Thursday, (the 4th) by the revival of *Comte de Saxe* (the *Reposé*). There was a grand gala for some weeks after the opening of the doors, and before the commencement of the opera, the public halls were all occupied. The cast of the parts was of the same first-rate quality as that applied in the previous week to the "Don Giovanni." Sims and Amadei were the original Albertoni, the maiden aunt Fildina, Nette and Tommaso were the Paolo and Cozco Balanconi, and Lobbato, an excellent old Comte. —A grand combination of talent! Sims does both surprised and charmed us by her delightful performance of the part of Fildina. In the *Reposé* she "let herself go entirely,"—and which she immediately succeed, she was extremely pleasing and playful, and throughout the rest of the characters subdued and passive. In the *Reposé*, and, and succeeding operas, "Come l'avevo," her singing greatly surpassed any performance we have heard in the same part. The last was not the last instance, coming as it did to shortly after the perfect execution of *Reposé* in the role, "Fing the opera." This last was doubtless one of the most exquisitely polished specimens of vocalization that was to be expected. Nette was disposed most judiciously prepared. Indeed, the whole of Sims's performance of the part of Paolo was distinguished by constant notes. It was quiet, suppressed, and serious. He looked the dependent in the form of a great man, and whose confidence he had proved in making the efficiency of his daughter. Every house the day after's box-office was almost overflowing, with a well ordered and understanding.

Miss Albertoni took very well performed very judiciously, not so, however, did she draw the character of Fildina. The love cap which she wore did not give her the air of being Comte's sister, as Sims's aunt. Nette's was right—she was the old-fashioned, well-bred, and the family. Tommaso, too, was perfectly correct in including Albertoni among his relations upon his first appearance to the family; and his way which of the three ladies was destined to be his wife. That operatic song of British society, by the way, "Nette's Balanconi," was treated by Tommaso as if he had been aware of its somewhat risqué character, for on English subjects, scarcely descended would think of playing it a lady through her eyes-glass, while he was addressing her. Miss Amadei played the part of the serious like the work considerably upon her judgment, but the delight of the evening was that when next and several of old men, Lobbato. Nette for her success did her happy success. His dignity, too, in sustaining attention to fill up all the reviews of his society, was excessively clever and amusing. In short, what with the most excellent, containing the Fildina and Comte's scenes, the finished singing and acting, the amusing playing of that excellent, and the beautiful singing in every scene—drama, comedy, and sufficient for every purpose and attraction in the drama—did, without doubt, we think very perfectly satisfied with the entertainment we had received.

**St. James's Theatre.**—A new opera, under the title of "The Knight's Feast," was produced here, and for the first time in this country, on the 5th inst. The music is by Franz Glaser, and it has been adapted for the English stage by Mr. Edward Loder. Mr. Mr. George Lorne translated the opera and prepared it for representation. The basis of the plot consists in a mother (Miss Kean) being deceived by the power of an eagle, and bringing it to the summit of a precipice. The bird is eventually shot by the father of the child—Mr. Lorne, a delusion of this theatre. The subsequent scenes take in the piece it is made to be dramatic—they are supported by Miss Sims, Miss John Smith, Messrs. Britton, Hamer, Hart, and Laffer.

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

There is, besides, in the vocal character. The songs and lyrics given are many of them, both original as well as adapted, and in the most excellent manner. Among those we would mention, Mr. Estlin's first and second songs, that have a Tyrolian lullaby attached to them: 'I would my hat was wings,' and 'I'm a mountain singer,' and Miss J. Smith's little lullaby (and which she sings very prettily): 'Woman's love stands on'the hill,' in the lyrics, and more especially, simplicity, the other composer mentioned as of Water in his poems. Mr. Leonard's first song 'Oh, I was then captively bound,' displays much character, and good instrumentalists. This feature, indeed, is the more frequently given in such pieces. There is one song, by Miss Kachella, which is about her sleeping child (I our memory served that has a delightful evening accompaniment. The song, 'How all is night,' which contains a blessing of a newly married pair, is perhaps the sweetest of the collected numbers.

The opera was artfully produced before either the band or chorus were properly drilled: the former were at times ready to engage the ears from ear's end, and the latter's repetition of lines would have come to a full stop.

#### NON-COLLABOROUS

**St. Mark's, Falmouth.**—The number of requests to the church was played for on Thursday morning, the 4th instant. Mr. Leonard was the donor, who very properly gave the candidates two verses and a chorus, with either tenancy harmonies, as a test of their knowledge of the voices. Four candidates were returned, each of whom will have to take the day for a Sunday previous to the election.

**THE CHURCH, ST. MARY, WESTMINSTER.**—The beautiful chapel was reopened last Sunday week. For its use, the exquisite character of its design, and the entire pointed ceiling, is consequently taken away the pews from all the other chapels back to the modern style. The organ has been removed from over the choir-gate, and placed in a lofty gallery at the other end of the building. It has undergone a thorough repair, and reflects high credit on the builders, Messrs. Hill and Hill.

**Mrs. BARNESMAN DUNN** is arrived in town on Monday evening. This celebrated singer was born at Haverhill, on the 26th Dec. 1805, and at the age of seventeen was married to Mr. Carl Barnes, an actor of the Royal Theatre at Drury, by whom she has a numerous family: she played, a long, in thirteen years of age.—*Worship Free.*

**THE LITTLE CHURCH.**—The trustees of the spacious chapel is defined place, Little, who are of the Wesleyan persuasion, have determined on the erection of a new organ, which is to be built on the same scale and plan as that in our metropolitan cathedral,—namely, the keys to extend to the CCC, or 300-ton pipe. The new organ will contain about the same number of stops as that in the York organ, and the choir is to be the counterpart of that in the new organ just erected in the Chapel Royal, St. James's. Mr. Hill, the builder of the York and Birmingham organs, is the contractor. At Sheffield also the Wesleyans have erected a liberal subscription for a large instrument, which Mr. Bailey has been engaged to erect.

**CIRCULAR SOCIETY.**—The society of amateurs,—the object we believe is London,—are giving a concert in the room in the Adlon Hall, Falmouth, on Thursday next; the profits of which, as announced in their programme, are to be devoted to doing the expense of repairing and ornamenting their room. As the society is in fact highly respectable, and the members of state all welcome persons in the cause of good music, we heartily wish they may realize the object of their promised performance.





THE  
**MUSICAL WORLD,**  
A WEEKLY RECORD OF  
**MUSICAL SCIENCE, LITERATURE, AND INTELLIGENCE.**

To those for whom the songs are written,  
Music is not a craft, but the soul of man,  
Whose melodies are thoughts of God?  
Then give us hearts to read philosophy,  
And, while it grows, give us your songs,  
Tuned to the stars.

MAY 15, 1847.

No. LXXII.—VOL. V.

PRICE 24.

**JOHN SEBASTIAN BACH, & GEO. FREDERIC HANDEL,**

BY HENRY JOHN GUENTHER.

JOHN SEBASTIAN BACH, and GEORGE FREDERIC HANDEL, severally founded a new school of invention, and established and matured it with volumes of the most sublime and original compositions that ever enriched musical literature;—compositions that not only cast into the shade all contemporary ecclesiastical music, but even, in their leading and prominent features, have never been excelled by subsequent authors. Amidst a glorious band, many of whom must ever command the admiration of posterity, the two chiefs towered above their fellows "in shape and genius proudly eminent," engaged in one common cause, animated by an unexampled fervor and enthusiasm, inspired by a never-failing fancy and genius, with spirits soaring, hearts full, and truth not only, they explored regions, and show open new scenes of bright and varied character, which must ever inhabit their memory as the basis of all who possess a love for religion, philosophy, or true genius.

Of the lives of these two heroes of the great school of Protestant Church music, that of Handel is universally known, and it forms a bright page in the history of our country. The greater part of this noble man's unusually extended life, was passed in the metropolis, and the generation has but just gone by, that forms the link between ourselves and those who lived in his immediate presence. In any country he would have formed a great attraction by himself, would have commanded and polluted his own way; but, through peculiar and fortunate circumstances that well usage he took in the development of his powers, gave his productions an immediate force and ascendancy, a pre-eminence, a living influence, which is so complete, perfect, and universal, that it would seem no composer could add to or diminish. But if of Handel it may be said (as it has been said of Shakespeare) that he was a luminary which "drew after him a third part of the heavens," of his not less illustrious contemporary, John Sebastian Bach, it may be observed, as it has been of Milton "His soul was like a star, and drew a spark;" Handel imperiously commanded the attention and reverence which his talents so justly merited, amidst the loud acclamations of theatrical audiences.

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Bach's genius was devoted to the service of the sanctuary; where, however great may be the physical pleasure or the intellectual enjoyment resulting from general competition, the composer is unseen; and the admiration of his work is fugitive; and the more perfect his skill, the more will the feelings of the workman be absorbed in high and holy thoughts, utterly at variance with that generous enthusiasm, that self-abandonment, shown to the musician who occupies the position of his audience at will, amidst the brilliant scenes of a concert room, or the gaudy details of a dramatic spectacle.

In this country, Handel's compositions have ever been remembered with pride, and performed with a resolution to admire them. On the other hand, if those of his contemporary Bach have been esteemed, they have not been loved; and although, in the present day, they attract general notice, they have yet to afford general gratification. But I have no hesitation in saying, that this circumstance reflects no discredit on the musical taste of our country. For a long time both Handel and Bach were unknown and unappreciated by their own countrymen, and so this day the French and Italians know neither. As they were the two fundamental pillars of the Protestant church music in the uncorrupted style, by which I mean church music with instrumental accompaniment, it is not a matter of surprise that the not over-liberal Catholics should view them with suspicion and distrust. In Germany, Bach as an organ performer and composer, has always maintained his unrivalled superiority; and the great theorists of that country are loud in his praise. Murrays readily admits that Handel, as the organist, was his inferior. Marpurg says of him, that he was every great musician in one; and equally profound in science, and little in fancy, as he was in taste easy and natural. Krieger, his pupil, considers him the greatest master of harmony that ever flourished in any age or country; and Reichardt observes of him, that no composer of any nation, not even the most gifted Italian, so exhausted every possibility of harmony. But, with the exception of Reichardt, these profound theorists were unacquainted with the church compositions of Handel, and it has been reserved for a later age to weigh with greater accuracy the respective merits of these giants in the art. The strong tide of feeling which has recently been turned towards a consideration of Bach's vocal works, may be traced to the acute criticisms of a Zeisler, and the awe with which he retained the mind of his pupil Mendelssohn in Bach's robes and strange characteristics—a study, the effects of which are undeniably apparent in almost every page of Mendelssohn's recent and extraordinary compositions, the oratorio of 'St. Paul.' John Sebastian Bach is the model, and indeed the idol, of Mendelssohn; and this undiminished reverence, emanating from one on whom has fallen the mantle of Beethoven, has had an effect, in turning the attention of his countrymen to the fountain from which he has drunk so deeply. In England, Bach's vocal works have yet to make their way, and occupy that proud situation which their merits unquestionably will ultimately give them. The intelligent Kauter, in his 'Lectures on England in 1834,' when speaking of Handel and Bach, observes, "When the English shall equally appreciate the second giant, the Michael Angelo of his age, John Sebastian Bach, and not believe they will stand so firmly, that no wind of a newly-fangled tenet will be able to overthrow and carry them away."



Handel and Bach were born within about a year of each other; the former in February 1685, the latter in March 1685. Handel's father was a physician; Bach's was composer to the Duke of Eisenach, and descended from a man already celebrated, through several generations, for great musical talent. Both Handel and Bach were distinguished for the early development of extraordinary genius, and a no less generous and energetic application. The parents of both appear to have been men of considerable intellectual endowments, but possessed of no patrimony, and altogether dependent upon their professional services for their own subsistence and that of their families. The early days of Handel passed over in one unclouded sunshine. At the age of seven, his performances on the organ attracted attention in the highest quarters, and he was placed under Zamboni, the organist of Halle: Under that good man, he so profited, that when nine years of age, he attempted the composition of motets for the service of the church, and he continued, until he was twelve years old, to write a church motet every week, a strong proof of his possessing and that every of character for which he was in after-life so celebrated. The childhood of Bach was equally remarkable for wonderful productions of genius, and the most intense application; but the boy had to struggle through scenes of misfortune, and meet the envy of one who should have paved his best and wisest friend. At a very early age he lost his mother, and before he was ten years old was left fatherless; an older brother, who was also an organist, removed the child into his home, and continued the instruction his father had begun. One accident yet remains which shows the how young Sebastian continued for the scenes he lived to study, and the nothing perseverance which marked his character at this tender age. The piece which his brother gave him to practice, though by no means easy, was so soon mastered by the young musician, that he would often request him with great eagerness to furnish him with lessons much more difficult. He had seen in his brother's house a book containing the most celebrated compositions of the old church-school masters, Fuchsger, and others, and he confidently begged it might be given him, but it was so continually refused. These denials, however, only increased his desire for that musical treasure, and he soon contrived to obtain it without his brother's knowledge. It was locked upon a cupboard which had a lattice door, through the chaperon of which his hands were small enough to pass, and as the precious book was only retained in a wrapper, when he got his hands in he contrived to roll it up and draw it forth. For want of a comb, however, he could only copy it in straight lines; yet this did not deter him, and in six months, by these means, he had completed his laborious task. But it did not long remain in his possession; for the brother soon after discovered the copy, and with a pertinacity which almost amounted to madness, forced it away from him, and he did not recover it till his protector's death, which occurred in a few months afterwards.

Sebastian now became destitute, and had to rely solely on his own efforts to make his way in the world. His father never procured him the situation of choir boy, at St. Michael's, Lüneburg. He left the school when about three or four years, and at the early age of eighteen, we find

from organ-director to the court at Weimar; and, in twenty-two he was so celebrated as to have received offers from most of the large Protestant cities in Germany. He continued in the duke's service for ten years, when he left that appointment, for the situation of chapelmaster to prince Leopold, of Anhalt-Cöthen. Here he resided six years, but the death of Kaulen, led to his taking the office of master to St. Thomas's school at Leipzig, which he retained until his death. He subsequently received the honorary appointments of composer to the king of Poland, and Master of Capella from the duke of Saxe-Weimar. In his old age like Handel, he became blind, a consequence of overstudying study. Ulrike Handel, however, who was never known to exercise a position for the art, Bach was twice married and became the father of no fewer than twenty children. He died in 1758, and Handel survived him ten years. He was a man of grave and serious habits, and of very striking countenance, not unlike that of Lord Lyndhurst.

In continuing a sketch of the progress of Handel's life, we find that at thirteen he lost his father; when he went to Hamburgh, a place then celebrated for the opera, under the management of Krieger. Here he became a violin player in the orchestra. In 1704, when he had attained the age of twenty, he produced his first opera, which proving successful, was followed by three others, and the public attending his exertions resolved him to visit Italy. This had no important effect on his after-life. At Venice, Rome, Naples, Florence, he became acquainted with several eminent composers. After producing three other operas, he returned to Germany, and he next procured from a prince from the Elector of Hanover, afterwards George I. At the age of twenty-two he came to England for a short time, and finally became a resident here during the remainder of his life. For the first three years he was with the Earl of Burlington, whom he left to become chapel-master to the Duke of Chandos, at Cannons near Edgware. This circumstance was of importance in after-life, as it led him to turn his attention more particularly to Church music. Here he staid only two years. The next twelve were passed in the Theatre. In 1708, when forty-eight years of age, he returned to his early avocations, and commenced the production of his oratorios,—a service he was engaged to until his death in 1759. In his latter years he became blind, but he still maintained his attention before the public. His last appearance was on the 10th of April. He died seven days afterwards. Dr. Warton, who attended him in his last illness, states, that Handel had expressed a wish, for several days before his death, that he might breathe his last on Good Friday, or, says, as he observed, of meeting his Lord and Saviour on the day of his resurrection, namely the third day, or Easter Sunday following. His wish was fulfilled. Possibly this strong, robust, and singular desire may have led to the prolongation of his life for some hours.

(To be continued.)

#### MEMOIRS OF THE BROTHERS MORITZ & LEOPOLD GANZ.

MORITZ GANZ, Chamber-musicon to His Majesty the King of Prussia, and first violoncellist in the Royal Court-Chapel at Berlin, was born at

Meynau in 1804, and received his first instruction in music from his father, who, during several professional years, earned the well-deserved reputation of being a good master of his instrument. The lad had scarcely attained his eleventh year when the delicacy and facility with which he played, made him an object of general admiration. Having at length completed his studies, under the worthy artist, Signior, at Frankfurt on the Main, he received the appointment of first violoncellist in the orchestra of the National Theatre at Mayence, over which his elder brother, Hofcapellmeister Adolph Haas, presided. In the year 1820 he was appointed first violoncellist in the Royal Court Chapel at Berlin, a situation which had been held by Dupon, Bernard Romberg, and Max Balow, successively. His playing, which triumphs over all difficulties, the powerful and expansive tones which he draws from his instrument, his masterly precision, and, above all, the elegance and brightness of his performance, have gained for him, not only in Berlin, but also on his various professional journeys, the character of being one of the very first performers on his instrument. As a teacher, also, he has produced many accomplished scholars; and as a tasteful composer for his instrument, he has done good service—several concertos, variations, &c. which he has published, showing that he possesses as much taste and ability, as a composer, as a willingly awarded to him as an artist by all who hear him.

LEONARD GRAY, the younger brother of the preceding, holds like him the appointment of Chamber-musician to the King of Prussia, and is at the same time Symphony-director and solo player of the first viola in the Royal Court Chapel at Berlin. He was born at Meynau in 1806, and was at a very early age placed in the orchestra of the theatre of that city, where he received the instructions of one of the most talented pupils of G. Spohr. It was not that he commenced that perfectly unbounded that playing with his brother the violoncellist, which could scarcely be otherwise attained than by the encouragement given of two brothers, whose minds were equally bent upon the accomplishment of one great object. Their joint performances soon excited the wonder and delight of all who heard them; and in 1826, the brothers entered the Berlin Chapel as chamber-musicians, in the place of the Erlow, brothers, like themselves, in art as well as in nature; and employed all the time the duties of their situation allowed them, in the production of numerous compositions, by which the younger brother, as well as the violoncellist, gained deserved consideration and renown. After working for several years in the celebrated quarried concert of Blower, Leopold, with the assistance of his brother, resorted to amateur singing and evening concerts of a similar nature; the undertaking met with complete success. He has, in conjunction with his brother, written duets for the violin and violoncello, which are not only well adapted to display the powers of their respective instruments, but also answers, in every respect, to our ideas of the nature of what such duets ought to be.

We have spoken so abundantly of their admirable performances, (No. LX.) at the Philharmonie, as to render any eulogium upon their private styles unnecessary.

## REVIEW.

*A Letter to Jonathan Gray, Esq., Attorney to the Dean and Chapter of York, concerning the misrepresentation in "a letter addressed to the Editor of the Medical World" concerning the First Minister Gray, with an appendix of letters, addressed to and from the very Rev. James Cockburn, Lord Bishop of Eborac, and Dr. Cassidge. By Alexander Maxwell, Esquire of the Inn of St. Eborac, the respondent. A. MAXWELL, BARRISTER, LAWYER'S INN.*

The writer of this pamphlet, who is the acting agent of the late Mr. Elliot, has abundantly shown, in the course of his pages, the respectability of our report of the trial and reference of the action respecting the York organs, and of our comments on those proceedings, and on Mr. Gray's post-humous defence of his clients.

The answer of James Cockburn, to Mr. Maxwell's application before him for the balance of the actual cost of the York organs, without reference to profit, contained the remarkable assertion—"I have nothing to do with it" (*M. W.* vol. iv. p. 265). To the correctness of this allegation, the payments, by Mr. Gray, of money into court, and the respondent's subsequent award, bear very equalising witness. The Dean in a second letter to Mr. Maxwell, explains—

"I beg, therefore, to ask of you, why you apply to me—and why you think it right and just, that I should have any trouble or plague about the matter?"

Mr. Maxwell's commentary upon this question is:

"The request has there that, I had a right and a just claim to trouble him, and on the grounds of moral obligation too, I have still a just claim, which he cannot oblige me by any apology short of satisfaction."

Mr. Maxwell, in confirmation of the opinion expressed by us, as to the "whom and against" ordered by the manifold changes in the situation of the instrument, supplies the following note:

"Among a multiplicity of passages in Dr. Cassidge's letters, the following strike the attention of the whom and against, to which the reader was previously subjected. "We have been holding our brains to little purpose lately, with our sawdusts, and getting further from home, as most people do when they go abroad—we have gone wrong." In another he says, "I am certain that in our anxiety has been getting the better of our discretion." In a third, we read in another letter, "These changes and alterations plague me as they do Mr. Elliot, but still I have the same spirit and desire to do all for the best." In another, Dr. Cassidge says, "The moving of the screen will I have heard, is not determined upon, until the next spring; so truly you and there would be another attempt."

Mr. Maxwell proceeds to observe:

"Mr. Bell was open and unassuming, desirous of acquiring an unfeigned opinion of mechanical skill, and a display of science in which he is a proficient, he thought nothing of reward but none of fame. He succeeded in his work, the market which has been acknowledged and applauded by all those who are capable of appreciating the difficulties of his task. . . . Your serious light in the science of surgical pleading, about the corporate seal, may do well enough to meet with the moral obligation, and demand the reader's attention. . . . When you carry in your bill, to the Dean and Chapter, they have a precedent in your own favour for withholding the payment, which would rather justify your inquiry fairly to set aside."

Mr. Maxwell demonstrates the usefulness of the change estimated by Mr. Gray, that he had undertaken a work as "well" the utility inherent to the building and erection of the York organ. After various criticisms on other portions of his antagonist's pamphlet, he adds:

"Equally unfortunate for your clients are the remarks you make on Dr. Cambridge's numerous organs, in which your wit and knowledge of the law, appear equally conspicuous, but to great disadvantage. . . . I was under an obligation of moral obligation to fulfil a certain contract, which on the occasion I could not possibly recollect, and if there had not been an obligation to me to discharge it, Dr. Cambridge himself had discharged that obligation. For he represented to the Archbishop of York and to the Dean and Chapter, that he had relinquished to his late ornaments, in order that the number organs might be increased and improved. He plainly proved the circumstances which such liberal conduct would have merited."

We take leave to insert a passage on this point, from the letter addressed to us by Mr. Gresham; a notice of which appeared in No. 56 of the "Honor. World."

"In my humble judgment," generously observes Mr. Gresham, "Dr. Cambridge has reason to thank Mr. Gray for his and that his directions on his behalf, and when he about shall have given some further explanation on the subject, then (but not till then) may Mr. Gray with propriety to select, say the former remains without that, which Mr. Gray is pleased to call the case. Dr. Cambridge (as he professes) states, that he acted all consistently on the instructions. . . . Of this honorable and high-minded resolution, I know that he had the full credit, he himself having represented the Dean of York, and others, of his resolution. My own, happening on one occasion, to have some conversation as to the York organ, with an excellent dignitary of the Chapter (a person so eminent for his talents as his station) he informed me that Dr. Cambridge had represented him, that he had relinquished his ornaments on the ancient organ, in order that the increase might have the full benefit of the amount—a determination which was highly commensurable and appreciated. At this very interview, I had by my pocket a letter from Dr. Cambridge to Mr. Hall, threatening him with an action, unless his further furnished him with a paper worth double the amount of his resignation: but, from motives for which Dr. Cambridge will not condemn me, I did not then produce or allude to the letter. Had he been present, the case would have been different, and I should have required him to give that explanation of the circumstances which I hoped he might be able to furnish, and the storage of which would have left the unbecomable impression, that the organ builders had been produced upon, and the picture destroyed. The voluntary offer of Messrs. Elliot and Willshild from 'a new Irish organ' instead of old wood-bored instruments, and which was to cost them next to nothing, possess no interest to the question. Dr. Cambridge even it is himself to afford the solution."

We regret that our limits will not allow us to present to our readers a larger portion of Mr. Gresham's and Mr. Maxwell's letters, which are ably written, and completely exonerate us from the imputations of Mr. Gray. They exhibit, too, a searching investigation into that opponent's pretence, and ample proof of the fallacy of his conclusions. Mr. Maxwell then sums up his case; and with the extract we must also bring the subject to a close.

"My appeal is now made to the public by a plain narration of facts and data, of which they are the competent judges. To that decision I willingly submit. You may therefore meet the respectable Dean and his beloved con-

gent, Dr. Comings, in the calendar of the church, so much if you please, the document may be inserted over and preserved for the use of the topographical historians of the county, to prevent its being lost in posterity; but I beg leave to amend the record, by a further declaration of another fact, that the YOUNG MEN'S SOCIETY could not BEEN SELECTED THOROUGHLY AS THE REPRESENTATIVE OF THE NAME MR. THOMAS KILGORE . . . . and that the result of this laudable nomination is, TO DENY THE FEW FEW MEMBERS OF THE NAME OF THEIR INTERESTS."

### CRITICISM FROM THE CONTINENT.

Leipzig.—Dr. Mendelssohn Bartholdy's *Oratorio of 'Paul'* was performed at the Paul's Church, at Leipzig, on the 10th of March last, with the greatest success, under the direction of the composer. This performance appears to have excited still greater interest, in Leipzig, than was felt last year, when Handel's *'Israel in Egypt'* was given there under the direction also of Mendelssohn. Dr. Fink who has witnessed a taste of the musical treat enjoyed by himself and all the lovers of music in that city, concludes as follows:—

"But where is the criticism upon the *'Paul'*? Criticism! I have indeed heard the work on the 1st rehearsal, and on the evening of its performance, and greatly enjoyed it; but I have, of such a work, and of a work of art, generally, a very different notion, than to hold it doing honour rather to the composer, or the man who undertakes it, to write a criticism after only once hearing it, without a perfect and repeated study of the score. Such a judgment must necessarily be partial. It may be injurious, and it cannot be of any advantage, though it stand over so well. The critique is in come."

Venice.—The *Teatro alla Fenice*, next to La Scala and San Carlo (the most celebrated in Italy, and which was burnt to the ground on the night of the 13th and 14th December last, had fortunately for the proprietor been insured at Milan at the beginning of the month, to a very large amount. This Opera was built in 1760 by the architect Salvi, and was opened in the Spring of 1769, with an opera written by Pacini, for the occasion, entitled *'I Giocatori d'Agostino'*, the poetry by Count Alessandro Pepoli. This opera was not, however, successful, although supported by the talents of the celebrated Giuseppe Pacchiarotti, and Virginia Brambilla, and the equally celebrated tenor Ottavio Davidi. The new ballet by Giovanni Viganò, entitled *'Serena Regina di Tebe'*, was equally unsuccessful, though the dancing of the two principal performers, that incomparable couple Isabella Viganò and her wife Medina, excited the greatest delight. All the artists we have here named have long been dead, but a ball-dancer, who made his appearance in this ballet, is now alive and in good health at Milan.

### CONCERTS.

CHAMBER MUSICIANS CONCERTS, (Second Series, New Tavern, Doctors' Commons).—Just as we thought we had discovered the Greatest Concerts for the season, here in the second series of chambered that has sprung up at the New Tavern, Doctors' Commons, the second of which took place on the 18th

and, as follows:—PART I. Quartet in E flat, two violins, viola, and cello-contrabasso, Mozart, *Die Zauberflöte*, III, and H. J. Hummel, *Wesley*—Introduction and Page in G minor, professional double bass, Mozart, *L. G. Hall and C. Severn*; Solo.—Quartet in D, op. 14, No. 75, two violins, viola, and cello-contrabasso, Mozart, *J. Burney, Dando, Hill, and H. J. Hummel*; Solo.—PART II. Quartet in G minor, op. 27, two violins, viola, cello-contrabasso, and double bass, Mozart *G. Cress*, and Mozart, *J. Burney, Hill, H. J. Hummel, and C. Severn*; Chorus.—Quartet in C, op. 45, two violins, viola, and cello-contrabasso, Mozart, *J. Burney, Dando, Hill, and H. J. Hummel*; Solo.—Sonata in A, dedicated to Kreutzer, piano-forte and violin, Mozart, *Wesley*, and Dando; *Wesley*.

Mr. Wesley's Quartet (in the same key as the British Museum), and its clearly remarkable for its subtlety, Mozart, and Tray; these last showing an exact stick to truth they well deserve. The Page of Solo Solo is a fine and the introductory prelude, however, is not one of his happiest, being as it seemed to us, rather heavy and crude. Haydn's Quartet in D, op. 14, No. 75, followed, with its inspired adagio, which is quite enough to have immortalized the name of its author, if he had never written a note besides. The Quartet should have been played in decreased size, for it is in some sort spoiled the ear for what follows. The sonata of Kreutzer is a well known one, and was well played by both parties. Kreutzer, with all his faults to answer for, I think they be such, is certainly the Prince of Paganini's school; nevertheless we do not see why he should occupy the ground so confidently in this respect, in the estimation of Haydn, Mozart, and others that might be enumerated.

SOCCER AMATEURS.—Last Thursday night (the 11th) introduced us to the fourth evening of the society. Part I. Symphony in E flat, Beethoven—Dando, Sig. Franchini, and Sig. Lablache; "L'Amoroso," Kromer—Kraus, Miss Altemeyer—Adagio and Rondo Heroic, Weber, Mr. May; Haydn—Solo, Sig. Franchini; "Largo di Beethoven," Vienna—Dando, Miss Altemeyer and Sig. Franchini; "Missa in Grosse Loco," Vienna.—Overture, (title of the Sporting Writer).—PART II. Overture, op. 744. (The last composition but one of the great master of Beethoven)—Solo, Sig. Franchini; "Adagio," Paganini—Paganini, Paganini, Mr. Farley; "opus heroicum," (by Dando); Mendelssohn—Dando, Miss Altemeyer and Sig. Lablache; "Grosse Loco," (J. Kraus); "Largo di Beethoven"—Dando, Sig. Franchini; "Orchestra solo," (by Dando); "Kreutzer"—Dando, (Mr. Franchini); Weber—Dando, Mr. May; Overture, Mr. Farley.

We have not noticed the opening symphony of Beethoven as it is placed among his greatest efforts, but accepting the introduction, the two first movements a little disappointed us. The two horns in G minor, the Minuet and Trio (especially the latter) are preserved original, and the last movement is a thing of perfect beauty from beginning to end. An apology was made for missing the "Solo" in Kreutzer, in account of the "independence" of Sig. Franchini. We will readily confess that we are astonished to receive the announcement of an Italian independence with impunity. Lablache, however is not the person to trust the public with independent funds, and moreover when he did appear to sing "Largo di Beethoven," he looked as we thought very well, although he sang with much spirit and force. Mr. May played his Solo with great precision. The final "Missa in Grosse Loco," is a very pleasing one, and was received, we are induced to think, from the respective society, especially of Sig. Franchini, which would have deserved the like honor for a compilation of his fine work. The structure of Weber which concluded the first act, is well known. It is quite out of the question to speak with confidence, at a first hearing of any of Beethoven's latest works. We shall describe themselves, saying a word about his progress, and we have heard it again

The first movement of Fauré's aria is a good specimen of form, but it disappears through the latter part, till it ends in downright trifling. Mendelssohn's fantasia was well played by Mr. Forbes. The first, and the beautiful, which followed, was the popular one, from 'L'Éclair d'Amour,' and 'Marius Follies,' and very sweet though they both of them are. The structure is 'Der Festschritt,' which we are never tired of, wowed up the concert well.

We have again to compliment the Harpists upon the readiness with which they returned at once to meet the popular wishes and keep their selections fresh from dullness and monotony. With the single exception we have named, of a part of Fauré's aria, the music on Thursday night was uniformly excellent. The room was quite full.

JACQUES FAURÉ'S *TRAITÉ TECHNOLOGIQUE SUR LE CONCERT*.—In one of the posthumous volumes of the compositions and writings of the late Mr. Leharde, we remember meeting with that excellent master's opinion of Signor Fauré's genius and talent. We have searched all the volumes which our reach, but without success in meeting with the passage we refer to. The following we believe to be a correct translation of the original. It was to the effect, that, "Fauré was a poet, who in a genre of a high order, had added a cultivation of the art, and I would it were, as he believed, unacquired. He was a technician—in as much as the technology were believed to improve, witness of a high order, and poet; and that had he been known only as one of these qualifications, he would have excited less surprise perhaps, but would not it be less have been worthy of more admiration."

This gentleman gave the general exhibition of his remarkable talent on Friday evening last, at the King's Theatre Concert Room, and which was attended with his friends. The improvement, like his performance the *Technologie*, is mentioned to deliver his thoughts to an instrumental accompaniment. From several subjects that was presented to him, he selected one which best concurs with his theory, or reflection of the nature; and having arranged the notes and chords in his mind, he began an air in the accompanying part. In five or three seconds he starts off, and every phrase or sentence during the course of many stanzas. One of the subjects selected by him upon the present occasion, was, "Rome antique et moderne," and we much regret that the distance at which we were removed from the speaker, together with his pronunciation not being sufficiently clear and distinct for a foreigner, we missed many fine thoughts, he such we had several they were, an account of the soldiers, stars, and simultaneous bursts of admiration that proceeded from those within circuit of his discourse. With him or two persons only, he, perhaps, the duration of a second, he only conveyed an occasional line of thought for several minutes, and, as he moved into his subject, he increased the flow of the accompaniment, till, like one of the prophets of old, the divine effluvia appeared to agitate his whole frame, and he ended as a sort of intellectual paroxysm.

It has been observed that musical representation in the Italian language is comparatively an easy task, in account of the facilities offered by the words all ending in open vowels; and this is true so far as the mere effect of rhyming extends; but this, nevertheless, is a minor portion of the technique, original, apt, brilliant, and continuous, are the great demands upon such an operator, and these we apprehend Signor Fauré has in a very eminent degree all his command. We are not without our own *Treatments*. The editor of the *New Monthly Magazine*, (Mr. Trenchard Hook) possesses a very remarkable talent of this same description. He is accustomed to accompany himself on the psaltery, and to accompany upon every member of his company with delicious harmony. Several years ago, upon such an occasion, one of his books—(now broken,) happened to be absent from the room, and upon his return reporting the treat he had lost, Mr. Hook (con-



scarcely rehearsed, is admirably lent, and proceeded through a series of a dozen or fifteen verses, each ending with a pause upon the same.—It may be another instance, the following among other verses on the wide company present, was sung upon the spot of the moment. The name of the party was *Winkler*, and one of his occupations, that of *Tax Collector*,

"*Well, come Mr. Winkler collector of taxes,  
For here you are pay'd thousands of times,  
And here I am too—without any business,  
For though he is a Tax Collector, he was not at all Winkler.*"

To return to *Signor Faldoni*. The concert which accompanied his improvisation was his audience. Miss *Tepla Arany* was seated at *Faldoni's* side, "his *Harmonium*," which she sang with great brilliancy of tone and variety; and the stout youth *Urbán* *Regard* was warmly applauded for his participation in the piece. We did not recede till the conclusion of the extraordinary.

*Miss* *Josephine's* *Concerto*.—On Friday evening the lady gave a concert in *Wille's* great room, which was filled to the brim. Not with the exception of the late *Winkler's* performance on the piano-forte, (she is a distinguished player); *Miss* *Tepla's* "Fairy Song," nicely sung by *Miss Tepla*, and one or two other pieces, we are compelled to say that the whole was but a mediocre affair.—However, in regard to observations which we have already made upon a similar occasion, of *talent and judgment are essential* their limits in such respects, or a small expense, —as most of the world, if not us. "Concerto grand," we shall decline relating any pointed signals their management.—Although we would prefer not being requested to give any opinion upon their concert. We did not stay to hear a "Romance à l'italienne," composed for two voices, long, and uncatchy, by *Wg. Abel*.

*Miss's* *Trios*.—Saturday night *Miss* *Winkler* etc, a collection of songs was performed here. *Faldoni's* impromptu symphony in C minor, was well played and well received. We will just be sure to our admiration of the symphony, almost and the included, but there are some things in the last movement which we shall be glad to understand better than we do at present. A quartet which followed is not a good specimen of *Quartet* as the one that came after it, with the help of accompanying; "No more forever" *Faldoni* has made "It was never his own, and certainly nothing can surpass his style of singing it. It was covered in wood. The performance of "The Home and his Sister" was likewise. *Faldoni* had the chorus proceeded too long, when the audience discovered what a considerable effort was being offered in their common sense (of hearing). He never had *Wg. Wood* completed her two first solos, when the house resorted to a hurricane. *Wg.* abruptly left the audience with *Wg. Wood*, and the band and chorus simultaneously stopped, *Wg.* alone kept his way rough-haired. However the house was converted into a moment. *Wg.* however performed, and appeared as just to receive the band; the chorus was finished with a storm of disapprobation and laughter. Our readers are familiar with the name of the Frenchest gardens under the stars in winter—this was about the time. The overture to "William Tell" was received, as it always is here. The overture is surely an "most noisy passage," as it has been called. Not enough it is neither, but it stands in brilliant chords, and does here especially managed in the Swiss melody in it. The overture to the singer alone prevented *Miss* *Josephine* being called upon for the repetition of an aria. After the scene from the *Comate*, ("The resolution of the house,") which was a *farce*, we came away, leaving a large portion of the concert not behind us. It was then eleven o'clock—the hour at which the concert was advertised to conclude. The house was full, but not crowded.





**ACCIDENT OCCURRED.**—The sixth meeting took place on Wednesday, under the direction of Lord Broughborough. The vocalists were Miss Fenton, Madame Bishop, Sopranos, A. Shaw, Birch, and E. Wyndham. Messrs. Howden, Lloyd, Pynn, Ferry, Joss, Phillips, and Keelson. The orchestra, which was more varied and better prepared than any yet exhibited, comprised the names of Handel, Mozart, Bach, Haydn, Gluck, Weber, Paubelle, Jambelli, Coustou, Sigheles, &c. &c. The singing of Fenton, notwithstanding her illness, was in particular brilliant, but the instrumentation was very unusual, a circumstance which might have arisen from her previous excessive drinking, and change of the atmosphere experienced in going from one place to the other. The audience was unusually numerous and brilliant.

### THEATRE.

**DEBUT LAST.**—Miss Schroder appeared on Monday in the part of Fialta, and for the first time in English. Her reception was quite equal to her deserts, but the whole performance is really inferior to the last season's performance of the opera, when Mr. March Wagon had the Italian Opera House, and when the glorious action was so fully supported.

Miss Fenton's engagement at this house, instead of a theatrical exhibition, which has been prohibited by the Lord Chamberlain, is changed into that of singing opera acts between the dramatic pieces of the evening. A performance of this sort took place on Wednesday. The lady was assisted by Miss. Cameron, Messrs. Curran and Sargent. Signor Fenton also played a solo on the lute. Miss Sims of her success did Miss Fenton give us much pleasure as a concert singer, and now, that her talent has deteriorated, and her Italian style remains unimpaired, we feel both that her pain and regret. "Fenton, give praise, now you speak none," should now be her motto.

"Fenton might speak! I would be fully intent,  
As in the first moments of my first breath."

By thoughtlessly making away in the conclusion of the first act, we missed the performance of the new double bass player.

### REVIEWS.

*A very curious German Christmas Carol. The melody harmonized, and the words translated, for the use of Madrigal and Choral Societies, by R. L. Fossell (of Walsbridge) Esq. pp. 18, 1838. DUBLIN.*

THIS is a most interesting musical volume—interesting from its antiquity; for in a short introduction, Mr. Fossell has observed that as the copy of an old German protestant hymn, dated 1573, from whence he translated it, it is thus designated as, "A very curious song for Christmas Eve;" but it is greatly more interesting, from its beautiful melody, and which Mr. Fossell has harmonized in an admirable manner. And in general, and subsequently for some choruses in eight parts, supported at intervals by the soloists. We recommend this little piece to our musical friends of the "Choral Harmonic Society," at Foster Hill. With their three hundred voices, and paying attention to the phrases and notes, the effect, we are certain, would be most impressive. How truly, too, it would go in the Birmingham Hall.

Mr. Fossell has arranged admirably well as well as judgment in the manner in which he has brought forward this charming melody.

*The river spirit's song. A Madrigal for four voices by R. L. Fossell (of Walsbridge) Esq. pp. 20, 1838. DUBLIN.*

HERE the same musical genius appears to advantage in the character of an original composition. The Madrigal is written in the pure style of that class of

composition; the harmonic art unexceptionable; and the parts are clear, and fit taken up with excellent spirit. The treatment of the words, 'We'll love the waters till they cease, and drink more,' is both graceful and important.

### MICHILLANDOE.

SEYMOUR MORSE, an eminent performer on the Flute, and who has acquired much fame both in Germany and Paris, has arrived in London.

SEYMOUR MORSE'S CONCERT.—Mr. Michillandoe has followed up the satisfaction of this great master's passionate music in the musical gallery, by an arrangement of the intended performance of the triple concerto in D minor. To hear Sebastian directly played is delightful under any circumstances, but to see such execution in Flauto, Basson, and Violoncello, simultaneously engaged in pouring forth an unceasing torrent of harmony and melody, will be an object of new and extraordinary interest. Mr. Portal, in alluding to such a performance for three grandest instruments, observes: "Besides the harmonic construction and constant modulation of the three principal instruments—difficult as these concertos, there is also needed Nature—a superior and distinct execution going on between the arranged instruments. They all depend on these competitors in concert beyond comparison. Yet, notwithstanding this elaborate and prolonged length of these concertos, (particularly the concerto in D minor) in so delicate and elegant, so elegant, fine and pathetic, and so characteristic and perfect in their various and extensive, that the composer must have written them as freely and readily as if he had only a simple melody to manage." Such words also convince his four grandeur.

COOPER BASSON—A gentleman has just arrived in London, who, it is said, performs a most extraordinary exercise on this peculiar instrument; he conceals not only his whole left side's passage with the greatest rapidity, and he manages the instrument in a various way, by bringing his left hand over the finger board (and moving the double bass on his knee) in remarkable playfulness, making a bridge with his thumb, so as to shorten the length of the strings. He played in every place on Wednesday.

St. George's Cathedral Concert, (London Road, Southwark.) Those who are curious in the old English Music, will lose an opportunity of hearing specimens well performed on an Evening service in the Chapel, on Sunday, the 15th. The vocal choir will be assisted by Miss Clara Novello, Mr. Packer, Mr. Bell, &c. &c.

Monday 12th Nov.—Mr. Robert Butler, the late organist of the Royal Chapel, on Wednesday was taken before the magistrates at Whitechapel, charged with writing a vulgar and offensive letter to the writer. It appears he had carried a former charge, which had been distributed amongst the parishes and the profession, and followed it up by a still more extraordinary offence in the almsgiver. He subsequently rejected counsel and wrote an apology—and on expressing his contrition before the magistrates and holding out promises of peace, the matter subsided from granting the charge, and Mr. Butler was discharged.

Spirits, Concerts, &c. for the coming week.

- |               |   |
|---------------|---|
| Sunday, 15th  | King's Theatre, White Hall, Great Room, 7 o'clock. Mr. Bennett, Captain Mack, accompanying. His concert for Young Men's singing.  |
| Monday, 16th  | King's Hall, New Theatre, at 8 o'clock. Mr. Bell, Mr. Packer, Andrew Cooper, William Hayward, Richard Taylor, &c. &c. Mr. Bennett's concert, 10 o'clock. Young Men's singing. |
| Tuesday, 17th | King's Theatre, White Hall.   |



THE  
**MUSICAL WORLD,**

A WEEKLY RECORD OF

**Musical Science, Literature, and Intelligence.**

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Will not be published the name of your,  
After the evidence has been given,  
They say, you have to read the copy,  
And while I pass, send to your country  
The name of the name.

MAY 24, 1893.

No. LXXIII.—VOL. V.

PRICE 24

**JOHN SEBASTIAN BACH AND GEORGE FREDERICK HANDEL.**

By HENRI JEAN BARRASSER.

(Continued from p. 108.)

While Beethoven was painting, and Shakespeare is poetry, Handel is said to have been in music; and, on the other hand, Bach has been compared to Michael Angelo and John Milton. Bach's style was formed and nurtured on the Protestant vocal or psalm tone; but the general work of his mode of expression goes out of the organ. Many persons would suppose, from the usual mode adopted in performing a psalm tone, that it is not possible to give these compositions a varied character. But when the velocity is added, and the organ accompaniment is at hand to give direction and energy to the conduct of even right and intricate harmonies, the effect is amazingly beautiful. Handel confined himself under great obligations to the Lutheran cause, and many of his choruses are prescribed as a melody in the sacred form. But his versatility, his knowledge of dramatic effect, and the fire of his genius, added to his sympathy with the public feeling, would not allow him to follow out and exhaust the simple idea in the manner Bach is accustomed to pursue. The character of these vocal compositions, distinguished by strength of idea and richness of expression, influenced Bach in the form of his vocal accompaniment. Editor considers the vocal as a sort of grand form, combining the will of pattern between the Protestant and Catholic Church. The old vocal form (or plain chant from the Gregorian) had degenerated, and become deformed. The words which proceeded from it, assumed a settled shape in the melody; the fixed song was then formed, but by a varied form, and, by degrees, fixed composition was brought into the Church. Bach's studies are as fine specimens of grandeur of culture and magnificence of harmony, as any choruses from the Italian. It is not the words to come in at one ear, pass through the head, and go out of the other, neither is it a burden of phrases

which are the common property of every man who has sense of his own, and which, as they leave no trace on the memory, make no impression on the heart.

To those who have heard Mendelssohn's system, Bach's mode of teaching a child to draw part harmony, and with a vocal accompaniment, will not appear altogether novel; but he successfully produces a melody so simple and elegant, yet so united with the spirit of devotion, that it is astonishing nearly a century should have passed over, and still these beautiful exercises should remain unknown in this country. Many persons are apt to suppose the German style was dry, rugged, unsoftened, by which the compositions spell out emphatically the types of pain. Many are disappointed rather for elegance and strength, and are surprised in a style which it would be highly desirable to introduce in our Protestant churches. The psalmody in use in the present day is rather cold in its features, or ungrammatical, vulgar, and dissipated. Singing is one medium of passage to the Eternal, and which ought to be such as to excite and keep alive devotion in the whole congregation. The words, therefore, should be in a spiritual sense, (that is, the melody) neither beneath the value of the subject, nor elevated beyond the conception of the uneducated mind. Many of Handel's slow movements, when they do not exhibit broad devotions, are so simple as the Psalms, but it is their passionate expression which so places them apart from the compositions of his contemporaries: an earnest truth with such singular truth the workings of human passion, or more than ordinary affections that lead to the contemplation of the unseen realities of eternity.

It is more surprising for a single man the physical pleasure received by the sense of hearing is more powerful than the intellectual. The delight experienced in hearing musical compositions, is either physical or intellectual. To those who are in the habit of hearing music constantly, and who understand the principles of the art, the physical pleasure departs, and the intellectual predominates. The simple melody always interesting, if it be good and well fitted arranged. The practical composer knows, that however beautiful may be the idea, it produces only a transient impression unless properly dealt upon. He repeats it, and as soon as the attention is engaged, or begins to be relaxed, a disagreeable idea arises, and the pleasure is reproduced under different and interesting forms, as unity with each other, and they are either united or distinguished from the original idea, which excite and absorb the subject, but do not cause it to be forgotten. A complex idea, consisting of two melodies running together, is more difficult to understand, and the physical pleasure decreases, because there is doubt and uncertainty in the mind, and also because the pleasantness of the sound is more equal and lessens dramatic in its character; more is removed. Bach never wrote for the popular ear. He adopted



nothing from the stupor. Even the melodies of Massé, who had the arrangement of the opera at Dresden in his name, were but exact copies in the style of Bach. He looked at a theme as one of which he could envisage a series of melodies with the certainty that would give credit to a mathematical problem. Dr. Perle's relation of him, that he has been known to take a single couple of notes down, and for two hours or more, perhaps re-arrange a series of more, more partially different in their character. It was this failure of idea that makes his work, however delightful to the musician, strange to the public, and a perfect abomination in the eyes of a solo singer, who naturally desires that what he breathes forth, should at once meet the ear without being un-dercharged with two or three other melodies, quite as important as his own. It is an easy task to induce a singer to go through an aria in which the tempo pro-forma is constant, the vocal melody unobtrusive, and chiefly remarkable for extraordinary art displayed in its execution with the instrument. Most of Bach's arias were composed to oblige accompaniments for the instrument or guitar. There is his variety of the Minuet, are there here in their expression, than any I have yet seen, and are or two approaches even the dramatic form. Bach's work, however, cannot but be known to be an ever living melody. The evidence is not looked into a forward Bayreuth, contained through a mass of caligraphy, handwriting, which, (with the exception of Mendelssohn) is now the prevailing use of the German composers. There are hundreds of professors who use instruments. Their music is correct, learned, skilful, but very superior in its quality. This is not the case with Bach, if he has died, it is that his melodies are too excellent in their phrases. The episodes are not sufficiently striking to attract general attention; the thoughts are too delicate, and there is too much minute detail, that in the quality, accustomed to the bold expression of Handel, they prove unattractive on the first hearing. Independence of their formal melody, the devices he uses, are unknown in this country. If we had ever heard Handel's devices, such as were in the air, 'Every Valley,' or the words 'shall be united,' and in that of 'Rejoice greatly, O daughter of Zion,' we should think them very quaint and ob-solete in their appearance. These, indeed, in the latter song, are exceed-ingly ancient, and may be traced to a very early opera, brought out at Venice. Most of Handel's devices are independent from the opera, but maintain their hold on public opinion from the facility of vocal execution and brilliancy in performance. Bach's devices are, for the most part, taken from the opera; although he occasionally indulges in some which may be traced to his pro-cessions. Keller appears to report from Caspary, the French artist on the Continent, but we have searched through that author's works very carefully, and cannot trace them. The date of Caspary's School for the Church is 1763, and such is that time had, no doubt, formed his style. Had the con-

great force, and his with the celebrated Donnell, taken up as earlier mentioned at Llanes, each would probably have become acquainted with the powers of this fine style, and would have perhaps proved himself equal, in every respect, to a safe competitor Donnell. Donnell's chief aim, who resided at Llanes, pointed by the example, and we had a great change in the chronology of his activities, so much so, that they formed the model for Haydn and Mozart. But such as a chief writer is willing, in this sense he displays the superiority with Donnell. His ideas are finely developed, each clear and distinct, and the whole made lately through. Thus, with a mind uncommonly vigorous and active, judgment accurate, apprehension quick, memory tenacious, and attention watchful, he is carried away by the extraordinary facility of his pen—quiescent and serene, full of power, yet breathing a calm and holy dignity, he is perfectly content, whilst poverty both cut broad streams of luxury, and, if without seriousness there can be no important work, each possessed in a high degree this characteristic. His motto for eight winters regular instances of his skill in business construction. Unlike Donnell, he adopts the mode of the old Italian composers, and divides his choir, but when they write, each part has a separate and distinct melody; and compared with Donnell in brevity and the condensing of numerous melodies, he is perhaps the superior, and if so, he is valued without a rival.

With such, music was the foundation to devotion. This was also the case with Donnell, but Donnell added to this the expansion of the passions; nor did he decline to make it a vehicle for amusement. Donnell had been an active life, in the busy scene of a great metropolis, he had gone through more of the joy and sorrow of the world, and although his strength never enjoyed his sensibility, he had looked into the bosom of his fellow-creatures, and had found the most effectual means of attracting their attention and exciting their feelings. But he was not particular about the means he used. He was more freely imported into the service of the church the service and operatic phrases of the day; and his intimacy for so many years with the great Italian singers, his habit of composing for them, and his knowledge of the effect which certain passages produced upon an audience, enabled him to write with a facility, freedom, and certainty, which placed him far above his contemporaries.

In the church writing of Donnell and Bach, the forms of the vocal sequences are somewhat similar, although Donnell is more vocal, and therefore executed with greater facility. In Bach there is a more sustained flow, less ornamentation, and the passages more required. It has been said of Bach, that he has never been known to make a single thought from any writer. This is not, perhaps, literally true, but no composer could find who has borrowed so little, or who has so well-maintained his ideas in originality, and, for this

means, there is nothing in his progress unaccompanied. He also generally thrust in, as part dropped without intention. His discourse will bear to be measured, and will discover new excellences upon every such examination. With Haged, occasionally, reverberations seem to have been his business, rather than invention; and his habitations are so apparent that this a part of his breast's employment to read the passages of some former age past. He seems rarely to endeavor at concealment. The collapse on his assistance was before and under; what he takes he rarely lifts in such better. It may, however, be mentioned, that these instrumental suggestions, which were during his life-time the most admired, were, in truth, the least regarded; his own conceits and fancies particularly so, not only as their pleasingness but their utility. From Kachel, the professor of Logic at the Leipzig school, he has drawn greatly freely; and, as one instance, I think the fourth occurs, the resemblance exceeds the effects of mere exercise of the memory. But Haged acted so constantly on his own great power, that he was less content to mention of the kind than an inferior writer would be. To the last, however, he appears to have retained as the eyes the first discourse read by Hermsdahl nearly a century before him. The arguments of the present day are now bringing into vogue the third suggestion and division of Haged, which have stood for nearly as long a period.

No company in several years has equalled Haged in deflating originalities, except it be Beethoven, who employed more truly distinct from those used by Haged. No one in less firm reliance and heart.

(To be resumed.)

#### CHIT-CHAT FROM THE CONTINENT.

*Prague, January.*—On the 14th March a new and beautiful organ, built by Mr. Gray, was opened in the Trinity Church of this town; when a collection of sacred music was performed, consisting of a *Requiem* from our great old psalm-tuner, and a complete portion of Bach's "St. Mark." Mr. William Gray presided at the organ.

There is nothing great visible, and as the best direction, in New England.

*Berstadt, 25th April.*—Miss M's Widow, in Salisbury, has sent a letter to the Royal Highness the Grand Duke of Hesse, in which she expresses her warmest respects for His Highness and praiseth his goodness in the relation which that illustrious Grand and generous of the natural goodness has taken in the celebration of the "Monsieur's-Festivals." (Partially, and requests the Royal Highness to accept, as a proof of her gratitude, and in token of remembrance, the *Mirrors*, written by Monsieur's own hand, which, till now, she has faithfully preserved as a part of the treasures of her husband; and which are, consequently, entirely unknown to the world. The *Mirrors* were enclosed in the letter.—*Prague, a German paper.*

### NEW AND IMPORTANT IMPROVEMENTS IN PIANO-FORTE CONSTRUCTION

The following is an extract of a report of certain improvements in Piano-forte construction, invented by Mosee Le Prie, which was submitted to the examination of the members of the Institute comprising the Department of Science and Fine Arts, and signed, as approved, by Messrs. Froy, Sarasin, Charvillat, La Sarrat, Jolles, Fery, Halvey, and Krieger.

"The improvements made in the construction of piano-fortes by various inventors resulting from the long and persevering researches of Mosee Le Prie, and which he desires to submit to the examination of the members of the Institute, have led, for their grand object to dispose with the necessity of a hammer, that is to say, to enable every one to touch in every place, without the assistance of an assistant, not, by the use of means wholly independent of the perception of sounds produced by the strings themselves, and which consist in an instrument addressed to the eye, and for the regulating of which, the organ of sight occupies the office of the ear.

The improvements are specified as follows—

**Ist.** In the view of suspending the strings to the action of a spring, in order that, by the means of an influence applied to that spring, they may descend, with the assistance of the weight only, the degree of tension or contraction of the strings, and consequently the necessary width varied to correct mistakes, without themselves deriving from the same that or the action of the strings produced by the action of the atmosphere, or from any other influence upon the body of the instrument.

**2dly.** In the adaptation of screws with nuts, acting immediately upon the springs to which the strings are fixed, to the purpose of being used in place to sustain and regulate the chords.

**3dly.** In the disposing with the bridge, and the lower part of process in use to determine the height of the vibrating string, and obtaining a remarkable bridge which allows of the extension or contraction of the strings without their undergoing the slightest flexion."

The above are the outlines of this interesting mechanical improvement. A piano-forte upon this construction is reported to be ready in the course of a few days, when we shall hope to demonstrate upon this of its principle of action, which we are unable to do from merely reading the report.

### THE BIRTHDAY AND LEGAL MAJORITY OF H. R. H. THE PRINCESS VICTORIA.

The following address and graceful compliment was paid to the European-presses of the States, upon her attaining her legal majority on the 24th inst. About ten minutes before seven in the evening, a party of 27 gentlemen, in full dress, under the direction of Mr. A. Wappeler, entered the palace and round the palace, and claiming themselves as the tenants under the windows of Her Royal Highness's bed chamber, which is situated in the eastern wing of the palace, announced, on the clock striking, the following verses:

"Waken, Royal maiden, from soft repose,  
As Zephyr wakes the unfolding rose;  
So we, like the birds of the vernal day,  
Would greet thee with music and raptured lay."

Oh, but our numbers shall break on thy shores,  
 To sing of the powers that smother thy birds,  
 Most tragically breathing, the flowers we are wreathing  
 Shall smother thy virtues and gild thy worth,  
 Like a lance-rupt eye,  
 Fancy papers the gleam  
 Of Time's distant page,  
 Which thy death shall illumine,  
 And though years may pass on the tablet of fate  
 Shall be bright with the records that thine thy name,  
 Yet hollow, prophetic, behind the proud day  
 When the empire of deaden Victoria shall sway,  
 The name is bright as her own mind day,  
 Awake, son of England! and smile on our lay!"

The above is the composition of Miss Cornelia Elmore Wilson, and has been set to music by W. H. Redwell, Esq. After the lapse of a few minutes, they then commenced the following piece, composed by Mr. R. Fitzell, and set to music by Mr. Redwell:—

THE EARLIEST FLOWER OF MAY.

" Spring opens its golden drama,  
 Sweet buds burst forth with each spray,  
 Glad, oh yes, thy smiling beams  
 On the fairest flower of May.  
 Shining, bring the shining beam,  
 Morn'g, with the shining day,  
 Crown with song the soul's name  
 Of the fairest flower of May.  
 Lightly o'er our early rose,  
 Lightly pass, good wings display;  
 When the stars of evening bloom,  
 Shalt the fairest flower of May.  
 Minutes of a life have led,  
 Let our thrilling soul reply  
 How white and unadorned thou  
 Bearest the fairest flower of May.  
 May's the toil of unobscured power,  
 May's the glory of the day,  
 May's a nation's grateful toast,  
 For the fairest flower of May."

The following歌 was then sung:—

VERNON'S MARCH DAY.

" Watch on the wings of morn  
 Hark! as every breeze is born,  
 With the rambles of sweet joy,  
 'Tis Vernon's march-day!  
 Purling like the wave's pebbles,  
 While the masses' voice of fame,  
 Through north and air, with rolling sound,  
 Spread the propounding sound,  
 Watch on the wings of morn,  
 Hark! as every breeze is born,  
 With the rambles of sweet joy,  
 'Tis Vernon's march-day!"

The whole performance then concluded with 'God save the King,' in which the assembled spectators joined in full chorus. The instrumental performers consisted of gentlemen belonging to the band of the Italian Opera, and the vocalists were Maria Robinson, Wilson, Rogers and Graham. After the concert the whole of the party proceeded to the King's Arms Tavern, where they partook of sumptuous breakfast, which had been prepared for them. At eight o'clock the church bells commenced a merry peal, which was continued at intervals during the day.

## REVIEW

The songs, duets, trios, &c. in the opera of "*Four Seasons*," composed by *John Barnett*. Glasgow & Co.

The reader is already in possession of our opinions respecting the merits of Mr. Barnett's last great work. Little remains to be added respecting the individual merits of the several compositions, save especially so far as that the process of examining upon the characteristics of his instrumentation, which indeed was done in a general manner, upon a second hearing of the opera, in No. 55 of "*The Musical World*." The most attractive composition is our criticism, and the Madrigal, which has given him more popularity, and which indeed is under its imitation, than is legitimate madrigal; the only passage that escapes of the measure of the school, being the one where the expression of the first stanza is lost in three places. The romance, 'The musical world a world,' with its pretty subject, beautiful symphony, and elegant melody, 'The morning breaks' (Phillips's words) with its exquisite like symphony, clever modulation, brilliant expression, and brilliant style. The exquisite melody and general construction of the ballad 'Sweet love of the World.' The 'Can. der Opera,' with its pretty theme, and accompaniment, in the manner of Weber. The fine duet, 'O how does I original in subject, and learned in treatment. That very elegant romance, 'The pines were better'—a most beautiful composition throughout, and especially with its melody. And lastly Barnett's ballad, 'My children's home,' which, although of less consequence than any of the preceding, was great starting, in an excellent vocal composition. We only hope Mr. Barnett will, for his own good fame, and our pleasure, keep steadily in the path he has so wisely chosen.

*Bethoven's Works*. Edited by *J. Neefe*. Complete Edition, No. 1. Grand Concerto for the pianoforte, with accompaniment (ad lib.) composed by Louis van Bethoven. Op. 15. Dux.

This is the first concerto in C major, consisting of three movements. The middle one, a Largo in four parts—independently of the advantage in the execution of producing a complete edition of such a master, Mr. Neefe has managed it with upon the work by his musical and judicious superintendence. The two parts are all arranged by another character, added to which the solo passages for the various instruments are arranged, or collected in the most ideal way. The whole publication is essentially valuable.

'How I have loved thee.' A duet in the old English style, composed by *J. C. Ogden*. Boston.

This is a sweetly pretty duet in the older style, but we think the author was injudicious to keep with such technical procedure to the ancient models, as to wear the accompaniment on a figured bass. With the small objection we can recommend the composition; for both the subject and treatment of it, are graceful and skillful.

*One more Purcell's 'Sweet I pray'd' Ballad, written in honor of the late Mrs. Malleson, composed by Thomas Brown. CONCERT.*

'The Weaver's welcome home.' *Ballad, composed by F. J. T. Knott, WARRINGTON.*

'Sweet are the charms of her I love.' *Concert, composed by W. Theophilus Frost, BOSTON.*

'The Willow Tree.' *Ballad, composed by Miss F. Harriet Wilson. DUBLIN.*

According to our information, already mentioned, we have catalogued these songs as a choice, (with/ all of them by different authors) as compositions possessing a certain graceful smoothness, without doing greatly above mediocrity. Mr. Brown's and Mr. Knott's are, we think, the best. Mr. Theophilus Frost's has some very pleasing phrases, and with respect to its very young composer at the bottom of the list, we think entirely an original work in every respect, we could have unhesitatingly pronounced it a thing of worth, with promise. As it is however, it is not sufficiently creditable performance; and now, for as it is hoped you will duly appreciate the honor of being introduced to such good melody and distinguished by a genuine and from the central sheet of the "Musical World."

### CONCERT.

**Musical Society.**—The venerable society had a most excellent meeting on the 11th inst. Sir J. L. Rogers, the permanent president, in the chair, supported by about 150 professors and students of music, among the latter were Lord Selkirk, Sir Andrew Howard, Sir George Clark, Sir John Fringle, Colonel Ellis, &c. Five tables were table with a sublime effect; after which, the different voices were arranged under the direction of Mr. Brown, consisting of some voices (from the choir of St. Paul's and the Chapel Royal), eight tenors, six tenors, and eleven basses, who sang the following beautiful pieces—'Let us give thanks,' G. G. G. G. G., 'In praise of Mary,' Widdows; 'Sweet, awake,' H. H. H., 'Miserere,' D. D., 'Psalms,' 'Can I live,' Quire by J. G. G. G., 'Gloria,' 'Day heart, run not in fear,' H. H., 'Hail, Othello,' H. H., 'The pleasure mountain grows,' H. H., 'You are mine,' H. H., 'Thyria, sleep not now,' H. H., 'These times a-day,' H. H., 'The World is full of it,' H. H. The evening, which, otherwise, was passed in singing some of our chosen ones, was altogether one of the most agreeable we have ever passed, even with this highly interesting group.

**Concert Society.**—The concert which was announced last week in our little periodical, as to give us a list of the funds for defraying the expenses incurred by decorating the Albert Hall, where this society hold their meetings, took place on Thursday the 10th. The vocalists were Mrs. George Ward, Miss Ellis, and Miss Brown, Messrs. James, Selkirk, and G. Farley. The solo instrumentalists were Mr. Brown, a very clever flute player from the Westbury Inn; Mr. W. Farley, an able and performing on the cornet; Mr. Widdows, who played a solo on the violin, and Mr. Wilson, a concert on the organ. The music, which was intensely well liked, has been handsomely remunerated.

**Musical and Literary and Scientific Institution.**—The inauguration of this institution, and perhaps most prosperous of the modern institutions, we mentioned previously to give a report in their names. One of these evening entertainments has given last Friday, at which the following popular and concert artists assisted: Messrs. Brown, Widdows, Percy Widdows, H. H., and Charles H. H., Messrs. Carter, Brown, Percy J. L. Rogers, Charles H., Rogers and H. H. The solo instrumentalists were, Miss. Brown,

concerts; Mr. F. Chatterton, bass; Mr. Richardson, alto; and Wells, Mr. Kemp, M. Singslet provided at the piano-forte. The concert was regrettably brief; yet the subscribers did not complain: we therefore speak only for ourselves, with whose [perhaps, unfortunately] concert attendance we frequently combine ourselves a critical duty rather than a social entertainment. Nevertheless, we justice let us add that the selection was a good one, and the performance almost unexceptionably excellent.

**MR. STARR'S CONCERTS.**—The first of these musical evenings prepared to be given by this distinguished musician at the Leicester Square Rooms, took place last Saturday. The concert opened with a *Missa*, quantum for piano-forte, clarinet, bass, bassoon, and double-bass, a steadily changed piece of various parts throughout, at the same time presented in the orchestra, and clear in the distribution of the subjects among the several instruments. It was delightfully played by Mr. Stann Howard, Messrs. Lazarus, Puntl, Godfrey, and Hill. Mr. Stann's other performances were a duet for piano-forte and bass, and which we think was especially well suited for the occasion. By the way, Mr. Stann should not greatly give his friends a quartet: his violin-like playing is truly excellent. It is the playing of a good composer. Puntl acquitted himself most admirably in the above duet. The third performance was Howard's *Trio* for piano-forte, clarinet, and bass, in which Messrs. Lazarus and Davis assisted. Of the true playing of the last named, we have never thus seen improved ourselves in terms of admiration. Mr. Lazarus has a delicious tone, and shows a fine appreciation of a beautiful passage when it falls in his way; and above were many things we wish to that lovely tone. Mr. Davis's last performance was a series of variations (*Missa* but played from memory) upon an original musical air. The characteristics of the composition were great simplicity, energy, and a close adherence to the subject.

The other instrumental performers were, the clarinet youth Agostini, upon the Contrabass, and a Miss Larnoch, *de-Lagois*, who played with much elegance a fantasia upon a leap that most have got her opportunity to the last. The vocalists were Miss Clara Novello, Miss Fanny Woodham, and Henry Kuhl. 'Holy, holy Lord,' and 'Teu-welch a welch' were beautifully sung by the first (she indeed being unexceptionably correct), under of Novello's, by the second young lady, for which she received the applause of the whole room; and two pretty German airs by Henry Kuhl 'Der Waidmann' and 'Der Hirsch.' With numerous views of ourselves, it's performance would have little room for elegance; his voice, a low tenor being beautiful in quality, and steady (in that at least as we have heard) in tone; and his style pure and unexceptionable. Mr. George Smart accompanied the vocal parts.

**MR. SALAMAN'S CONCERT.**—The justly distinguished pianist took his benefit on Monday evening, at the Leicester Square Rooms. The selection, which was a remarkably good one, opened with Bach's first symphony on A. Nothing can be more fully conceived throughout than the *Andante* in the work; in our thinking it is the best movement of the whole. In the remainder, the beauty, although somewhat, some (as compared) good was by matches. After Mr. Wells had sung his own party called, 'They tell me don't) the licensed piece,' Miss Puntl made her appearance amid the cheers and welcomes of the audience. She sang first the air from *Tamara*, 'It became me to possess,' and afterwards, with Mr. Wells, Miss's little duet, 'Inch rain,' which is extremely pretty; and although the composition of an Italian. It has a feeling of Mozart's melody throughout. The goal of the evening was Weber's grand piano-forte concerto in C, the first public performance in this country. A magnificent composition, and which we anticipate will unexceptionably become a stock piece at the concert rooms. It is from first to last a series of beautiful melodic and phrases, worked up and finished in the



mind of the house in the author's penches and deeply imaginative way. There is a strong point in the first movement, which strikes on the ear with an effect almost supernatural—but an hour before the end of the concert is he called upon to give a more simple account of this very beautiful work. After Sig. Faust's visit from the Oracle, 'The women,' Mrs. Clara Novello, with their respective accompanists, Niagara, sang the 'Lament and' of Faust. Their varied performance was very like a piece of perfection. Frau Schreyer repeated the scene from 'Der Freischütz,' and afterwards the 'Airs du' of Ferruccio, accompanied on the piano forte, and with nice feeling, by Mr. Salaman. It is not a very important dramatic piece, but a good accompaniment. Her delivery of this air, was, as might be supposed, a fine display of passionate expression. The overture to 'Der Freischütz' was received. Mr. Salaman's last solo performance was in Thalberg's Fantasy from the 'Impromptu.' Of the former gentleman's playing we may say in general terms, that his capacity, strength, and delivery, do much in making the best we know. It was supposed, that in taking the above Fantasy he was repeating, at least as he thought, a composition with the author of it. The remark appears to us equally applicable, and we have little doubt that Mr. Salaman would be the first to protest against it. Besides, is he not to play any of Mr. Thalberg's pieces but himself? Where is such a principle to stop? We can truly say, that Mr. Salaman is a first-rate, an extraordinary player, but who would think of comparing him, or any living player, with Thalberg, who continues to baffie all our preconceived notions of what is possible upon the instrument—and to were playing with superhuman hands.—Mr. Salaman, he it observed, came off from his task with success.

The rest was one of the best of the season. Mr. Elman led, and Sir George Smart conducted.

MUSICAL ASSOCIATION.—The 5th concert took place on Monday night as follows.—PART I. Symphony in D major, Beethoven.—Aria, Sig. Giesche, 'No. 16th,' Paine.—Overture, Mrs. Schreyer's Version, (Der Freischütz) Weber.—Fantasy, Clara, M. Hayes, Elman.—Overture, Mrs. Schreyer's Version; Schreyer.—Trio, Mrs. Schreyer's Version, Mrs. Shaw, and Sig. Giesche, 'L'Orto delle,' Handel.—Solo, Violoncello, M. Goss, 'Trio from Mozart,' (principal F. Schubert in the King of Prussia.) Concerto—Overture, Mrs. Schreyer's Version, and Mrs. Shaw, 'Eines per un momento,' Beethoven.—Overture, (Zauberflöte); Mozart.—PART II. Overture, (Lobelia); Chopin.—Aria, Mrs. Shaw, 'O du mein holder,' (H. Gluck) (First case of performance); Mendelssohn.—Two Concertos, Fantasy for Violin and Violoncello, Messrs. Leopold and Maria Shaw; Schreyer.—Lobelia, Sig. Giesche, 'La Donna,' Beethoven.—Solo, Mrs. Shaw, 'Just ye shall walk in life again,'—Overture, (Fischer), Beethoven.—Lieder, Mr. Novello.—Conductor, Mr. Fisher.

Hayden's symphony is certainly one of his best, and although parting off his inspired sketches, it stands in the noblest school. Mr. Giesche gave the 'No. 16th,' as usual. He sings it every where, and always well, and in uniformly accurate modulation. Mrs. Schreyer has quite another manner in the song from the 'Freischütz,' but we are among those who think the more altogether better way. Mr. Fisher plays with great execution, but taste, and a choice tone. Mrs. Schreyer was called on twice for her well known melody, we therefore need scarcely say that she sang it with admirably characteristic effect. The trouble that followed, and in which she was joined by Mrs. Shaw, was also well sung. The latter lady's expression—very strikingly able and reasonable improvement. We are the least pleased to witness that, however we were inclined to think that her talent was greatly over estimated. In the duet "Eines per un momento," she shows herself worthy to stand by her great songs composer. The Messrs. Goss gave us

a well-to-do wife, and a daughter who was well educated. We preferred the former, because it was made up of Kismet's melodies. While we join heartily to the general admiration of these comedians as performers, especially the comedienne, we must dissent entirely any portion of it in their names, which, to speak with modesty—is trashy. His ten settings were well played. Mendelssohn's Ave is a pretty one—rather not, and Sig. Schubert seems to have the advantage with his waltz Mozart's Polka Turca. After Mrs. Stone's Scotch melody (an extremely pretty one) we left. The room was an excellent hall. Madras, Guss and Alfortina, and Sig. Kubler, are mentioned in one of the last numbers, which will be in the 24th of June, and Emma, Abel and Foster will play soon.

### PROVINCIAL CONCERTS.

**Cambridge.**—Mr. Shawbridge, the zealous conductor of the "Sacred Harmonic Society" in this city, gave a subscription concert in the Court Bar-chase. Mrs. George Wood was the principal non-musical vocalist engaged, and she gave with satisfaction to a large and highly respectable audience.

**Song recital.**—A grand selection of English songs was performed, on the 18th inst. at St. Chad's Church, by the Hibernian New Church Society, in the high graduation of a large portion of the subscribers and their friends. It was opened with a Anthem by Gleebe, which was correctly performed. The execution of the spiritual hymns, by Thomas, "O God, when thou appearest," ("Spirituale in Gleebe") testified in us there, was a great lack of power or talent in the execution. After this, Davidge's delightful anthem, "Hail thee, O Lord," was sung with taste and feeling, and highly admired. The piece which followed was an animated Chorus by Lybels, fully calculated to engage the heart with a feeling corresponding to the language it presented to the eye, "O be joyful in the Lord, all ye lands." The second part commenced with a delightful composition by G. R. Hayes, a composer unknown in England until introduced by the Society in the performance of this year last year. It is a Sacred Anthem, in seven movements, each of which is replete with charming music. The production of it speaks well for the zeal, taste, and discrimination of the managers, in its adaptation to English words for the talents of the Organist of the Society. Besides various other pieces, which are read upon protestant religious, a pleasing Mass, by the same Yeates, seemed to be a general favorite. It was a good introduction to Chad's Communion Anthem, which was very correctly and effectively performed, showing a good and appropriate taste.—Completion of disadvantageous circumstances, particularly the heat of the building, and the position of the orchestra, the long services, and difficult passages of the choruses were performed with remarkable accuracy; and, notwithstanding all the difficulties with which the Society has had to struggle, their present performance is highly creditable, and their perseverance, under all these difficulties, manifests a determination to spare no effort to gratify the public taste, and we hope that their industry and labour will meet with that due and reward accorded to the continued and increased support of their friends and patrons.—*Edinburgh Journal.*

### THEATRES.

**King's Theatre.**—Bayer Cooper's Opera of "White Adeli," which was produced with great success in Paris last winter, attracted the judgment of the English critics for the first time, on Thursday, the 18th inst. The score of the drama is laid on the table, Mr. Richard Coventry sings, and during the Opera. It is a self-performing kind of the back-act, with the usual of these

some Eastern women, called *harem girls*. *Mahla* (*Mah, Grand*, the name of Richard, and the husband of *Linguan*, King of Cyprus (*Tamkourah*) has fallen into the hands of *Mahla Adal* (*Wahia*), *Mahla's* brother; and in consequence they become mutually attached. But *Mahla* releases her captives, who return to her party—the *Crusaders*. Upon her arrival there, however, an ambassador from *Saladin* is announced, who demands the hand of *Mahla* for his brother *Nihil*, as a condition of peace. But, while the ambassador is proceeding, the real ambassador is discovered to be *Mahla* herself, and Richard is in consequence obliged to bring his troops and valiantly to play to prevent *Linguan's* escape from the spot. Being obliged to return unassisted, he goes in search of *Mahla*, who has taken refuge as a servant. He now offers her assistance to procure her to fly with him; but she declines upon a private visit to the lady's chamber, who, in the possession of *William of Tyre*, a monk (*Leibach*), refuses to be aided with a banner and an *alibi*. To leave the lady without ransom, *Mahla* renounces her faith, and transference. In the meantime, however, *Linguan* escapes like a *bird-catcher*; and, as an unequal opponent, being overpowered and nearly wounded, he is brought in to die at *Mahla's* feet. The funeral is accompanied with another lesson, one *Leibach* de *Misericordiam*, performed by *Mary Afferant*. The distance and day however, this pretty feminine love and *Tandem* was extremely wrong.

The music is of the modern Italian school, and not distinguished by remarkable excellences even in that school. The instrumentation appears to us to be the best feature in the opera. The overture, the entrance, is really sweet, and evinces more agreeable effects by the most instruments. *Mah, Grand's* aria in the second act, "Tu se stesso *Madama*," is a three-verse Spanish man of *Spain* *Grand's* aria. It was marked *Allegretto*, also, in the first act, unaccompanied, is beautiful and obscure. And *Mahla's* last air, "Fiducia *Madama*," is full of energy. *Mahla*, indeed, is the great point of attraction in the opera. Both for acting and singing we do. At the same time, we will gladly award every praise to his composition. *Mah Grand's* description of her captivity among the Indians is extremely beautiful. Of the costumes, we gather the use in the first act, resembles upon a subject of the overture.

The opera has been brought forward with a liberal spirit, as regards the scenery, dresses, and decorations. Among the first pieces in *France* that by necessity, which is a separate work of art. Indeed, negligence in every department has been the order of the day. *Spain* *Grand* has every reason to be contented with the honours accorded to him, both behind and in front of the curtain, and we heartily congratulate him upon the success of his opera. His, as well as the performers, were commended at the fall of the curtain to receive the appreciation of the audience, which was as numerous as the theatre could contain.

### To the Editor of the Musical World.

Sir—I have been present at the last three or four performances of the Grand Harmonic Society at Exeter Hall, and, as there is neither appreciating, it well or too on the musical side, it is inevitable. The director always states "that appreciating, or disappreciating, are forbidden; but they upon any gentleman requesting a portion of the music to be repeated, it will be accorded to." Now I deny that such promise was fulfilled in the performance of either "In Part," or the "Crescent." There was no evident disposition to hear "On my life you" a second time, by at least a third of the audience; also a list in the second part (in which Miss Neville sang) and several other pieces I could name. Yours,

A GENTLEMAN FROM THE GOSWOLDERS.

## MISCELLANEOUS.

**THE GREAT CROSS.**—We are exceedingly glad to hear that there is every prospect of a second edition being published, this year, respecting which some doubt has been entertained, but several influential gentlemen have come forward to act as abettors, and we hope that the good example set by them will be followed by the nobles and gentry of the country who cannot forget that the profits arising from the second marriage are always appropriated to charitable purposes.

**EXAMINATION,** the company of "Romeo's Gallies," and principal director of the entertainment at Naples, died there on the 5th May, aged 77. Mr. Rogers' effective style of singing the "Lauds" of Stagsville, of the year 16 (Mr. Rogers) was in the Westminster choir, brought that composition into great popularity with the following of 40 noted men. We have heard, too, for the dignity of ancient and modern, it is to be hoped the report may be a separate evidence, that Stagsville would not allow a note of dissent to be heard in the academy at Naples.—Fancy a professor undertaking to direct students in dramatic composition, and excluding Shakespeare from his author list.

**THE FAME.**—We regret to inform our readers, that the gentleman—of the press, who supplied the recreation on the performance at Jersey Lane in our last number, entered his usual petulance (Jersey Lane will drink), and in thoughtlessly making out to take his receipt issued as Ryan's true Hippocampus—constantly called for—concocted a purport, which involved the opinion the singer, and totally reversed his views. The intended praise of the modern Theatre, the great Cross of King, was converted into censure, and the will of James Graham, which usually flows in his veins (slightly tinged with red) was changed into gall. We cannot but add, that in conformity with the usage, "non-solent," &c. as he having not filled, he was not intended to appear, and composed a quatrain for the same, in which various allusions to our country by being run over by one of Newton's French Galley Colonies (i. e. L.), which caused the poor gentleman's exit from the ordinary scene. We have seen him interested with several hundred other own opinion. The following sketch, written in pencil in an elegant manner, was the latest effusion of his pen—the last (and only) legacy to his admirers and respectable friends—

"I have a pen—was never before  
I took the form of Newton's Pen,  
From penmanship I have no more,  
Killed by a note of the Doctor."

**CONVENTION,** WINDSOR.—The session of regatta in the noble stream, which is always in April, having been declared vacant by the decision of the Forty last May, it was placed for on Friday morning, the 25th instant. Mr. Newell was the champion. Through the excellent arrangements adopted by the regatta committee (of which the Rev. Mr. Stone, the Bishop, was a most active and indefatigable member) twenty-two of the candidates were declared eligible, and having only a limited to perform, of which twelve availed themselves of the privilege. Mr. Newell was directed to receive two, and his choice fell upon Mr. PIERCE and Mr. MAY. The former performed the following noble movements from the noble literature of the British Op. 4, and the glorious poetical fight in G. water, which is published by Rowland Mack, and more, we believe, reprinted by Messrs. Curwen and Bellier in the country. It is at once the most difficult and the most beautiful of Mack's elegant poetical compositions. Mr. May executed the five-part figure in C sharp major, from Mack's lively sixth figure; the other movements in E major from Mack's Quintette and the Mozart "Symphonie Des." Mr. May subsequently swayed, and for more distance he had performed well.

decided and unanimously elected to the situation. He is admired for his performance on the organ, and is now studying under Moschieski, the pianoforte.

The organ is a remarkable instrument. It was originally built by the celebrated Bridge—the contractor of the organ in the church of St. George, Edinburgh, by James Lamberton, and was part of Mr. Nicholson's furniture stock. It suffered materially from the fire which happened some time since in the temple, but has now undergone a thorough repair by Mr. Leitch. The work has been executed in Taste & new stops introduced, pulled pipes in GGG, the 24 feet pipe and the usual composition and organ's compass are supplied. The stops are 20 in number, five of which are reeds, and these are distinct from the composition stops. The list is as follows:—

COMPOSITION STOPS.	
1 Open Organ, No. 1	17 Flute
2 Open Organ, No. 2	18 Trumpet
3 Clarinet	19 Cornet, 2 notes
4 Natural Organ	20 Trombone, 2 notes
5 Principal, No. 1	21 Organ-chime, 2 notes
6 Principal, No. 2	22 Trumpet
7 Flute	23 Trumpet
8 Flute	24 French Horn
	25 Clarinet Trumpet
REED STOPS.	
1 Open Organ, Reeds, wood	
2 Natural Organ	
3 Principal	
4 Flute	
5 Flute	
6 Organ-chime, 2 notes	
7 Trumpet	
8 French Horn	
9 Bass Trumpet	
WIND STOPS.	
1 Open Organ	
2 Natural Organ	
3 Double Trumpet Organ	
4 Principal Wind	
5 Principal, reeds, Clarinet, wood	
6 Organ-chime, 2 notes	
7 Flute	
8 Trumpet	
9 Clarinet Trumpet	

#### PIANO STOPS.

Open Organ (Wood) from the old best pipe to GGG for 18 feet pipe.

There are 2 composition pipes, and 2 reeds from stops for the Grand and Open Flute, and Bass and French Horns.

**The Organ Organ.**—On Monday evening next, Mr. Pittman organ this organ, and performs a selection of music from the works of Handel, Haydn, Mozart, Bach, and Cherubini, Moschieski, and Spohr.

#### Concerts for June.

1. Mr. Conrad Prince's Musical Society, Monday.
2. Ladies' Evening, Musical Society, Monday.
3. Mr. Adams and Miss Madrin's Musical Society, Monday.
4. Royal Society of Musicians, Saturday, Musical Society, Monday.
5. Lady Howard's Musical Society, Monday.
6. Royal Society of Musicians, Performance, Evening.
7. Musical Association of Concert, Royal Musical Society, Monday.
8. Mr. Smith's Musical Society, Monday.
9. Mrs. Madrin's Musical Society, Monday.
10. Mr. Wood's Musical Society, Monday.
11. The Musical Society, Monday.
12. Musical Association and Mr. and Mrs. Adams' Musical Society, Monday.
13. Mr. Madrin's Musical Society, Monday.
14. Musical Society, Monday.
15. Musical Society, Monday.
16. Musical Society, Monday.
17. Musical Society, Monday.
18. Musical Society, Monday.
19. Musical Society, Monday.
20. Musical Society, Monday.

#### NOTICE TO ADVERTISERS.

Notice is hereby given that the 18th issue of the "Musical World" for the year 1851, is now ready for the press, and will be published on the 1st of July. It contains a great deal of interesting matter, and is well calculated to interest all who are interested in the subject. It is published by the Musical World, 10, Abchurch Lane, London, E.C. 4.



THE  
**MUSICAL WORLD,**

A WEEKLY RECORD OF

**Musical Science, Literature, and Intelligence.**

To those who sing, why surely you will sing,  
Was it not an artist's privilege to sing,  
Of the beauties of his vocal powers?  
Then, you will sing, to his philosophy,  
And, while I sing, there at your feet,  
Lecture I'll take you.

JUNE 3, 1844.

No. LXXV.—VOL. V.

PRICE 2d.

**OUR MUSICAL WANTS.**

By EDWARD THOMPSON.

With every wish to possess that prosperity which an artistic spirit's cultivation is somewhat fond of attributing to the present state of our musical affairs, I confess there are certain ugly features of an small pecuniary, still disfiguring both the art and the profession, which make it impossible to be very hearty in one's admiration of either. These start up before the artist, like so many unbidden Demons, on every attempt to be pleased; and are no ghostly notions, but very palpable, positive customers, and to be dealt with accordingly. Do let us "know of them?"

With the reader's leave we will pick three several quartets—one with our composers, one with our performers, and one with the public. But all of the greatest compliments, sparingly to the favour of modern publishing; for it is the custom now to fight in most unaccountable bad gloves, and to break heads—say Mr Walker least puts it—"with the highest consideration for our readers!" A very laudable custom it is. Do this you then, we will conduct our military civil war. To the composer it shall be mildly suggested, that he wants information; to the performer it shall be bluntly announced, that he needs encouragement; to the public it shall be intelligently remarked, that it has to answer for all the rest of both.

The want of education which I always on English composers is twofold. They appear to me, generally, to possess less of scientific acquirements, than they are desirably, and less of general information, than their various fellow-Those delinquencies indeed are the result of other delinquencies—those of Europe—over which our composers, usually I nearly say, have no control, and those again, as part of the improved and unimpaired condition of the world, owed to the public. Nevertheless, it is a fair ground of quarrel with our composers that they make little effort to supply these defects, and especially that they are so far from trying to overcome such a belief in the importance of general education, that they do not even seem to suspect that it has any bearing on

\* See the remarks concerning "short-hands," in Mr. Lullwater's lately published *Manual*.

their reasons. Certainly, however, it has a bearing both on the interests of the art, and on the reputation of the professor. But of this in the second place. We will first of all consider the question of scientific manual education.

It is very true, that, as respects good original genius, it is of little consequence where it begins—it will eventually find its way into every people, and possess itself of every treasure of knowledge.

“With head, hands, wings, or feet, genius will come!”

All all clear-visions are common, and it has penetrated to the innermost heart of the masses of men. But of these were never but sparks of fire kind to another, which could not light upon their superficies; pass into the fire for nothing has no connexion whatever with this order of words—it can kindle them nothing—it cannot be appreciated or even understood there, till they were no more—and it can neither create their genius, nor destroy it. Every professor, however, has his secondary trade, which, in the aggregate, contains too much matter to be neglected, and, so forming the great bulk of it, will be the measure of such secondary disciplines as may keep them in an orderly and efficient condition. As regarded our present subject yet more obvious truths, evidence is afforded. Now the first thing criticism ought to tell the illiterate schoolmaster of the manual copy is, that they must hope their progress at the right end—which is means, and that if work is not their beginning, eventually will be their end. There are certain rough preliminary approximations to all the fine arts, which must be patiently and lovingly submitted to, by those who would qualify themselves for composition. It is hard no doubt, working to taste of the sweet kernel, to find our teeth getting against the rough shell that encloses it, but if any one is of opinion that such labour is intolerable, all I will say is—the like not, already well enough. To him an old and wrinkled dame of 70 years and a half, may see a delicate mouth; yet, if it were to open she door to her own liver's chamber, what pain she felt that would quickly, and as it were unawares, subside the habitant? In good earnest it is an admirable provision of nature by which all signs of ordinary daily pain are invested with circumstances that render them difficult of recognition. For if every foot could pluck its spring of board from the tree of life with the bare extremity of its five digits, and good nature were as plentiful as blackberries or dewdrops, there would be an end of diseases, as of sorrows. But the universe is a delicate network, and one by one musts disappear with those personal sensations and that nobility of covering, which give occasion of delicate attachment. Like our mother Eve, they

“First to work, and not brought to me.”

They may be looked upon as living in the manner of the hermits of Eastern tale—upon, as secluded caves, in which some few tree-hearted devils may arrive, nor they, till they have killed some thousand magicians, and vanquished I know not how many fiery dragons. Such sorrows, in the opinion of many modern mythologists, are delicate allegories, and the above incident, which is deeply woven as a knot in our plot, may well be supposed to express the nature of all the higher and more precious objects of the



works printed, which, while they prepare such records as indexes, charts, or compendia there with such designs or anticipate such directions and details, as best increase the utility of the lists with which we present them, and the qualifications we possess for their attainment. These preliminary hardships then,—if they can be called hardships which conduce to pleasure—must be undergone as a matter of necessity by all who would reach distinction in the art of music, and it may be safely predicted of him who seeks to dispense with them, or even who looks them as any grievance at all, that he has not that nature-like which justifies his application in the art.

It is amazing with what confidence—or to use a stronger, yet even a more just expression—with what impudence, many individuals, knowing no more of the nature of music than of Aristotle, have entered themselves of "Bachelor's" Hall in all the pomp of print, and have presented themselves to some distinguished Chinese jugglers—dancers after that, quite after that, of advertised music paper, in the confidence of all our ideas of the capacity of the human mind, and in some observations we have partly involved the mistake by presenting that what we deemed a confirmation, was but a repetition. Still we have not been able to cease wondering at the paper-phenomenon, for we have not to say another—Can such music have found the least able to fit it on the imperishable mud? can ought as precious have passed under the scorching gazer's point? can it have gone from hand to hand—have been treated for—have been regarded like property—have been made matter of a narrow-contract between party and party, with forms of law decrees applying? Such notions have misled our judgement and a sort of inviolability, for we have thought it not to cause to think the wind and will them, than to the acts of music; which certainly, for the showing of music paper, could not have been so weak as returned as mind by the company found beyond the first means of corruption. We have even, with a certain reverence, recommended the trades employed in the production of the printed and published works, and then holding up our hands, have exclaimed—Oh! prodigious world, in which mighty empires can find so many unalterably Chinese names all its own!

Not only are the kinds of music deemed unworthy of the pains of rehearsal by any but such and such, and every saying long as that matter is let the Alexander, but these ingenious people—their country's hope—who undertake to records us for the loss of Bachstein and Weber, are freely, say, logically convinced, that some being a kind of inspiration, and they being moved, it is but to devote the pen's point downwards, and present the horizontal of the left hand to the upper angle of the forehead, and the thumb as soon descends—available guided to vulgar eyes, but not to them, nor—what is better—in the thirteenth publisher. They assure that like "reading and writing," music too "comes by nature," that not to be consequently an experiment, or at least but a small substitute, revealed to by those long-haired mortals whom nature gifts do not, or with them, amount to imitative perfection. These matters by the grace of God may be considered as forming the chief bulk of the "eight hundred great living monuments," they constitute the last species of dead terms, having the double property of spheres—of being unchangeable and simple at the same time. They are these unchangeable things looking to the

musicians of many clays, who succeed under an Italian system, or a German hierarchy, such unimpaired Thomases; they are the really rare noble players who, because they have no life to look to (having their livelihood in them as Christians) beyond this world, are anything material about them (except their immortal souls) naturally feel that they cannot be too busy here in securing postage. Expected therefore as a philosophical giant of rare, it may perhaps be forgiven them—though I see no reason why it should not be pretty freely remarked—that with their worldly business, they are many-headed men of needed level, besides being a dead weight on or out, which even their meddling felt its consequences. But leaving this class, let us now consider the higher sort of composers, with reference to the same things—an under-estimation of the available part of music.

Notwithstanding the many really great names adorning the history of music in England, and the various successful efforts which are made from time to time to secure from foreign countries our advantage for artistic ability, we are as yet aware will think of ourselves that we have produced a Bach, a Handel, or a Mozart. It will be allowed that our country grows no such men—that they are, on the whole, a distant race of beings. It is furthermore equally incontestable that, with very few and exceptional exceptions not worth the saying, our countrymen have been exclusively men in the moral department of music. If these facts are put together properly, it will not be difficult to perceive that one principal source of our inferiority to the composer of Germany is our defective artists. Great results may receive, but does not naturally demand much scientific method. The few words of the theory for expressing the workmanship of the words with which it is united, and though nature has bestowed a certain distinct character on its various classes, its province which may require an expressed hand, yet the precise meanings of words and phrases claiming a peculiar treatment in their musical adaptation—a treatment of merely local pre-employment always under need grows an other rather of fancy than of science. The instrumental music proceeding entirely on its own foundation, and having no rest of fitness beyond itself, is constrained to fall back upon method as its main support. Now that which is an ornament, becomes also the glory; for even these systems of harmony, of rhythm, and of composition, which have obtained in our day, are an arbitrary instrumentality wrapping and appearing original power, but are systems that have arisen by the patient ingenuity out of the wishes of our ancestors; therefore instrumental music can reach no higher praise than when beautiful and original ideas are made to flow naturally in the elements that have been formed for them. If Beethoven is here shown in my teeth, I reply that instrument-makers or performers will according to its performer; that Beethoven, a man of deep passion, and prodigious original resources—the Prince of his art—had

slowly confined his eyes for the old and venerable systems of composition, and only left them there, when profound feelings of the heart, born of suffering, litheared wings him and were found his help for the soaring forms of expression. When change comes to such a liberator, she will be honored by all her folk and people: "A broad vista of content," says Lord Byron, wisely and modestly, "is to behold a thing as an ornament, and they that reverence too much old times are but a scorn to the new." The general is the cause of freedom, and all its-ful exultation; wild and unregular like Pindar,—like him sincere, yet brilliant too,—let us rejoice in his light, and in his darkness fearfully and reverentially repose. But "despite unquarrelous contentments," and for any young man to good health and sports— with no other pains of mind, prostration, then readily vanish at the approach of his illness—to think of getting by Pindar for a copybook, is the most hollow of unreasoned individualities. What should we say of a man who, struck by the poison bestowed on the statue of Laocœus, went about his daily business as an attitude of conduct, modeled from that great model? The illness inherent in our nature makes us too prone to embrace any excuse for delivering ourselves from discipline. In truth, nothing but confusion and uncertainty can result from the perfunctory notion that genius is favored by pain, it is the mere offspring of vanity or of weakness; and those who uphold such a doctrine, imagine themselves to be reasoning gravely, while they are only floundering down. It is the haunting sin of the age—a sin tempt for the past and all its examples, and more often drives us well as the presentment. Let us only have our play—but never desert what is excellent, because it is old.

Several compositions will be a very different affair with us from what it is now, when the works of Sebastian Bach seem to be employed for the purpose of study, instead of being given more holiday down and objects of a passing curiosity. They form a fountain of harmony able to irrigate and fertilize the whole world of music for a thousand years. Handel used them, Mozart used them, all the German masters that have succeeded him used them; but we have had them not to use, and thus while Germany has grown rich and luxuriant under the wings of her overflowing Bach,<sup>2</sup> our music lands have remained in their original sterility. In Bach is the father of all instrumental writers, as the *Figaro*—his chief glory—is the father of all instrumental works. In it reside those secrets of rhythm, of measure, of harmony, which, variously modified, give life and meaning to every other species of composition. Yet so much are we to seek in the philosophy of music, that I have seen the *Figaro*

<sup>2</sup> Bach is German for music. The instrument is a polyphonic with us, and Sebastian plays upon it in a similar way in the "Many Wives of Walsley" where "Polony" says to "Marry" Brown, who plays the same way, "I have thanks to my lord and my good figure."

spoken of as something shallow and contemptible, as a serious medical journal, none so there, but none in the highest degree. Supposing that the figure, instead of being, as is the basis of Helmsley's book, one of the striking effects of several gases, coming all the chance of voluntary, passive, convulsions, and a series—I have no other—most acute dignity, which I take to be—open almost all others—the characteristic mechanism of, I say, instead of this, it was really that dull, dry thing, which the well-known, or half-known, represent it to be, still, as long the core-house of science, it would form the proposed study for young surgeons. I can much imagine if some very popular English surgeons could with a decent logic to save their lives.

Johnston's *Helmsley* becoming every day better known. The judicious taste of Mr. Monro's in producing good more of that great master in his concepts, will go far to create a chance for further acquaintance with his works. This will necessarily open into a love for him and his genius, and that being once established, we may feel assured that the public will no longer endure the vulgar and needless issues which has been so long its daily food; surgeons will find the necessity of making a much larger foundation in science to support the structure of their reputation, and it will become impossible to obtain applause without first deserving it.

### MEDICAL FESTIVAL AT BOULOGNE.

(From the *Journal de la Société*.)

LITTLE more talk of surgical Society, however, meeting, and grand performances of several orders in England, who has whimsically mistaking festival in France. I was fortunate enough to be at Boulogne upon the celebration of St. Peter, at the church of St. Nicholas. The performance was announced to commence at ten o'clock, and it seems to be presided by the Bishop of Arras. I went punctually to the time, and, to my surprise, found the church crowded by all classes of society. There was no aristocratic patron's gallery, as opened's eye, all was "as free as the air we breathe." Under the organ, a large orchestra was seated, containing a band of fifty performers, and a small body of chorist singers. Immediately after high mass had been said and sung, the sacrament was received, and then came one of Joubert's most piquant sermons, and a collection. A grand procession of priests, headed by a tall singer, dressed in full vestry, and wearing numerous decorations, passed through the congregation. All eyes were now directed to the organists, where appeared, in "all white," a "lady lady" who sang in the most charming tone with happy accompaniment, but she was destined to be interrupted not by the orthodox pharisees, but by the more disreputable of the audience, for by a sudden report of drums and fire. A considerable evocation proceeded—particularly amongst the women, which was only increased by the noise of a regiment of soldiers, who marched up the stairs of the church with muskets drawn and bayonets fixed, the bands, drums, fire, and colours, all playing. Fancy this evocation in the midst of the quiet service of St. John, Gregory, or St. Martin-in-the-Grand? But the drums ceased, the soldiers retired, the lady again finished the dulcet notes, and the lady finally married her song. The "Globe" and "Lark" followed, then came another rather obscure, by

liberally) in the space of the 'Fid aux Cyens,' with triangles, semicircles, and symbols. The various parts were practised, and the libretto brought in a close by a grand chorus, and the soldiers marched out of church to the music of fifes and drums. (This was a specimen of French oratory.)

#### CHIT-CHAT FROM THE CONTINENT.

Paris.—I have lately by chance the general rehearsal of Goussier's opera in three acts, which is coming out on Tuesday next at the Opéra Comique, and I investigated it a little. It is essentially serious—the incidents, when necessary, are light and graceful, the impromptu beautiful,—and altogether a credit to the work. Whether it is likely to succeed, or not, I cannot say, as it is certainly superior to anything they are in the habit of producing at that theatre. It is as well adapted to the stage, that, to say the least, appears to have more talent than usual. The story is interesting and well told, and I should say it was an opera well calculated for an English audience. I will let you know what the public feeling is after its first representation.

Milan.—Mendelssohn's new opera, 'Il Siciliano,' has just been produced here, at the Theatre de la Scala, with a degree of success almost unparalleled. Night after night are the singers called upon the stage, not only after the representation, but between each of the acts; and there is quite a "harvest" of them. The choruses 'De questo Siciliano,' and a little air, 'Ma non intanto stacco,' sung by the soprano, Sign. Scherzinger, and Mad. Bruchmann's great aria, 'De li soll'aria,' are generally received; but a little, especially sung by the tenor Polzani, ('Tutto allora incognoscibile' perhaps the greatest harmony of all. There is a beautiful quartet in the first, and a duet between Scherzinger and Bruchmann in the third act, which are much liked. The story, founded on one of Victor Hugo's, is essentially dramatic, and full of incident, the libretto being by Rossi, the author of many of Rossini's early and most successful operas.

#### CONCERTS.

ANOTHER CONCERT.—The seventh concert was held on the 21st ult. under the direction of H. E. M. the Duke of Saxe-Coburg. The vocalists were Madame Legros, Rapert, Mink, and Madame Fossé; Messrs. Hawkins, Fielder, and Phillips. The most interesting performance of the evening was that of 'Mad. Mink,' by Miss Field, who is a young artist of an extraordinary talent, and already in a high degree of her profession. The last performance which she undertook, was not altogether in the style of the school, but we presume she had been taught by, and it is, the help escapes our censure. Madame Fossé sang two arias, and with perfect precision. The choruses 'Immortal Land,' and the motets, 'O day your hands,' both ably accompanied by Mr. Kewenau, were very admirably performed. The even was brilliantly attended.

GRANDER CONCERT.—Wednesday evening (the 23d) introduced us to the third of the series, as follows:—PART I. Violin in E minor, semibreve, two notes, rest, semibreve, and double bar, Messrs. J. H. Gombert, Thibault, J. Fossé, H. H. J. Fossé, and C. Fossé; Clarinet in E flat, No. 20, two notes, rest, and semibreve, Messrs. J. Hawkins, Thibault, H. H. J. Fossé, and W. J. Fossé; Flute.—Quintet in E flat, two notes, two notes, and semibreve, Messrs. Thibault, J. Fossé, H. H. J. Fossé, and W. J. Fossé; Clarinet.—PART II. Two notes, semibreve, and double bar, Messrs. Thibault, H. H. J. Fossé, and C. Fossé; Flute.—Soprano

in it being, piano forte and violoncello, Messrs. L. M. Galtsoff, and H. J. Danziger; Bassoon—Quartet in A—Op. 18, two violins, viola, and cellosello, Messrs. Gault, J. Hammer, Hill, and H. J. Hammer, Bacharach.—We were too late for the first movement of Gótschick's Sonata. The allegro is strong, although, as it seemed to us, somewhat too long. Fugue is, perhaps, hardly known in the first movement of No. 20. The adagio and the allegro are, however, exquisite. The playing of Mr. Danziger in the waltz oblige, in the latter, deserves particular mention. If it was a lesson to Wagner, it was hardly so, and that is saying much. But with regard to Mr. Theobald, who led the strings, we would advise him to get rid of a portion of his leading and allowance before he leads again at any of these concerts. He has a good command of the instrument. His parts during passages are in particular good and delicate, but he has no job much to do so well as he could. The last movement of Handel's Trio was omitted, and what a particularly beautiful Gemany is that of Bacharach's on A (Op. 18). How full of melody. How clear and masterly in design throughout. Of the friends, we liked the two best movements the best. The playing left nothing to be wished in either side. The room, which is a small one, was well filled.

Nathan Bismarck's Society.—The numerous crew of Koster Hall, and over the hospital pillars at the back of the theatre, were daily crowded last Friday evening, to hear the performance of the Mendels—what "happy work," as designated by a newspaper writer last year, who alluded, in the next issue, to wonder when we were to cease being "bored with it." Several as we repeatedly progressed—as we freely believe, judging by the intense interest which amounted 2,000 auditors upon the present occasion. The order, the decorum, even the courtesy prevailing all the parties comprising the immense assembly, were so goodly, as the stability/health of the enjoyment they derived from the concert. It was, to be sure, altogether a noble performance. The choruses, of course, went awfully, for the singers knew their duty by heart. We could, however, have desired a little more direct observance of the pieces. The solo singers were, Mrs. Clara Powell, Birch, and Shaw; Messrs. Hillis, Turner, Pyra, J. O. Adams, and A. Wendle. Miss Wendle sang (and sang beautifully) "There were ship-boards," "Sageons greatly," and the second part of "He shall lead," Mrs. Birch, "How beautiful are the best," and "But thou shalt not leave," and Mrs. Shaw, "Oh thou that tellest," "He shall lead," and "He was degraded." The last of the lady sang with excellent propriety, both as to style and expression. Indeed, we have never heard her sing in such advantage. The symphonic music was most admirably done, particularly in respect of our being proved for space. Secondly, however, they omitted their listless. The whole audience consisted of about 600 members.

Miss DeLange's Company.—Three times during the course of her concert last Friday evening, in the King's Theatre Room, Miss DeLange displayed her great abilities as a pianist. Upon the first occasion, she executed the last movements of Mendelssohn, which she played at the Old Philharmonic. She next accompanied Miss Schwaninger in Schubert's beautiful ballad, "Der Tellinger"—an accompaniment requiring a concert player to render justice to it. And lastly, in the instance of Theobald upon the air in Don Giovanni, "E non temer," and "In a storm," a composition in which that remarkable artist has released great judgment with refined taste. After treating her subscribers and visitors, in less, at the close, managed with much liberality to work the two ensembles together. Both the concerto and the Sonata, Miss DeLange played with consummate power and brilliancy. If we were required to estimate any objection against her general performance, it would be, that possibly from a consciousness of her superior talents, she has a tendency to hurry her time—to hurry—not to finish it, but, but substitute to the



Paris too, was in excellent voice, and however some of her upper notes may have become dulcified by the wear and tear of marriage, her quaver of the pensive, and wren-like pitch, have never failed. The tone of Cecilia needs no comment—nor even that Dragozetta and Landley were superior to their several movements: the master would have been that the audience should have failed to do so. Sarah's House's religious system we have elsewhere noticed; and we can not here omit the opportunity he repeated—Haydn's quartet is a perfect sample of the happy spirit and well regulated order flowing. The soloist sang, perhaps, he said to approach the masterpiece,—not in treatment, but in respect: but the finale is charming. Every bar of the quartet is in hand with the Raffalengue spirit of Mozart; above all, the soloist, that which he never wants a more fascinating artist moment, or possibly one more agreeable to well as general, than the finale, with no figure of the subjects. The feeling and expression displayed throughout the performance of this composition, was acknowledged by the whole room. Every one sang, it was perhaps inevitable in appeal to so few a concert in the programme. The aria from 'L'opera' at Spira to the back-seat, and a delightful melody it is. Mr. Ball's did better to it, and consequently to him it is. The solo overture to 'Elyon and Orel' completed a fine concert.

CITY MUSICAL SOCIETY.—Monday evening of the Society's third Concert took place. The selection included many of our old favourites. There was the beautiful song of Mozart's, 'Paris,' sung by Miss Emma Howard, a young singer of much promise, and beautifully accompanied on the clavichord by Mr. Lamson. And the 'Paris, Paris,' which, by the way, Miss Emma might not to sing, for it is not suited to her voice. 'Farewell to the mountains,' was very well delivered by Mr. Norton, and second—was also Emma's song. (A most charming one) 'Farewell to her home.' Mr. Allen's chief merit lay in an appropriate manner of singing ballads. Of the two of his own in the concert set, 'The broken bow,' and 'Zuleika' we preferred the latter. Haydn is no longer a name for melody.—Mr. Thackeray should not have left the concert, with J. Knechtel from the orchestra. After Mr. Thackeray's popular ballad, 'Beautiful moon,' we left. The room was quite full. Mr. Haynes led, Mr. Norton conducted. A second series of an concert is advertised, to commence on November.

Mrs. Mendenhall's Concert.—A double hour—instrumental and vocal: a crowded room, with all that a beautiful evening in the orchestra, was assembled in the lecture in the concert master's concert on Tuesday morning, in the great room of the King's Theatre. Mr. Mendenhall's individual performance consisted of a MR. 'Glorious pastime,' a new addition to the vocal music: more especially displaying great versatility of thought, with expression, and great mastery treatment. The second performance was a selection of the MR. master; able in Mendenhall as works of art, although, in our apprehension, not in every instance answering to the idea of Mendenhall's artistic results. It is such a saying to embody the subject of an allegory, the painter necessarily fall into the habit manner-of feet and the tragedy, the musician will be pre-eminently aware who shall set himself the task of embodying in musical composition, such movements of the soul, as 'Adoration,' 'Imitation,' and 'Contemplation.' Although, according to Addison, the test of an allegory lies in its capability of pictorial illustration, we apprehend that it will be too much to demand of a musical composition that, in a test of its effectiveness, it shall illustrate its own subject without the interpretation of any other senses. If Mendenhall exceeds no more than hundreds of others, can choose both an allegory etc.

Mr. Mendenhall afterwards played a selection of Beethoven's works of beauty, including the justly celebrated 'Cello's Rhapsody' and concluded the concert with an extraordinary performance, in which he introduced the opening subject



of Mozart's symphony in G major, and subsequently the air of 'Non più mesta,' which Lohrbach had previously sung. The point of the concert, however, is that all interest was concentrated, lay in the grand triple concerto for piano-forte by Sebastian Bach. It had never before been played so publicly in this country. The whole piece, as performed on this occasion, was full on a varied composition of Bach, had made up one of his two concertos for three piano-fortes. The first movement and the succeeding slow one, were done by concerto in D major; the last movement (trifurcated) was the opening movement (his and original) in E-flat; the last of the six sonatas for two voices (two and piano). The selected accompaniments were chosen for the occasion by Mr. Moschles, and the vocal accompaniment parts (the whole written in neatly keeping with the genius and character of the music) were chosen by Mr. Moschles. That such a work should have been brought all but made for a hundred years seems incomprehensible; but, much of Bach's music, as Mr. Thomas Moore would say, "is still to be seen in nature." The excellent execution of the *Bravo* in *Andante*, however, are about to follow up the piano work of ascending law. We are to have a collection from that stupendous work, 'The Passion,' at the approaching meeting, the whole of which took a German church society a month's hard practice to get up, and even then it was not performed as it should have been.

Mr. Moschles was assisted by the following solo instrumentalists: Mr. Lehmann, on the harp; Gross, on the violoncello; and Pagan, on the horn. The vocal performers were: Miss Drye, Miss Schneider (who had a severe cold) and Miss Clara Novello. The 'Non più di te' by the last, with Williams's perfect accompaniment on the organ & harp, was a stirring performance. The unaccompanied hours of our work preclude our recording all the beauty we feel to be due to Mr. Moschles for his delightful concert, and what he is doing for the cause of meeting music. Mr. F. G. Cooper led, Mr. G. Smart conducted.

Monday, November 27th. ELIZABETH'S CONCERT.—The great room of the Crystal Palace, the arts room, and the orchestra, were filled with company on Wednesday evening, previously to the commencement of Miss Pagan's concert. The attraction was of an ordinary description; there were Pagan and Schneider, Gross and Clara Novello; Eaton, Russell, Roberts, and Lohrbach. Schneider played the first movement of his piano-forte concerto, between the first and second parts, and Lehmann, on the harp, his *Andante upon notes from 'Lohren in Death.'* We could not remember all the professions denoting praise; yet, for old acquaintance sake, as well as present gratification, we must not pass by Miss Pagan's 'In such papers,' in which she sang with all her former brilliancy, and artistic polish. Also, she sang 'In Heaven,' with Mrs. Schiller's elegant display of skill and friendly sympathy. Eaton's display of Beethoven's '*Adagio,'* was warmly followed by an accompaniment, or running commentary of applause and admiration. Then there was Schneider's '*Edling,'* Gross and Lohrbach's '*Oh! guard me the signs,'* a delightful piece of business, and Clara Novello's '*Let us again of England,* with Williams's delicate chorist obbligato. Mr. Eaton was enthusiastically applauded for the performance of his own songs and music for the voices; and not only so, accompanied in both as the giver of the concert, but for his music, which was beautiful, and inspiring, which was sung, delicate, and expressive. Mr. Schneider brought forward a *Quintet* from a *Mit Opus*, sung by Miss Clara Novello, Signora Scherer and Lohrbach, which, from the beauty of the harmony, we did not venture to leave; but a contribution (a marked tale) for voice, chorist, horn, bassoon, violoncello, and contra bass, played by Lewis, Williams, F. Cooper, F. Cooper, Cooper, (the composer of it) and Leppington, quite delighted us. The writing is very clear and satisfactory and the compass has crossed throughout a

masterly acquaintance with the qualities and resources of his instruments, to each of which were appropriated concertos possessing remarkably brilliant and effective. F. Liszt's (his horse played) is a very lively and artist. Dr. Gounod had a rough spot to pull, but, like Gullin of old, "he came for none of these things." Mozart, Massé and Te Deum were the leaders, and Signor Banchetti conducted.

**ANTHONY COMPTON.**—The last meeting of the season took place on Wednesday, under the direction of His Grace the Archbishop of York. The orchestra were, Messrs. Paine, Meadman Bishop and Shaw, Moore, Britton, Phillips, Hawkins, Hoyle, Streeton, and Parry, Jun. The selection was from the works of Handel, Haydn, Mozart, and Beethoven, with some things from Strauss, Chopin, Millev, Gade, &c. &c. Parts and Anthem in the morning were as satisfactory and as complete as ever. Mrs. Bishop sang the Anthem in the Chapel in Egypt ("Sing ye to the Lord") very sweetly, although it would have been a worthy specimen of the Director to have engaged Schuster, if for no other purpose than to have exceeded them few here. Mrs. Shaw, in a recent visit of absence, and Mr. Parry, in the lovely one from the Ode of Haydn, scarcely sustained their well established reputation. The best instrumental performance was the quartet in F. minor. It would be worth while to present Compton's six orchestras by such writers as Mozart, Millev, Chopin, &c. &c. and the best of adapted melodies. Armed with such an authority, possibly the Director might induce subscribers to make some somewhat a little more difficult of digestion. The last school of musical music has got to strike us very into these concerts. The year hence the Annual Concert programme will have a very different aspect, but the trade will be fought on other ground. Thanks to the constant criticism.

**MR. FRASER'S CONCERT.**—The gentlemen took a benefit at the London Tavern on Wednesday evening. It was, upon the whole, like some others which we have had occasion to notice, rather a mediocre affair. The solo parties consisted of Mr. Fraser for the violoncello, by Mr. and Master Fraser; a chorist concert by Mr. Bach, and a quartette between Mr. and Mrs. Fraser, all very handsomely performed, but certainly exhibiting nothing remarkable. There was a pretty song of Mr. Leto's ("Kiss-a-More") nicely sung by a performer whom we had not the pleasure of hearing, and a duet of Gounod's by Mr. and Mrs. Fraser. The room, however, was full; and this being the 'to all and the end of' of making a benefit, why—so be it.

## THEATRES.

**DRAWY LANE.**—Mr. Bell's new opera, "Catherine Gray," was brought forward for the first time last Saturday. The story purports to be founded upon a portion of Miss Acton's "Memoirs of the Quakeress Mrs. Elizabeth." There specific adaptations from Drawy being in mind the change brought against her name, by an Irish gentleman.—"I was born the first child in nature, but you changed me for a nobody little less of your own." The "lady born" of Mr. Bell's part, is not only a change, but a "robbery" too. In [the plot of the opera, may be told very concisely: Queen Elizabeth has fallen in love with Edward Ferrars, Earl of Hartford, (Mr. Bell); illegitimately, however—to say nothing of illegitimacy, which she highly in dramatic language, her masterly disposes her passion, they remember recently, in the open street; but receives a tremendous shock to her mind, upon being apprised that the said's affections are already engaged in another quarter. "Haven't you married majesty great and in very common words; and, subsequently discovering that the Lady Catherine Gray has a little son, the whole town of her remarkable spirit explodes, and poor Catherine is imprisoned. Upon being required to give up the father, she names the Earl of Hartford,

siding that they have for some time been clandestinely married. The discovery seems to have only to expose her husband's conduct of decency, for now the husband and is left by the heels in the Tower, and condemned to death. For the third time our queen George—the spouse of the greatest poets that the world ever produced—the immobility of her dignity, and actually discovered her spouse in the presence of Harford in her chamber. The plot of the drama, however, is beautified by the remarkable arrangement; for it prepares a scene for the Lady Catherine, who professes to read volumes of immobility to escape the avowal of Elizabeth, which will be substituted with nothing short of the death of one of the two. Upon witnessing the detection of the wife however, her generosity becomes suddenly revived, she joins their hands, and says they go, she goes like a statue.

The whole of the dialogue is in verse—an experiment on the national theatre, which we think we have little chance of success, unless it be of the very highest order of writing. The distribution we do not feel that Mr. Balfe has supplied. On his journey, this person, as well as the rest of the actors, are conducted upon the modelled the comic Italian system. His mannerly like Italian, but musical phrases from that language have been copied by Mr. Balfe. Thus say, the name is Mrs. Wanda come, and the lady, sung by the same lady, was the old thing over again. All this may satisfy the ignorant ear, but it cannot but "under the professional eye" for it is but putting a ding upon the coherence of nature in almost an artificial manner. At the time, however, that we expect the best of proper authors, we are not to expect things that come of the machine in the opera, although some singers, have a few and a grace about them, which will secure them an ephemeral popularity. They are at all events playing machines or machines, than a large class of persons have accompanied with "note and book, and repeated notes," such for instance, as the comedy—"Look for it my father," and the other, "Tara tara all I let's and never'd, both of which Mr. Balfe delivered with very little and repetition—having those ridiculous unwarped instances of Yachman. It is difficult to express our impressions; but having a clever man like Balfe, an actor and writer both, such as that moral tale and several hand organs, for, in various instances on Saturday evening, we could not but recognize a hand and a talent in the reading of his opera, instrumental as well as vocal, which we did yield him a sufficient stock to trade upon his own resources.

If, as we have found, that the opera was brought out after the full rehearsal only, it showed a remarkable disposition of loyalty in all the parties engaged in the performance. Mrs. Wood sang and acted in her very best manner. Her appearance, too, was like a Turkish pasha, with that rich white silk dress, relieved by her beautiful green-blue. Miss Kemmer also, in the opera, helped up her mellows of a part, but we really sympathized with the audience. Mr. Rogers did himself credit in the character of Lord Grey—and which was no matter as well as insignificant a part, but it might have been called altogether.

## THE MELITONS.

### To the Editor of the Medical World.

Sir,—The Melitons' Club, some time since, in offering a premium for the best words of a song to be set to music by members of their society, signified for the copyright of the piece whose the premium was paid. This was, of course, nothing but fair; and the society better acted liberally in awarding medals to those candidates, were it more (or considered) in the successful one, but I cannot think it fair due to the several medals, that their pen decisions should be returned to their several authors, or that notice by advertisement should have been given that they would be returned to

application. It is not to be supposed for a moment that the disk intended to represent the entire number, of which every night, perhaps, he recouped, as of little value to any save the owner; nevertheless, as the composition was invited by them, the name above named should have been used, and full credit to be assigned. I am, Sir,  
 Ours or ever Yrs.

PS.—If the above remarks appear to the Editor of the "Musical World" to possess "some degree of reason," their insertion is by widely circulated journal would doubtless effect a remedy for what myself and others cannot but feel an inconvenience, if not injustice.

### THE CONCERTINA.

THE *Illustrator* No. 44 of the Musical World, there are a few mistakes in the account of the Concertina. It is there stated that its shape "is an octagon, thoroughly octagonal in diameter, and in depth, when put down flat, about the same." It should have been, in shape, it is a hexagon, and not quite so thick in diameter; again after mentioning its compass, he follows, "which enables the instrument to run up, quite perfect" (leading young readers to suppose that the instrument is fully capable of being played in one key, whereas it admits of seven) all the keys. It is also stated that "the construction is a most improvement on the accordion;" which is a more happy comparison in view of its construction and effects.

In justice to the young work, it ought to be mentioned that the Concertina which was so delightfully played by young Rogers, was arranged and composed by Mr. Joseph Wason, the able organist of St. Mary's Catholic Chapel, Chelsea, who has likewise composed several excellent pieces, for the use of this and other outdoor choirs. I am, Sir, your obedient servant,  
 Derford Street, St. Paul. T. W. W.

### MISCELLANEOUS.

FRANZ HERTZ, a native of the King's Opera at Berlin, and a musician of great talent, has arrived in London, with his son, a youth of about ten years of age, who is said to be a very extraordinary performer on the organ.

It is mentioned that there is more musical talent of great resources, both vocal and instrumental, at London at the present moment, than there is in the whole of Europe besides; indeed, there is scarcely a province of note left in the Continent.

At SPANISH'S, CAMBRIDGE, a very delightful performance of Sacred music, took place in this church on Wednesday evening, in aid of the funds of the dissenting National School. The singers were, Misses Barrett, Stone, and Clara Stickle; Messrs. Holby, Howson, and H. Phillips. Transportable, Messrs. Mr. Adams (who gave his services gratuitously) presided at the organ, and opened the performance with a voluntary introduction. Most persons were in the church.

THE *Illustrator* has been a very admirable musician planted here of these presents have been published by Messrs. W. & A. G. Both are good musicians, yet rather different; but there is a small signature full length portrait of the Flauto-Soprano, which, like many other things, is not exactly his, but is a beautiful manner. He has, who has even had a glimpse of Thackeray, could not but have chosen to recognize the resemblance. To every one the likeness of the design, the artist has placed him at his instrument, and adorned him with a double complement of keys.—We should not cast our looks upon the trade catalogue for all the sets that will be sold of these three kinds of sets.

On Monday evening, Mr. F. Wason, the newly elected organist of this church, presided at the performance of the

organ, with the view of offering the performers an opportunity of having their best instrument in its improved state. As the repairs had been effected by means of a voluntary and spirited subscription, the performance was but a proper acknowledgment to those who so cheerfully had come forward in the good cause. Upwards of two hundred persons were assembled on this occasion, and the new organ [who is not but a singing] had, as before, the ordinary task in the accompanying of so large and responsible an assembly in fulfilment of its steady instrumental performance, without the exception of even a single vocalist. The programme retained the two great features by Sebastian Bach, in G minor and D major (both previously default in vocal), two choruses from the oratorios of Handel and Haydn, accompanied with the beautiful slow movements from Beethoven's oratorios in D and C major, and the stately choruses from Handel's and Haydn's quartets. There was also a spring song from Cleveley, the chorale from the St. Paul at Westminster, and the last two movements of the Russian Requiem, by Meyer. It was a great sight to witness so numerous a congregation sitting out, with evident gratification and delight, a long series of classical movements, many of which are rarely heard out of the Philharmonic Concert Room; and the organ of Bach, in all probability, for the first time. It will be evident from the selection brought forward on this occasion, that the whole is one of Christian charity & regards to their support, and that the judgment exercised by Mr. Meredith in selecting him as the first performer out of the great number of candidates, was both sound and unimpeachable. Mr. Piquet's performance was unaccompanied recitatives, and his skill and taste reflect high credit on Mr. Gassner, who, we believe, directed his studies on the organ. His artistic movements of Beethoven are immensely difficult to make effective on the organ, and we do Mr. Piquet no more than justice to say these elegant compositions formed the great charm of his performance. Mr. Lincoln, too, in proof of Mr. Schumann's opinion of the capacity of the organ to St. Paul and the Jasper Synagogue, and it is good and skilled organ performance.

RECEPTION.—Between the first and second parts of the recent Concert on Wednesday night, Mr. Keyser and Mr. P. Casper read a communication to the local and foreign, which had been forwarded from the Baron Schlegel, relative to a subscription which is raising in Germany for paying the expenses of erecting a monument to the memory of Beethoven, at Bonn, where he was born. It was proposed to give a grand concert in the course of the month or end of the year, at which the whole of the performers concerted with the purpose of raising money most profitably towards their patriotic service.—*Review of Post.*

GRAND ORATORICAL CHORUS, BY GEORGE'S FIFTH.—On the organ last Sunday evening in this chapel, the usual Gregorian service, which has of late been so judiciously neglected, was handsomely performed by a full choir. Miss Clara Meredith sang several solos, and was well supported by the choir. Mr. Bennett, the organist in the chapel, presided. We are pleased to hear that means are taking to secure an equal and equally profitable range of the organ choir's music. The collection upon the present occasion (which was large) is to be appropriated to the fund for building the new church.

## NOTICE TO CORRESPONDENTS

H. S. Barnard, Editor, and other communications, received through post.

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

- Friday, Oct. . . . St. Paul's Church, Evening Service, Handel's Messiah.  
 Saturday, Oct. . . . Academy of Music, Haydn's Organ Sonata, "Morning" by Beethoven's  
 (1st edition) Haydn's Organ Sonata, Evening King's Theatre,  
 (2nd edition) Haydn's Organ Sonata, by Beethoven's and Beethoven's  
 2, 17th Street.  
 Sunday 11th . . . St. Andrew's Church, King's Theatre, Evening Royal Society  
 of Music, Edinburgh, Haydn's Organ Sonata, Morning.  
 Tuesday, Oct. . . . King's Theatre.



THE  
**MUSICAL WORLD,**  
A WEEKLY RECORD OF  
Musical Science, Literature, and Intelligence.

To know the cause why music is so beloved,  
Why it has so often, the thro' of years,  
A new life stolen on our vocal paths?  
Thou may'st enquire in magic philosophy,  
How, while I gaze, some of your melodies  
Come to my heart as life.

—LORD BYRON.

JUNE 8, 1847.

No. LXX—VOL. V.

PRICE 3d.

JOHN SEBASTIAN BACH AND GEORGE FRIEDRICH HANDEL.

By HENRY JOHN GARDNER.

(Continued from page 46.)

Bach's church works may be divided into three styles or classes—that which is based on the Palestrinian school, in which Bach added the superstructure of the three responses; that in which the instrumental accompaniment is essentially distinct from the voices, and, in a word, at complete variance with them; and that which is essentially dramatic. Of the first style, the Mass in D major and G major afford fine specimens; of the second, the Lute in D minor is a most extraordinary example, and to those who are accustomed to regulate on the lessons and opinions of Bach's time, we recommend a perusal of the movement alluded to. Whether the church had seen the composition, we infer from a curious but highly interesting inquiry (†) that, there is the still more curious circumstance of the most daring construction adopted by our composer, and dropping in abruptly for nearly a century, and unconsciously revived or again created by a kindred spirit. Of the dramatic style, the only examples we know are in the Messiah, of which the choruses "Let him be crucified," "His blood be on us," and the two choruses in A minor, may be the description of the taking away of the Sonnet by John and the third person.\*

In descriptive works, we consider Handel, for the age he lived in, unparalleled. It has been the habit to ascribe to Haydn the invention of this kind of writing. Haydn applied it to the new power of the orchestra, but Handel had long spelled every thing Haydn has left us in that way. The whole of the "Israel in Egypt" is unsurpassable in descriptive power, and displays with what singular felicity Handel adopted the subjects of his church movements in the

\* This choros, we understand, is to be inserted in preference to the choros in G major General, which takes place in Haydn's.

character of the language. Many of them are connected with such ease, and apparently indifference to mere technicalities, that it would be difficult to say whether the progress of his subject in many instances was the effect of accident or design. The *Hallelujah Chorus* is no instance. Handel always assigned the credit of learning for the real power of writing the music. Mrs. Sigbee says of him, that "he was the father of us all," and Cook, in his strong language, says, "There is not a note which does not draw blood." But Mozart's criticism is the soundest, "Handel knew best of all of us what is capable of producing no effect. When he chooses, he strikes like a thunder-bolt." Was that instant perception of what will affect the feelings, which makes Handel's choruses so extraordinary. As works of art, in many instances, they are rather rough unpolished sketches, than perfect pictures, but the heart of a Raphael is there. In almost every all should be open, broad, and colossal, and hence it is, that although many of Handel's present the appearance of haste and hurry in their execution, a neglect of taking advantage of many results from the carrying out of one subject and the addition of others; yet we feel convinced it was the effect of imperfect knowledge of the feelings of the audience. Handel's ingenuities, in leaving one subject unfinished, and yet making nothing of them out, was the result of experience, and Mozart probably was due to be the man. One of the most regular and consistent of Handel's choruses is the "Tune your harps," a chorus, which if it is said, with the same history done, Handel directed to his instruments after he became blind. It is throughout one unbroken idea, and embodied in a manner nobly and naturally, and as if done with great learning. The dramatic and expansion are more in the organ nature of Cook, and quite out of the pure realm of the Italian, wherever or never make use of the dramatic flourish.

The *oratorio of Samson*, is an extraordinary composition of dramatic power, and the situation of the dramatic effects has opportunity for exercise. The intensity with which the composer describes the feelings of the hero under a sense of misery and darkness, involving in these descriptions of the most passionate between the loss of sight and strength, is a grand display of power and imagination. In the aria "Total eclipse," there was self-embodiment on the part of the composer so completely in union with the situation of the loss of the senses, so much so that it might be presumed to have been written in the days of affliction which subsequently befell the composer himself. But he had exhausted the power of the human voice in representations of his own interest, and he well knew what could be elicited by simple means. Perhaps one of the most remarkable instances of the effect of a fine performance of a simple melody was that exhibited by *Samson*, a celebrated singer engaged in the opera, whilst Handel had the direction. He was to perform the character of a tyrant, and the celebrated Farwell an oppressed person. The two



diagon seat for the first time on the stage. When Fuldell came to the first act in which he interests the attention of his opponents, it was sung with such an expansion and singleness, that Semster, nearly forgetful of his character and situation, threw himself upon the singer's neck and repeatedly embraced him. The expansion of such extraordinary power, had Handel in regard many things as possible which has favoured and has talented composers would have regarded as utterly impossible.

Much that Handel has written is no longer of the mercy of criticism. The opinion of the public has settled, the tide has washed in his favour, and remarks of an adverse nature, were not so much as to advance them, would come with little force and less effect.

In ascertaining the merits of these two great composers, it is difficult to avoid, in the highest point of praise, to both may the attribute be fully and justly awarded. Each was naturally a thinker for himself, and disdainful of assistance. Handel, equally confident in his own abilities, did not refuse the service of the thoughts and images of his predecessors. Both were equally capable of attacking; but each never considered to write for another. On this point Handel was perfectly indifferent, and he would well afford the expression attributed to him, "That is somebody's bad merit, but it is my own." In general talent, the superiority must be allowed to Handel, whose fellowship with the world allowed of more means for improvement. Each's element, as Belser observes, was that of solitude. A nation where is important enough to say of the fair sex, that they never, in any part of their lives, give full and unobscured attention to music. And that men, when young, never do so unless they hear it in the dark. Belser justly thought this mode of hearing each the most proper, as he was accustomed to have his competitors push head to head at night and morning. Each's music is more expansive, more emphatically Handel's more terse and epigrammatic,—often epigrammatic. Handel thinks for the multitude, calculates what shall come down like "a deluge upon us." Each is one great solitary simplicity, more expansive, but less robust and rapid. Each opened all unobscured thoughts. Each was the liberty of their minds, and the methods of their judgments, than the present moment could always supply the demand. Considering the state in which they found the art, and what they effected, no composer has yet proved at all equal to their genius; nor is it probable that any of this generation will live to see their extraordinary and immortal career eclipsed by a brighter luminary.

We are inclined to hope that our readers will not consider uninteresting this slight notice of the lives and style of these great composers, who may be said to have created Protestant church music in its highest form. Their career forms a useful example, and their profitable labours and energy are unimportant instances of industry and perseverance, as their matured taste is a model of

confidence. Amongst ourselves, an exaggerated confidence in genius, and a sense of what is improperly termed the divinity of a profession, is not the least dangerous, although, unfortunately, it is found too generally prevailing. To no other class have confidence and imperfections been more fatal. It is therefore important to hold up to imitation the example of two of the most celebrated geniuses of past times, whose success may be distinctly traced to their industry, patience, and perseverance, and who, in scenes of fame and adulation sufficient to intoxicate an ordinary mind, still maintained the calmness, precision, and simplicity of good sense and sound philosophy. Neither seems to have thought that he could discover a royal road to government and the practice of religion, and the constant study of the works both of their contemporaries and ancient models, were resorted to as the real means of advancing themselves in their profession. To those students who are content only to catch at the ephemeral popularity of the day, we have no advice to proffer. For it matters not who they may look up to as a model, or what writings they may profess to analyse or study. They will probably waste much valuable time in acquiring that which is of no real use for them to know; and will ultimately disengage themselves either dissatisfied or ingrate, in the one case professing to a teacher what they do not understand, or, in the other affecting to dispute that which they are incapable of apprehending. But let the classical student well remember that the intellectual treasure bequeathed by the great master genius of Sebastian Bach was the fount from which Haydn, Mozart, and Beethoven, drank the streams of immortality; and that in our own day we see but the reflection of his mind in the works of Samuel Wesley and Mendelssohn Barthelemy,—in the perfume rose of a Mendelssohn or a Thalberg.

### BIRMINGHAM FESTIVAL.

THE performances of the approaching festival, are advanced to take place on the 19th, 20th, 21st, and 22d Sept. The hall has lately been extended thirteen feet, the organ probed, and the disposition of the orchestra improved. The present length of the hall, and without a single pillar is 5, or 144 feet, and the breadth 54. The proportion of that part of Westminster Abbey in which the Festival was held,—that is, from the back of the choir to the King's box, now, as we have been informed, 125 feet in length, and 22 in breadth, from wall to wall, including the side aisles, which it will be remembered, were excluded from the area where the performance was held. The organ is entirely completed—full justice, therefore, will now be rendered to Mr. Hill, the builder. Hitherto as we could, with propriety, give an opinion upon the merits of the instrument, now, at this last festival, three years ago, half of the work was not then so. Mendelssohn is to exhibit an capabilities, and we have here efficiently he will fill the church. The whole

land will be found upon a magnificent scale. The circumstances of being rather long engaged from London, above, will afford room also to the production of instrumentalists. The whole intention is to be performed, viz. '22. First,' which Mendelssohn himself will conduct; 'The Assurance,' a new work by the Chevalier Szymanowski, also to be conducted by the composer; 'The Triumph of Faith,' another new oratorio, by F. Heiser, and 'The Messiah.' There will be selections from Schubert's *Knach's Passion*, (one of the most stupendous productions of any age), and a fine selection from the least known double choruses of Handel. A new symphony by Mendelssohn, which he is to bring with him in July, will add to the scientific bill of fare, that the specialities of the Festival have provided for the public. For actual judgment in relation, and comparison with regard to tempo and energy in performance, there are no music meetings like those at Birmingham. The York societies may not care for them, but the general effect is sublime, while their selections are not to be mixed with the other, for variety, and general contrast.

#### MONUMENTS TO BERTHOUD AND MOZART.

[REMARKS.—We stated on Thursday that a subscription has been opened in Germany, for the purpose of defraying the expense of a monument, which it is intended to erect at Bonn in the memory of Berthoud, and that Lord Brougham had received a communication on the subject; also that the whole committee connected with the Berlin Concerts had volunteered its services as a grand performance which it is proposed to give, as one of the first new things on the continent. A general meeting of the Philharmonic Society is called for Wednesday next, to take the matter into consideration. We believe that the present intention is to give the concert in the King's Theatre, and that the whole of the proceeds shall be retained from Berthoud's works, the first part to consist of his magnificent choral symphony, which served as model to the Scotch Philharmonic Concert, the second, of the "March of Moses," and the third to be instrumental.]

[REMARKS.—"Better late than never," is an old saying which may be, with great truth, applied to a proposition that is about to be made, to erect a monument to the memory of the immortal composer of "H. Don Giovanni," who has been dead forty five years. It has been suggested, and very plausibly too, that the money should first be raised by one performance, whatever it be given, should not be sent out of our own country, but that a tablet or bust should be employed to ensure a statue, or monument, to the memory of these two great masters, to be placed in the National Gallery.]—*Musical Post.*

#### To the Editor of the Musical World.

SIR,—I hear of late much talk of intended monuments to Schubert and Rossini, erected to the memory of Mozart and Berthoud, and of various applications from abroad and within persons to the managers of England for procuring such monuments; but with all the delusions to which untaught applicants may I ask why Englishmen should not erect these tributes to genius in their own country? England has long been excited as by foreigners for procuring to her public monuments to men of talent and science; or if such exist, that they are excluded from the people, as churches seldom opened to public inspection.

To secure this issue, let the funds raised by concerts, or subscriptions, be devoted to erecting statues or monuments in some of our public walks in England, not only to Mozart and Beethoven, but to Schubert, who delighted us with his unimpassioned genius, and whose remembrances are already being away among us: let not our ear quit, the savings of French talent, or Beethoven, a city celebrated as the birth-place of Mozart, and for the constantly heaped upon him by its proud music-worshipping nobility.

And not the Republicans to erect a monument to their far-famed heroines, those who suffered America, persecuted she is hereby, and covered and shielded by quills and parchment in part to religious, blind and hot-ribbed, among them, without one effort on their part to alleviate her distresses, while British nobles, as a distance of seven or eight hundred miles, sympathized with her sufferings, and among themselves subscribed a sum sufficient to cheer her declining days, and render the close of life tranquil, and free from the vexing ills of poverty. No doubt many Germans, admirers of Mozart, are willing to show him every honour, but such Vienna, explore Strassburg, as a statue, an monument, an temple of his approach—the very place of his burial is unknown, yet all Europe rejoices with his praise, and thousands, say millions, have been transported with the music his genius left for their enjoyment. Ungrateful world, but more especially ungrateful German, who have for nearly half a century neglected the memory of your glorious contemporary.

I am, Sir, your obedient and constant reader,

M. S. N.

#### IRELAND.

Dublin.—The Philharmonic Society's 3d private concert, (on Wednesday evening the 15th May,) commenced with Beethoven's noble melody in C major, which was admirably performed throughout, more especially the delicate soloistic movement. It gave us much pleasure to observe the influence of the organ during the symphony, and the general finished style of the instrumental, arguing that an improved taste for instrumental music is rapidly progressing in Dublin, an improvement for which our professors are undoubtedly under great obligations to the spirited assistance received. Keaney's grandiose 'Cadenza concerto,' was then gloriously sung by Miss Adie, the Misses Keach; Henry Power and William Robinson. This was followed by Collet's last work 'The Last Man,' well calculated to display the powers of Mr W. Robinson's deep and golden bass voice; we should recommend him, however, as all years, and especially when singing with an orchestra, to take fewer liberties with the text, as in every ad libitum measure of singing renders it nearly impossible for a band to accompany him with the requisite precision. The next piece was a 'Cavatina in G' (by Kellwald) for two voices; (Messrs. J. Byrne and Levy) and orchestra. This was a good work. Mr. Byrne's singing has always really resulted in our favour. Dr. Barry's commanding tenor, light, and manner, and we never heard him in greater advantage than on the present occasion, being ably seconded by Mr. Levy, and having the support of an efficient band in the same parts, added to which, the music was such as to be not commonly met with in conventional pieces. 'Farewell,' a ballad, (Miss Adie's words and music by T. Moore, Esq. followed, and was sung, as we cannot speak favourably of this composition by our countrymen, we are compelled to dissent by our patriotism. The last

part of the concert terminated with Rossini's beautiful quartet and chorus, 'C'est il son habile' (The Three Kings, Messrs F. and W. Robinson) and which was very effectively performed. Mozart's overture to 'Hippolyte et Aricie' was magnificently played at the commencement of the second part, and in 'Alceste' Mr. E. Robinson, and the Fagott (an the violinist) rival with each other in the sweetness of their tones. Mr. Robinson's excellent execution of his voice is agreeable in effect, but he carries it so far as at times to be nearly insupportable. This performance was greeted and deservedly applauded. Beckwith's noble aria, 'Tantale aux enfers' followed, with the spirit of which his hand seemed to move with each individual in a happy and variable disposition. Next, Miss Aikin's sweet tenor voice for the first time. The last part also, which should come out with more than ordinary power and energy, was, with the exception, now and then lost in the loudness of the organ-pipe organ. In a selection from Purcell's Tempest we were gratified by Miss Aikin's 'Full Bottom Song,' (which was covered) and which we cannot say we much for the choice parts of this beautiful selection. Weber's Jubilee overture concluded the performance, but as it was nearly twelve o'clock when the selection from Purcell was received, we could not wait to hear it. Mr. Beckett acted as conductor on the occasion. A little more decision and energy in his manner would be desirable, which, we anticipate, he will acquire when he has had more experience in this difficult and important office. The concert on the whole was doubtless successful.—(From a Correspondent.)

**Bevilla, Anniversary Concerts.**—This society has closed the season tri-annually. The annual concert was held in the Tabernacle, and went off in a most excellent style. The selection was: overture to 'Lodo,' Handel.—'Oh Father,' chorus; Agass.—'Amen ye lawyers,' 'We come,' 'Come over ye rocky liberty,' 'Lead us, O God, O God, O God,' 'Sing unto God,' from Judas Maccabees.—'Dropt and dregg this,' 'Invitation,' 'Walk her uppe' Jephtha.—'The song of the Lord, Hephthah,' 'The Lord,' 'Take ye heed,' 'See ye friends,' and 'Memento,' from the requiem, Mozart.—The last part concluded with the double chorus from Robinson, 'From the concert.' The second part was, overture and selection from Ann and Charles, 'Oh the pleasures,' chorus; 'Happy we,' 'Gibson day, thy voice,' chorus.—'When all alone,' madrigal.—'Alceste,' Fagott.—'Now in the month of May,' madrigal.—The longest music, Purcell.—and 'Ere the point,' concluded a classical and well performed concert. The room was full, without being unpleasantly crowded, and more than 200 tickets being sold. The style in which the choruses were given, showed a marked improvement in the members, and we hope under the fostering care of the president, the Bishop of Exeter, and the assistance of the committee and officers, this excellent society will advance in the line they have adopted. The system used by the very able conductor, Mr. Joseph Robinson, in its quietly practicing the music without any accompanying harmony, was correct a greater degree of confidence in the members than could be attained if they were accustomed to rely on any instrumental aid. We anticipated this evening's concert giving members more frequently than they have hitherto done.

In the last report of a musical performance in Bevilla, the writer commented on error in stating the 'Association' to be the oldest society; that distinction being due to the Glee Club, founded by the same church of Christchurch and St. Patrick's.—(From a Correspondent.)

**ANACONTOIS SOCIETY.**—This society gave their last evening concert for the season, on Monday evening, May 14th, in the Tabernacle. Haph's company in C. sang opened the first act, which was most correctly performed; and an overture of Mendel conducted the second act. The other instrumental

pieces were, a trio for violin, violoncello, and piano-forte, very charmingly played by Messrs. Barton, Piquet, and Wibrigsson; and a quartet by Bartholomew for two violins, viola, and violoncello, which was quite a novelty, and gave great pleasure. The songs were, the *Winnenschule*, Messrs. Piquet, Hill, Gey, Mathis, Hartwig, &c. who sang several songs, given, &c. very thoroughly. The concert appeared to give general satisfaction.



### CHILDREN FROM THE CONTINENT.

**Colony.**—Some of the German critics speak in the highest terms of a new oratorio, 'Das Kinderspiel Letzte Stunden,' (The Last Minutes of the Endless) composed by K. L. Drostsch, which was performed on Good Friday last in the Cathedral of Cologne. One is reported, who states that he has not only studied the score, but has attended the trials, the grand rehearsal and the public performance of it, declares he has never been so transported as by this composition, and the chorus No. 14, with figure, might very easily be introduced into any of Handel's oratorios, without its being apparent that it was not the work of that composer.

Margaret's 'Margarethe,' somewhat altered, was produced in Hildesly by the St. Mark's last, under the title of 'Margaret of Marburg,' being the best performance in Germany.

**Paris.**—St. Barbara has been commissioned by the French government to compose a Requiem for the 15th July next, which will be performed in the church of the Invalids.

**Mann's Movement.**—The Seven Festival, given at Dannebrog on the 15th March last, in aid of the funds for erecting a monument to Mann, realized about 1200 guineas, which sum has been justified to holding. The profits in aid to have been a contribution to a considerable amount. A grand concert for the same purpose took place likewise in Copenhagen, on the 25th of that month, with what success has not been ascertained.

**Bartholomew's Movement.**—The concert in aid of the projected monument to Bartholomew, which has so long been unexecuted, took place at Munich on the 15th of last month. Fugues and concertos played on this occasion on every instrument to Polka, arranged for various bands, and Miss von Kohnenwith Bentley executed the concert in it the most delightfully.

### REVIEW.

**The Seven of the Mountains. A Glee. Composed by J. L. Jones, Mus. Soc. Lond. SUFFRAGE.**

A lively and cheerful composition. The first and last passages are the best the author has done, as the writer says, 'students.' The Polish melody is very beautiful. There is nothing like them anywhere else after all.

**'Musical' Introduction and Finestra for the Piano-Forte. Composed by J. F. SWEENEY. WOOD.**

Mr. Sweeney has here written rather above the pitch of ordinary players; some of his passages being very intricate. The whole, however, is lively and brilliant. In the melodic matter he has been particularly successful, but, after having shown his own resources with so much ability, he should not have failed to maintain them as effectively as he has done; for even now we find that he had no resources to do that.

"*Widdlers or no more?*" *Composed with an accompaniment for the Piano-Forte or Guitar, by A. DAVIS. Boston.*

"*Some Catches?*" *Minister's Choroplegia. Composed with accompaniment de Piano et Guitar, double par M. M. ALLEN, et double à l'Organe à Commun et à l'Organe. Boston.*

These are really clever Glee's. The first has been the object of a regular melody than of a choir; a good idea for such a purpose, and extremely well carried out. We would suggest the accompaniment being taken by both instead of one instrument only, the chords being played on the Organ. The "*Some Catches*" is a lively affair in the *Trappe à l'Organe*, and the lady who did us the honor to play the guitar accompaniment, preferred it to the others—as he it therefore.

*Minister's South Number of Congregational Hymns. Arranged with an accompaniment for the Organ or Piano-Forte, by the compiler. BOSTON.*

This is a good number, Mr. Sherwin's own contributions being unusually large; they are, however, well mixed, and to the purpose. The two best things in the number are the melodies of *Wishes and Hopes*; but what, in the name of good sense, could induce Mr. Norman to introduce the cynical and lively *Look on my work with care?* Not to mention that, to give us due effort, it should be taken as an allegro vivace, the *Scherzando* words in which people have been accustomed to sing it with, most surely suitable some other custom—surely proper words. The compiler might as well set *Jim Crow* as a psalm tune at once.

*Edwin Herriot's Congregational Hymns, No. 10. Arranged with an accompaniment for the Organ or Piano-Forte by the compiler. Published by MERRILL, PARSONS, and others.*

Of the ten melodies of which this number consists, eight are by Mr. Merrick. The best of these is, we think, No. 1. The *Steady Hymn* is very good, as is also the *Unity* by Higginbotham. But why does the author so liberally introduce his final stanza with the flower of the *g*, for in the whole ten melodies, not a single included, does it not a single exception. It shows a want of reverence, unless, indeed, the original source copies, or the charity boys must upon it. Mr. Merrick should get a better poet; his music directed it. We noticed in this case before; and with regard to the present number, the number of the *Hymn* has certainly the merit of having got as much nonsense into them, as the same quantity of words could possibly contain. Well say you, Sir, certainly, tell us the meaning of this:—

"I know not by what path good will abide,  
Good however by some shall die."<sup>1</sup>

By the following it would appear, that the poet is a man of business and a Member of Parliament:—

"The Christian's heart his power has lost,  
He wanders puzzled from his path;  
The world is full of golden things,  
And temptations are't good at all."<sup>2</sup>

Further on, we have the style of a dependent addressing his noble parent, where to direct it seems to be intended:—

"O my Lord, For often would  
I have I and thou had as one,  
How I love to see thee stand—  
Myself, I beguiled thee!"

All good poets have their faults; and accordingly, our Lord has been brought in his heavenly contemplations, as he least forgets that the world should agree with the orthodox, say:—

"I say that? or what's that to stand  
Beguiling things?" &c.

## CONCERTS.

Mr. CAROLUS FORTNA'S CONCERT.—Of a polished and refined taste, elegant manner, and sterling merit, one scarce a full audience, Mr. Fortna's performance last night in the Haymarket Theatre, last Friday evening, ought to have been greatly extensive, and we have the pleasure to say that it was entirely so. His last selection of the evening of the Philharmonic performers, his songs were, *Stanzas Poeta*, *Adieu*, *Adieu*, and *Miss Clara Neville*; *Wagon Wheel*, and *H. Phillips*, and Mr. Ole Bull played his '*Polish Quavers*.' The concert opened with Bachstein's charming overture to '*Lovers*,' after which Mrs. Noyes sang a sweet little Mr. Fortna's opera of '*Madness a Curioso*.' "Ah! my love," the title to which consists of a spirited and very clever 'opera.' Had Mrs. Noyes possessed the requisite power for this unexpected and trying movement she would have felt little to be desired on the part of her audience. For her performance of it was marked by a profound knowledge of her author, and ability in executing his ideas. Weber's grandiose concertina in E-flat, played by Mr. FRYER, followed, the subject to which it was one of the most lively and melodious dramatic accompaniments ever made. It is accompanied almost throughout in his favourite way, with the violin and cello, and so goes as possible. The air, '*From myrtle trees*,' (a prettily beautiful and very interesting duet). It was remarkably well sung by Miss Clara Neville. Next to this came a polka and waltz in G, of Sebastian Bach's, with an effective accompaniment, added by Liszinski, and played by him. The composition is one of the best ever now in the course of performance by Messrs. Conway and Haller, and who, when they announced their names, were distinguished as an interestingly written concerto in the Times, for their need in lengthening out such music, were calculated to heighten their reputation (and their profits). For the balance of good music, however, the programme of the winter is not likely to be deficient. Bach, now, is happily in the ascendant. Ten years ago Ole Bull would have passed without an applauding hand; upon the present occasion it was covered from every quarter of the room. The admirable playing of Mr. Fortna, and the great execution of Liszinski, doubtless had much to do with the admiration of the audience; for it is wholly probable that the construction of this masterly fugue should be appreciated—and at one hearing will, upon the authority of Sir Julius Remondis, we will say, that it is good enough to affect a quaver for a while, when a true echo of the beautiful will follow, the perfection is possible, with all its drawbacks, being preferable to a staid blackguardism. The air from the *Fables*, '*Each with his*,' sung by Miss Schenker, Messrs. Knell, and H. Phillips, did not go very successfully. The last named singer appeared not to feel the piece. The second part opened with a fine version of Mr. Fortna's on the play of '*Cyraline*?' in a subject species of which, to quote that he "has endeavored to transfer" various situations in the original play. Although we could not follow the author in his ideas; and, taken as a whole, we think the version not equal in richness of imagination to his '*Anthony and Cleopatra*;' it nevertheless contains many beautiful and beautiful thoughts, which he sets in a comprehensible, and very masterly. Mr. Fortna's last performance, was in Mozart's charming concerto in A, and which had never been played or even published in this country. The work, nice feeling, and ability with which Mr. Fortna drew forth the beauties of this great composition, was highly creditable to his talents; indeed, we never heard this play more early than he did last Friday. Miss Noyes was uncommonly good—even her last, in the song of *Faust*—"*I had dreamt myself*," Mrs. Knell was perfect in Schubert's song of '*The Woodman*,' Mr. Phillips sang in *Faust*'s '*Mad Tom*;' and Mr. Noyes sang with judgment and ability in the last from '*Semiramide*' with Miss Paris, '*Be it that*—as sweetly as any thing—



but this is a matter of taste. Nevertheless much of the accompaniment seemed to us to be superior to the playing of a lady. Mr. Ferguson Cramer, who always plays good music with the cool and calm of a young amateur, was leader of the concert.

Mr. Noyce's *Concert Society*, which took place last Saturday in the Haymarket Square Rooms, was very fully attended. The selection was in every respect admirable. Mr. Noyce himself performed a portion of a quartet for piano, flute, horn and bassoon, being assisted by Messrs. Lazarus, Pears, and Gifford; also an excellent series of variations upon the air of "God save the King," in which, undoubtedly fancy and variety of treatment displayed the accomplished and refined musician. His third performance was a pianoforte trio of Beethoven, with Messrs. Lazarus and Rastine (Chamber) and Vichacek's delightfully playful, and truly his own (jumping frolic, one called, "The Cuckoo," which we received in No. 14 of our little periodical. This brilliant composition appeared to elicit high admiration in the audience. The other instrumental exhibitions were a piece by Mr. Ohlhoff, accompanied by the pianoforte by Mr. George Smart; a fantasia on the flute, by Gieseler; the flute player, and string quartet, Mr. White, and a solo on the harp, by a Mr. Martin of Chelsea. The vocalists were Mrs. A. Shaw, Miss Brown, Miss Rose Kaper, and Mr. T. Walsh. The first half was closed in the latter movement of Meyerbeer's op. "Ab, ah! le Pecheur," and which she sang with considerable vigor and appropriate expression. Miss Brown was skilfully accompanied by Mr. Lazarus in the "British system," but was pronounced of a being also successful; Miss Kaper (a never-sung-out) sang a ballad, the melody by Thalberg, in a low and pleasing tone, and having gained popularity; and Mr. Walsh accompanied himself on the pianoforte, in a ballad, the composition by himself; also in Purcell's "Mad Tom." Both an hyperborean and a logic of singing Mr. Walsh displays the best talent. Mr. George Smart was the conductor for the evening of the performers. Mr. Noyce's third and last concert will take place on the 7th inst. These performances have been highly patronized.

**Series Academy Concerts.** The third concert took place on Saturday. The vocalists were Misses Anne Taylor, Maria, Sarah, Eliza, Maria, Susan, Emma, Harriet and others. The solo performers, Miss E. Jones, Maria James, Maria, Fanny, Margaret, Elizabeth, Frederick, Sebastian, G. Cooke, C. Rogers, Shirley, Lazarus, Macdonald and Worsley. Mr. F. Cramer led: Mr. Lewis conducted. Miss Jones, who was celebrated for her pianoforte performance long before she entered the academy, proved by her execution of Mendelssohn's concerto in G major, that Mr. Macdonald has at length had an equal in a pupil of no ordinary attainments. Maria James, a pupil of Mr. Foyers, sang through a quartet by Kalkbrenner very excellently. Sebastian's overture "The Nibelis," was the best of the evening. The institution as a vocal school, is worse than useless. Neither the masters nor their pupils are to be commended. Both are themselves rather in order with the Classics and Gagliardi: Haydn and Mozart, are played in fragments of Jomelli and Mozambique: Purcell and Gibbons are banished for Keiser, Pachel, and we know not who besides. The pupils know not when to look for a standard of classical music, or vocal composition, and as present their style has not the usual disposition of modern singers—that of being remarkable for its own. The instrumental school is better—but not what it ought to be. "The Times" in referring Saturday's Concert observes—"The execution of the pupils is not elaborate composition, requiring not only execution but great knowledge of music, seems to be a form of discipline, quite lost sight of at the academy. The miscellaneous selection was nearly all bad, and ought never to have been admitted here. Of course no one can object to the invitation to Oberea, if the pupils are able to play it, but a set of worn-out dramatic pieces from Becher

and Harpwood, should never be permitted, and, above all, we would exclude all the responsibilities to which the name of Lord Burghley is attached. They belong to an school, have no root of music, and are only here to prevent the mass, such as it is, of the public. We really think that his Lordship should, out of decency, refuse from all attempts to keep up a musical reputation, in which he has no possessions, through the medium. As he is known to be absolute stranger to the affairs of the Academy, the ordinary himself judge of his own merit, to what any sense of refusal feeling would extend. We hear of Lord Burghley as an other concern but those of the Academy. The reason is obvious, but both means and property are alike opposed to these instructions here. If his vanity however, leads him to this branch of devotion, it does not and seems, by lowering the tone of the whole selection. We really perhaps unknown kept to have a little more of what is really standard—of Mozart, Haydn, and Beethoven, whose names did not appear at all in Saturday's programme. The invitation has degenerated into a job of Lord Burghley, as it is made to administer to his vanity and conceit, and the professor who took it on, rebuked by such influence, either neglect or do not with regard the higher parts of these days. To secure an original spirit the whole should be exempt of the art is worth anything, this is a trying one against it, which should be visited with the appropriate punishments.

The most singular feature in this concert was, that upwards of twenty young ladies, and about as many other singers, were employed in listening. The quantity of music they had to sing was exceeding those pages. We are also greatly interested that the chorus is again engaged on that occasion, were kept three hours and a half at the rehearsal, of which two hours and a half were spent in listening to the instrumental music.

**Mrs. Sayer's Concert.**—This young lady, and who is an agreeable singer, gave her last concert (as we believe, for she has a design to set on Monday evening at the Theatre Square Room), and which was well attended. In addition to the "Cantata," of Bellini, Miss Sayer sang some pretty Spanish melodies with judgment and great expression. Her assistants in the evening's entertainment were, Miss Harris on the Flute, Fanny, young Reynolds, Miss Lovell, Kington, Miss Day, Rachel Dove, and Maria. The company on their evening appeared to have been gratified with the concert.

**RAMM'S CONCERT OR MOVEMENT.**—We are happy to state that the retirement of Handel's Messiah to Handel last, for the benefit of the Royal Society of Musicians, was attended by upwards of seven hundred persons; and the performance on Wednesday evening, for the same laudable purpose, was also extremely well attended. The beautiful songs in this curious oratorio were admirably sung by Gossard, Clara Novello, Mrs. A. Sher, Miss South, Mrs. W. Kayrett, Maria Fildes, Emma, Isabella, Isabella, Mabel, and Phillips, and the choruses were excellently performed by the choir and band belonging to the Amateur Concerts, led by Mr. F. L. Jones, and conducted by Mr. W. Kayrett, who presided at the organ. To the credit of the whole performance it is recorded, that the services of every individual in it was gratuitous, as well as those of all the principal singers.

**RAMM'S HARMONY SOCIETY.**—On Tuesday evening last, the members of this Society had the first rehearsal of Handel's Oratorio, for their next concert. It took place in the Large Hall, and there was a full attendance of members.

#### PROVINCIAL CONCERTS.

**HELFORD.**—On Thursday evening, the 11th inst., the Halifax Quarterly Choral Society performed a service from Handel's celebrated oratorio "St. Paul," being the first time of its introduction into Yorkshire. The music

in writing and read, the instrumental parts are precisely expressive; we noticed this especially in the chorus "How up, come." Miss Lyden, Mrs. Beach, Mr. Hardy, and Mr. Francis, gave several of the airs with considerable feeling. The choruses were admirably sung. Of the choruses we cannot speak too highly, as therein stood the character of the music, and though proper effect was not given in the many cases to the crescendo and diminuendo passages, yet the choruses were sung with steadiness and precision. Many of them are really fine, and well, we prefer, here; a run' as our fathers called it. "Come to us to death," gave a perfect idea of the feelings of a troublesome man. "How lively are the mosquitoes," and "Oh! be gracious," each of them having a beautiful air moving through the whole of the piece, were our favorites, the appropriate expression of the themes, which constituted the larger choruses, exhibited to an extraordinary degree the effect which the most simple recitation of words is capable of producing on the human imagination. The band was led by Mr. Fiedler, to whom great praise is due for his exertions to render the performance of this service as complete as possible. We heartily wish this society success.—*Evil Convent.*

**Evening.**—On Monday week, an evening concert, on the occasion of Master E. H. Andrews returning his work year, took place at the Town Hall, Little Britain, when he performed several solos on the piano-forte, and duets with his sister, Miss Helen Andrews. Master Andrews also played a solo on the violin. His company was much delighted with the performance of Miss Fiedler, played by this lady being child. Mr. H. Andrews performed a vocal ballad on pieces on the piano-forte, and Mr. W. Landry gave a solo on the violinette, with a degree of taste and expression worthy of his father. Mrs. E. Andrews was crowned on Archbishop's song of "Good-bye with thee." The whole concert was an agreeable treat, especially to the juvenile part of the audience.—*Manchester Courier.*

**Foot-ball ball.**—The Philharmonic Society gave its first concert on Tuesday evening (the 13th) which was well attended. The band played two concertos in a capital manner, and the choruses of Mendelssohn were well performed. Miss Hall, daughter of the conductor sang, with very fine powers of voice singing. Mr. Moran played a solo on the flute very successfully. Mr. Percy Jones was the only London artist; he sang several songs, with his remarkable talent, and was repeatedly applauded; he also gave a much better one, which elicited shouts of applause. Mr. Moran led the band, and the concert altogether attracted much pleasure.

**Oratorios.**—A concert was given at the Town Hall on Tuesday evening, which was very extensively attended. The singers were Miss. Barrett, Clara Novello, and LeBlanche; who sang a variety of popular compositions with the greatest success. Mr. Hall was also engaged. It was in company Miss Novello in "Joseph and his brethren," the violin part being obligato, but he left the orchestra, before the young lady had finished the song. Mr. Bishop, who conducted the concert, played the violin part in the psalms.—*Manchester Post.*

**Stations in the FORTY-NINE.**—A concert was given at the British School room, Bishop, on Tuesday the 20th of May, for the benefit of the blind daughter of the late Mr. Greenbank, leader of the concert of this place. The band consisted entirely of amateurs, led by Mr. Hardy of Lonsdale, and vocal parts were sung by the Hardy and Shelton Society very successfully. Mr. Hardy in a solo of Gipsy, and on a three-course guitar, harp and violin, with Mr. Moran, gave great satisfaction. Mr. Chorley sang in good style Mendelssohn's song, "I have been roused among the war" and one of his best by the boy; and Henry Jones's "Magnificat" has well in France, one of a collection dedicated to the Duchess of Sutherland. The larger song was loudly applauded. The settings of Fanny's, and Fra Novello were well played by

the hand. Much good would follow if the musical talent of this neighborhood were to be turned into a society for the purpose of more regular practice together, under the direction of the resident performers; this difficulty being easily divisible as losses during the evening's performance. The orchestra laboured under disadvantage, from the men being ill adapted for money; but we understand that the evening of a music hall is so unpropitious; consequently we may hope we long to give concerts and musical festivals on the same good scale as our surrounding neighbors at Manchester, Liverpool, Birmingham, &c. The concert on the whole went off excellently—the concert was quite full.—(From a Correspondent.)

## THE MICHODISTS.

### To the Editor of the Musical World.

Sir,—Permit me, through the medium of your publication, to inform your correspondents who regard himself "One of the 211," that the decision of the Michodist Club, in regard to the songs received as candidates for the grandioso effort, was announced in upwards of a dozen newspapers.

The Club deemed it the most delicate proceeding towards the unsuccessful candidates, to destroy the sealed papers, containing their names and addresses, wrapped, considering that most of them would not be best pleased to have their names printed about. In respect of returning the songs to the different authors, the course pursued by the Club precluded the possibility of doing so; for the returns were not known to the Committee; who did not imagine that any request for private loans would consider the copying of four-and-twenty lines (which, of course, will not be appreciated by the Society to an extent any great knowledge. I trust, that not only will you, but most of the 211, approve of the plan which the Club adopted. I beg to add, that, exclusively of the premiums first offered, the expense of advertising, and the extra medals, will amount to nearly thirty pounds, to my recollection of the vast trouble which devolved on

Theophilus Rajford-square.

Your obedient servant,

JOHN FERRY, Esq. Sec.

## MISCELLANEOUS.

Opera System.—A gentleman in the pit the other night, was heard to say a neighbor the name of the opera in course of performance. On being told it was "Macbeth," "Perhaps," said he, "you would tell me the English of that?"—*Musical Post.*

THE GREAT FAIR.—The annual Festival of this club, to which ladies are admitted, and which is familiarly called "The Ladies' Dinner" (being the only occasion on which they are present) will take place on Tuesday next, at White's rooms. The Duke of Argyll, the Duke and Duchess of Devonshire, Earl and Countess of Wilson, and upwards of three hundred persons of rank and families, are expected to be present. From the number of distinguished visitants (upwards of forty) who are on the list of attending, the entertainment affords a musical treat of a unique description.

THE NEW MACHINERY FOR WRITING PLAIN-TEXT.—The important and truly ingenious invention of M. Pige, an account of which appeared in No. 22 of *The Musical World*, was exhibited by M. Keller at Tuesday last, at the Banquet square Rooms. It is remarkably simple; for when a string is set of tone, no more is to be done than the turning of a peg, which sets loose, coated on a piece of ivory, because readily portable, so that any person may put the instrument in perfect tone without touching a key, or utilizing the traditional help of musical sounds. The invention is so simple as to be ingenious; and







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LES BARRIERS DE L'OPERA COMIQUE EN PARIS, Op. 10, No. 1, by Frederic Chopin, arranged for Voice and Pianoforte by Franz Liszt

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MASS, Op. 10, No. 1, by Frederic Chopin, arranged for Mass and Pianoforte by Franz Liszt

MASS, Op. 10, No. 2, by Frederic Chopin, arranged for Mass and Pianoforte by Franz Liszt

The following list is arranged with an eye to the Mass and Pianoforte, Op. 10, No. 1, by Frederic Chopin, arranged for Mass and Pianoforte by Franz Liszt, and the Mass and Pianoforte, Op. 10, No. 2, by Frederic Chopin, arranged for Mass and Pianoforte by Franz Liszt.

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 27. **Twenty-seventh Course**—Thorough Bass, 28. **Twenty-eighth**  
 29. **Twenty-ninth Course**—Thorough Bass, 30. **Thirtieth**  
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 33. **Thirty-third Course**—Thorough Bass, 34. **Thirty-fourth**  
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